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UNIVERSITY MICROFILMS
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LANGUAGE ARTS CURRICULUM

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Elizabeth Robinson Pettit, B.S., M.A.

* * * * * *

The Ohio State University
1975

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ACKNOWLEDGMENTS

One can rarely sit down and thank this one and that one, certainly not me. I'm sure many people influenced my life and therefore this paper. In keeping with my teaching methods, I see life as a process of development. Those who influenced it continually are my children, David, Betsy and Jennie. They openly and honestly helped me learn how to teach.

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INTRODUCTION

Scope and Purpose of the In-Service Program

The purpose of this study is to describe and report an in-service program for teachers of a student-centered language arts curriculum. Those reading it should be able to emulate such a program in their school systems. It is in this sense a handbook for teacher-educators, adding new knowledge to James Moffett's teachers' handbook, A Student Centered Language Arts Curriculum.

My personal view, implicit in the writing, stems from a study of ideas in the fields of English education, guidance and counseling, and reading. The work exemplifies a process in educational development which is continuous. It is theory moved into practice in a one-year teacher-training program.

The method of teacher education throughout this in-service program is simulation. The idea is to have the teachers do the sorts of activities they will be asking their students to do. Such a practice puts them into the skins of the young people they will be teaching. They begin to identify how each activity will make their students think and feel.

The course of development for both teachers and students attends to feelings and to ideas. The ideas come from the content or skills to be learned. The attention to feelings is emphasized in the learning mode, group process. In such a process each participant is given room
to grow at his own speed. The teacher-educator attempts to involve all members of the group at their individual level of development in both content and process.

The ideas behind this program may be divided into five parts:

1. The new role of the teacher.
2. The new role of the students.
3. The goals of the program.
4. Which are the development of the learner
5. As supported by an assumption of how people learn.

Teachers in training embark on a program of growth which enables them to give up their authoritarian classroom stance for a democratic one.

In the authoritarian classroom the teacher is responsible for the students. He decides what shall be studied and how as well as when and where the learning should take place. The objectives and purposes for the class are established by him. The answers to discussion questions are predetermined. The goal of education in such a class is to emphasize ideas already prominent in society.

On the other hand, in the democratic classroom, the teacher and students explore the possibilities for learning together. They are both responsible for the outcome. The students are encouraged to make all decisions for which they can take responsibility. A large part of this responsibility is directed toward each classroom member learning to care for each other member of the class. They learn this caring as a function of open discussion, in which all opinions are respected and not judged.

As a member of such a class each has a worthwhile contribution to make. He considers all points of view and modifies his own in relation to those of other members. The members can agree or disagree with the
teacher or other members of the class while still accepting the opinions of each.

In the classroom, an educational group, content or structure is provided by the teacher. In the language arts program discussed in this paper the structure is a broad "Spectrum of Discourse" suggested by James Moffett. The student is helped by the teacher to fit himself into this language development spectrum in accordance with the student's intellectual and emotional development.

The goal of this student-centered language arts curriculum, then, is to move the student to increase his capacity to communicate in a number of areas: listening, discussion, writing, reading and acting out. The assumption behind this educational process is that a student learns best when he is encouraged to do a task which he sees as useful.

The usefulness of the task may not be apparent to him on a conscious level, particularly if his previous education has been in an authoritarian classroom. He does, however, know what he can or will do. The teacher's job is to move this can do and will do of the student to the next most difficult step in the discourse spectrum.

Teacher educators attempting to instigate a program such as the one described in this paper may find it helpful to follow these steps:

1. Explore James Moffett's ideas in his two books, Student-Centered Language Arts Curriculum and Teaching the Universe Discourse.

2. Place his ideas into an in-service program guided by this paper.

3. Place both sets of ideas into proper perspective as suggested by the following, "Conceptual Chart."
Conceptual Chart

In-Service Program

1. The role of the teacher
2. The role of the student
3. The goals of the program
4. which are the development of the learner
5. as supported by an assumption of how people learn

Moffet's Principles

1, 2 and 3
4 and 7
5 and 6
9
8

involving

Simulation of Classroom Activities

Process (learning style) Content

group process principles of group process
for development of self principles of a student-centered language arts curriculum
for development of writing Spectrum of Discourse

Writing Workshop
The chart shows how Moffett's nine basic principles of a student-centered language arts curriculum fit into the framework of this paper, the five areas which teachers in training are asked to explore.

In order to understand the objectives of a student-centered curriculum, teacher-educators need to first become familiar with the basic principles of the program as stated in Moffett's book, *A Student-Centered Language Arts Curriculum*, and to the rationale behind the program as set forth in his, *Teaching the Universe of Discourse*, particularly Chapter 3, "Drama: What Is Happening."

In the first publication he suggests that teachers use his book as a guide as they are given in-service training by specialists in drama, writing and small group process. The idea behind the first year of in-service training, discussed here, is to help the teachers learn to use group process effectively as they become involved with special skills to enhance student writing. The content of the program for teachers also includes a discussion of the basic principles of a student-centered language arts curriculum as set forth by James Moffett.

Basic Principles of a Student-Centered Language Art Curriculum

1. The principles are as follows:¹

1. A course of language learning is a course in thinking. A writing assignment, for example, is a thinking assignment. Conceiving and verbalizing must be taken together.

2. Rendering experience into words is the real business of school, not linguistic analysis, or literary analysis, or rhetorical analysis. No analysis is called for in this program unless it leads directly to the synthesis of experience into words.

3. What a student needs most of all is to perceive how he is using language and how he might use it. This requires awareness more than it does information.

4. The role of teachers is to help the students expand their verbal and cognitive repertory as far as possible, starting with their initial limits.

5. The sequential pathway to this goal is a growth scale going from the personal to the impersonal, from low abstraction to high, and from confused babble of infants to finely discriminated modes of discourse.

6. The most effective learning procedure for approaching this goal is trial and error, if the trials are roughly sequenced to provide a cumulative experience, and if, through feedback, the errors are turned to advantage.

7. The way to provide individual students enough language experience and feedback is to develop small group interaction into a sensitive learning technique. The teacher's role is to teach the students to teach each other.

8. Using language is essentially a social action. The quality of individual utterance depends much on the variety and quality of the dialogues that have been previously absorbed.

9. Producing language is more difficult than receiving it. That is, the composing act involved in speaking and writing—choosing and patterning words—poses more intricate learning problems than the act of following sequence of words as in listening and reading. A student can read some kinds of discourse before he can write them.

An individual look at these principles is indicated to pull out the implications for an in-service program while comparing a student-centered program to the traditional one. This is one way teacher-educators can help teachers in training recognize their new role.

The changes in outlook involved in the feelings about what students should be doing in a language arts course, the role of the student, are stated in principles 1, 2, and 3. The emphasis is on thinking. Traditional classes have deemphasized this skill primarily through a method
of read and test, read and test, with the test questions showing little relationship to the reading. Thinking is set aside when the students answer questions only from their own point-of-view or from that of the teacher, gleaned through lecture.

Rather than approaching literature, language, and speech from the traditional, analytic, point-of-view the new curriculum suggests an exploration of the students' own experiences. In this way each learns how he, himself, is using language and the possibilities for the expansion of this use.

To meet this new outlook on the changes in expected student behavior, the role of the teacher must change. Points 4 and 7 illustrate the expectations for teachers. They are to help the students toward broader expression by providing opportunities for extensive language experience and feedback.

Normally teachers give a writing assignment, grade it, and return it to the student marked with indications of errors. This criticism is not immediate, relevant, or extensive. It is not immediate in that paper grading is a time consuming process, taking, at the least, overnight. It is not relevant since the papers are an answer to an assigned subject. As a result the students are frequently apathetic because they are not involved in their writing. The premise of the new curriculum is that upward development of language skills is possible only when the need to produce particular ideas comes from within the students.

Along with being immediate and relevant, feedback needs to be extensive. Students need to express their experiences over and over
through speech and writing, receiving immediate comment. To provide this feedback the teacher abdicates his role of sole authority as he teaches his students to talk with each other about their experiences and about their writing.

Through this guidance, rather than dictation, the students develop as indicated in principles 5 and 6. When exchanging ideas about their reading with their fellow students, they learn that others have received different ideas from the same source. The traditional classroom in which ideas are not compared among students is not conducive to such insight. There the conversation is dominated by the teacher's exchange with one student and then another. In the new curriculum students lose their ego-centeredness when they experience a variety of views. They develop out of this concentration on self as they move to making generalizations and predictions in their speaking and writing.

Traditional classrooms keep most students in a continual state of underdevelopment by not starting at an appropriate developmental point. This is what is meant by the expression, "start where the students are," which has become a familiar, if not deeply understood, by-word among educators. Where most students are, regardless of age, if they have not experienced the sort of instruction just outlined, is in a static state of unabeleness to transfer their thoughts and reading into speaking and writing, the idea stated in principle 9, The goal of the program.

Principle 8. The rationale of the program, indicates producing writing begins with social intercourse. The view is elaborated in Moffett's, Teaching the Universe of Discourse.1 In the chapter on

drama Moffett suggests plugging into the internal monologue of what is happening at the moment, the sensations that the student perceives through his senses.

The next step is to discuss the sensations with fellow students in a dialogue. Through this exchange the students internalize the verbal exchange, enabling them to write and think as though they were taking several parts in a play or drama. Through experience the students' skills improve and they are able to move from drama, what is happening; to fiction, what happened; and finally, to the essay, what happens or what may happen (generalization and prediction). They are not, as in writing assignments in a traditional classroom, plunged into dealing with abstractions or concepts with which they have not previously dealt in social intercourse.

Moffett calls this progression from drama through the essay the "Spectrum of Discourse." The first discourse is internal dialogue, followed by correspondence, personal journal, autobiography, memoir, biography, chronicle, history, science, and, finally, metaphysics. These are all ways in which people communicate: with themselves, as in interior monologue; with a known audience, as in correspondence; and to an unknown audience, as in history and metaphysics. The students are helped to move from the low to high abstraction which the progression indicates, as they learn to address an increasingly remote audience (see Appendix A for a table of these progressions).

According to Moffett, discourse (forms of communication) moves from:

---

1Ibid., pp. 33-35.
simple to complex
concrete to abstract
personal to impersonal

and is addressed to an increasingly remote audience. He lists four levels of abstraction which he believes are developmental in nature, that is, one needs to master the first before he can go on to the next. These levels are:

1. what is happening - drama (description)
2. what happened - narrative
3. what happens - generalization
4. what may happen - theory

Sensory writing, for example, is an early stage of writing which should begin the student's development as a writer. This program of in-service development starts at that level. Ideally, drama, or acting out the sensory experiences, is the initial step of the progression. However, since neither the students nor the teachers are usually prepared in this area, the decision for the in-service program was to begin with sensory writing experiences.

In addition, according to Moffett, the developmental movement is away from the individual in time and space. He deals with the relationship of the speaker to the audience through personal pronouns, from I-I to I-He. The time element is developed through tense.

For example, in sensory writing the student is noting what is happening in the here and now in his own head (I-I . . . see, hear or smell). He then may move to communicating the idea, verbally, to another student. This communication is only slightly removed from the present time and place.

As the movement goes to memory writing, the student tells a story, narrative, of what happened. The tense changes. The student does not
"hear" the noise, he "heard" it. His audience is no longer the student sitting next to him, but more remote, perhaps a friend in another city. As the audience and the event become more remote the task of communication becomes more difficult.

In a language arts curriculum each individual may be on a different level of development in reading, writing, speaking, listening and acting out. Usually he can take-in on a higher level than he can put-out. Reading and listening are, therefore, less difficult than speaking and writing.

The teacher-educator helps teachers look at the nine basic principles by comparing the new roles of teachers and students to their roles in the traditional classroom. Moffett's principles are introduced primarily to give direction (structure) to the discussion. Each group of teachers provides its own focus because the teacher-educator considers readiness to proceed in a particular direction. Too, he allows the group to take a prominent role in assisting the individual members.

All members of the group, including the teacher-educator, understand Moffett's principles at different levels because of their varied experiences and their unique knowledge of a language arts curriculum. Therefore, attempts to explain his principles, one through nine, may vary in detail from one group to another.

In the in-service program teachers are asked to do the sensory and memory writing (which lead to drama and narrative) that they will be asking their students to do. Such a practice illustrates for the teachers the benefits of this new approach to teaching language arts.
Both the Writing Workshop (content) and group discussion (process) will be discussed in chapters which follow.

Examples of a Functioning Program

Teacher-educators unfamiliar with the concepts of a student-centered language arts curriculum may need other information before they proceed with an in-service program. For this reason a definition of terms may be useful. In the context of this program, "language arts" means writing, reading, listening, speaking and acting out. These aspects of language are interrelated and are not taught in separate units or lessons as in a traditional classroom. It is not appropriate, for example, to read a book and merely report on it, but rather to read literature after one has done writing in a particular mode. The literature may also be discussed in small groups or put into another form, such as a script.

"Student-centered" means that the interests, ability and development of the students are uppermost. They are allowed to supply the focus for their learning. The teacher supplies only the direction through a variety of activities. The following anecdotes from public school classrooms are included to give teacher-educators in-life examples of the principles as they are practiced.

In a box are numerous activity cards representing many levels of interest and ability. One card is a cartoon with the caption removed. The student is asked to write the caption. This is a simple activity, aimed at interesting junior high students with little interest or ability in reading or writing. After the student has written his own caption, directions are to turn the card over to see the original
caption. He is then asked to compare his caption to the original one. He is also directed to ask a fellow student to write a caption. The two students then discuss how their responses differed. This activity includes reading, writing and discussion. The student learns that many ideas come from the same picture. This learning is an initial move from ego to other-centered.

Another card pictures a man seated on a lift which will move him up the stairs. Directions ask the student to name the man, to write about his family in a way so that their readers will know more about him as a person. The group of students working with this card may each write about the man individually. One girl, more advanced than others in her group, wrote a dialogue about him and members of his family. Her quotation marks and other punctuation were appropriate.

The teacher asked her to help another member of her group learn how to punctuate conversation. In this case the teacher was showing the students how to teach each other. Students are more likely to learn at such a teachable moment. The more knowledgeable student reinforced her skills. The other student was more receptive to her peer than she would have been to a traditional teacher lecturing on punctuation generalizations which had no relationship to what was happening at the moment.

Another activity pictures a collage. After one group chose this activity, the teacher showed the whole class the picture, asking students to define the word, "collage." At the same time another group was using the College Thesaurus. One group member confused "college" with "collage." The teacher asked the class to start a spelling book using these two words as a beginning.
As writing proceeded, the teacher moved from group to group encouraging students to share their writing with other students. As a result other points to improve writing were brought forward. For example, the different spellings, "to, too and two," were demonstrated and discussed. All of these students had been "taught" these words previously in traditional classrooms, but they had not learned them. In a student-centered curriculum such language conventions are attended to when they appear in the students' writing. No exercises or worksheets are given to practice these words out of context.

Sometimes students suggest ways to continue with the activities provided by the teacher. The girl, mentioned earlier, who had mastered punctuation skills, stated that she intended to put her dialogue into play form. At this point the teacher told her that when it was completed it could be typed and given to each member of the class.

This comment led the class in another direction. The teacher explained that everyone in the class could "publish" their writing after it was checked carefully for errors, and the errors were corrected. One boy could hardly believe that this would happen. Students react positively, but with caution, to the idea that what they have to say or do can be important to others.

When students are allowed to supply the focus for their writing, they become excited about it. In the traditional classroom the teacher supplies the topic, she is the only audience and critic. This practice stifles creativity and imagination. Red penciling is not conducive to classroom enthusiasm. Neither do the relatively few papers that the teacher is able to grade supply enough feedback to give the
students the numerous trials and errors they need to improve their writing skills.

Another activity which might follow from the play the girl is writing from her original dialogue is acting out the play. This acting is not meant to be performed for an audience, but is for the benefit of the participants. As a group member is acting out a particular character, he learns what it is like to get into the skin of a person. Literary characterization is learned in this way rather than through the traditional lecture. One student, who with his group rewrote the story of the mythical overthrow of Kronos by Zeus, commented that as he developed his character he began to understand the myth more deeply.

The girl who was turning the story of the man on the lift into a play asked the teacher for a book of plays to take home with her. If she had not taken this step herself, the teacher would have offered her a book of plays. When students write in a particular discourse they are directed to a published work in the same form. Student writers of poetry are given poetry books, those who write biography are given biographies. The students learn about literature from the writers point-of-view, not through literary criticism, an activity which Moffett feels is inappropriate for students in their thirteen years of public schooling.

Another way in which a student had expanded the original activity card can be mentioned. One combined the cartoon card mentioned earlier with a card that asked her to make her own book. She found some Sunday comics from which she cut out figures of Dagwood, Maggie and Jiggs. She then supplied the conversation among these characters, using
her own dialect. The book ended with Maggie calling Jiggs a "jive
turkey." This book of student writing is then saved as a reading book
for other class members.

An outgrowth of this activity might be a list or book of expres­
sions common to a particular dialect. To begin with jive turkey could
be explained as a dude who tried to win a chick with his sweet talk.
One class member drew a picture of a jive turkey. Some students who
are not fluent in vocabulary can express their ideas through drawings.
In a student-centered classroom the teacher welcomes her students at
their level of development. He does not force all of them to go along
at a pace he sets. He also taps the interest of his students as the
following incident illustrates.

A student was combing his Afro during class. In a traditional
classroom a teacher might respond in a number of ways depending on his
level of humanness. In a student-centered classroom a teacher often
uses such an incident to tap into a student's interests. In this case
the teacher asked the student to tape directions for creating an Afro.
The directions were to be good enough for a novice to follow. Another
student offered to take the directions from the tape and write them in
a form which anyone could understand. This information may then be
placed in a Media Center for school-wide use. This is an example of
students working together for an audience other than the teacher.

All of these anecdotes involve students in a thinking process.
Often questions are included on the activity cards which take the stu­
dents beyond the literal level of understanding. They are asked to
question themselves and each other in a manner which helps them see
alternative answers to questions. "Why do you think that this is so?"
is often asked.

In a traditional classroom students are lined up in rows and
given worksheets on which they are asked to fill in blanks. The only
information they provide is copied directly from a textbook. They are
not asked to restate it in their own words, to take it apart, put it
back together, or evaluate it. Such a procedure year after year breeds
non-thinking. Students grow to expect exact answers for situations.
What did the character do? Go to the book. Write it down. This is
the sequence of instruction in traditional classrooms. The student is
not asked to imagine how a character might feel, nor is he helped to
relate it to his own experience.

Often students become involved in classroom activities if they
can be related to their own experiences. For example, most seventh
grade boys have an avid interest in sports. The teacher can use this
interest to encourage them to read and write. Two boys in one class-
room could find nothing which interested them in the activity box. The
teacher joined their social talk which centered around the idea of
wondering if students from the high school they would go to could
receive athletic scholarships.

As the conversation proceeded it became appropriate for the teacher
to suggest they write a letter to a college football hero. They did so
enthusiastically. These were boys who would go to the high school "not
being able to write a sentence," in the words of high school English
teachers. However, each of their written expressions were complete
sentences. Even though the way in which they expressed their ideas was
stilted, the teacher decided to let them send the letter without any critical remarks from her.

At this point one boy said, "we can't send it like this." The teacher asked him why not. The two boys then proceeded to work on recopying the letter in accepted form, with the date, indented paragraphs, and the like. They knew letter form, but had not chosen to use it until they realized that the teacher meant what she said about mailing it. They continued by printing the letter neatly, asking such questions as, "what do you put at the end?"

Hopefully, the athlete will respond, in which case they can write back. In a student-centered curriculum the teacher's lesson plan develops as he works and talks with his students. In many traditional classroom the social talk which inspired the above activity would not be allowed. In a student-centered classroom the teacher uses it to discover the needs and interests of his students. He turns it into a learning experience.

Some students do not express their interests even to their peers. For this reason the classroom needs to be full of a wide variety of books, pictures, and other materials. These need not be costly. An innovative teacher often picks up menus, match covers and pamphlets of all sorts and leaves them around, waiting for a student to explore them. One student spent an entire class period absorbed in a book about coins that another teacher left behind. In this particular incident the teacher did not get around to speaking to the boy about his interest. She simply filed the information in her head to be used another day. None of these classroom anecdotes are unusual or unique in a student-
centered classroom. All the illustrations occurred with one class within a six-day period.

The students' feelings about themselves and others are also considered. They are asked to evaluate their learning in classroom meetings. Often their remarks are addressed to the socialization which is encouraged. They point out that during class discussions they learn that each of their classmates has valuable information to contribute. They are amazed that they can give their opinions freely and openly without being judged or chastised. They state that they began to know other students in their classroom for the first time. They also say they learn to incorporate differing views into their own value systems.

All of these comments stem from classroom meetings held each day in a summer school class of high school students. Each day a member of the class brought a question to be asked of the whole class. Favorite subjects for conversation were relationships with members of the opposite sex, how to get along with adults, how to prepare for marriage and family life and how to prepare for a career.

This class included two pregnant girls, one mother, several regular school failures, two athletes, a boy extremely involved with religion, and a white girl who normally attended a school with 90 percent black students. Half way into the semester she felt free enough to ask her classmates how to overcome her feeling of harassment from the black girls in her regular school. The summer school class consisted of both white and black students. Each member gave helpful suggestions as they related them to her experiences and to their own.

These discussions also exemplify the development through verbal
exchange which Moffett espouses. When students discuss controversial issues, which have no right and wrong answers for everyone, they learn to qualify their statements. Statements of prejudice, for example, are qualified: all white people fight with all black people changes to, most white and black people fight, and finally, to the more realistic statement that the black girls whom I know harrass me. The persons entering the conversation learn to be specific. Rather than making a series of broad statements, they learn to give details about a concern. The group then can move on to making some generalizations about solving a problem. This verbal discussion makes writing about a topic easier. Moffett feels that it is an essential step for the writer.

A teacher in a student-centered curriculum believes that such discussions are a valid part of any classrooms' activities. Many students have personal concerns which keep them from being creative and imaginative. Realizing that others can relate to their problems and even help with them paves the way to solving academic problems. Curriculum change, alone, is not a solution for solving all educational ills. In a student-centered classroom, student feelings are as important as the curriculum.

The teachers involved in the in-service program experience the importance of feelings in the group process portion of their learning experience. They are helped to learn a new classroom role, moving along a continuum, away from authoritarian to facilitator in the classroom. The primary problem for the teacher-educator is to provide an in-service program which allows each teacher to grow as an individual, personally, socially and professionally. Involving the teachers in group process provides that opportunity.
Function of the Media Presentations

Included as part of this paper are the following media presentations:

1. A slide show presenting the philosophy of the program.
2. An evaluation tape on which teachers just finishing the in-service program discuss their learning.
3. A video-tape of the in-service program giving the principles of group process.

The slide show is an example of a product of learning. Such a product illustrates the idea that a student has not learned unless he can tell what he learned. The first goal of the in-service program was to help the teachers in training learn the philosophy behind a student-centered curriculum. They showed that learning had taken place by transferring what they had read in print and discussed in person to a different media. Each student or teacher group may choose their own way of presenting their product, in writing, in acting out, or in media other than print, for example. Some students are noted for presenting ideas through art work or diorama. The educator's role is to help him communicate in many ways, starting with the mode he chooses, usually the one in which he is strongest.

Evaluating, as illustrated by the audio-tape, is important to all educational programs. Learners in a student-centered curriculum are encouraged to evaluate their own learning. It is the task of the educator to form questions for such an evaluation. The goal for the learner is to learn to ask themselves valuable questions. This idea applies to other tasks in a student-centered curriculum. For example, during group discussions, either of ideas or of writing, the educator poses the sorts of questions he hopes the students will learn to ask.
In this tape the teachers in training are responding to questions posed by the teacher-educator about their growth in the program. The purpose is to give the teachers an opportunity to verbalize the insights they have acquired.

The video-tape is an in-life presentation of group process involving a group of teachers in training. While the best way of growing through group process is to participate in small group interaction, this tape is included for use as either a catalyst for the process or in lieu of it. Viewers can learn the ideas of the process by attending to the narration. They can watch the interaction as members brainstorm, report back to the large group, or serve as leaders. A fuller explanation of these media and ideas for their use are included at appropriate places throughout the text of this work.
A MODEL FOR TEACHER IN-SERVICE

Group Process

First the teachers need to know the skills involved with *group process*, the process (or the learning mode as opposed to, for example, lecture) to be used in the training program. The first two of the ten to twelve three-hour sessions, are spent learning these skills, an explanation follows:

The ideas are taken from *Perspectives on the Group Process*, and *Foundations for Group Counseling*, by C. Gratton Kemp. A later book written by Dr. Kemp, *Small Groups and Self Renewal*, may be used as a text by the teachers. It covers all the necessary ideas and is more simply written than the other two.

The teachers are assigned appropriate readings in these books which are then discussed as content for the first three meetings. The first meeting is concerned with discussion skills. The members learn to:

1. **Listen** - creatively and non-judgementally, not planning what they are to say next to attack the logic of the speaker.

2. **Clarify** - with the idea of repeating another member's statement so that he is satisfied that he has been heard correctly.
3. Reflect - difficult to separate from clarify, a repetition of a previous speaker's statements.

4. Link - be relevant by responding to the ideas previously stated.

5. Sum-Up - state all the prominent ideas considered up to that point.

Much resistance and self-consciousness is experienced by the members as they try to practice these skills. Help is given by the teacher-educator (as the initial leader) and observer, both of whose roles are discussed in the following two meetings.

The subject for the second meeting is the role of observer. Each member is asked to serve as observer for at least one meeting. This experience needs to occur, always, before he is asked by the teacher-educator to serve as a leader for the day.

Again, the teachers are learning information which they will use directly in the classroom. They will ask their students to use the discussion skills, to act as leader, and as observer. The observer does not talk during the meeting. Afterwards he reports on the process. He does not mention names, but makes such comments as, "all of us participate," or, "some of us did not participate," or, "we don't seem to be able to keep on the subject." The purpose of his comments is to keep the group moving toward its goals.

It is appropriate to make some comment on group and individual goals. First, the group goals: the idea is to move from an "aggregate" group of individual members to an "organic" group (which begins to function as a whole), to a "symbolic" group (in which the members care
about and feel responsible to each other).

Groups may be viewed on a continuum:

<table>
<thead>
<tr>
<th>Authoritarian</th>
<th>Educational</th>
<th>Group-Centered</th>
</tr>
</thead>
<tbody>
<tr>
<td>ideas</td>
<td></td>
<td>feelings</td>
</tr>
</tbody>
</table>

An educational group falls in the middle since its members are dealing both with ideas and with feelings. Unlike in a group-centered group, the leader supplies some structure through the content which is to be learned. It is a democratic group since the members give focus to their learning. (A model for the teacher to transfer to the classroom.) As the group continues to meet the members work toward the goal of becoming a symbolic group.

Each member, also, has individual goals. It is helpful to the group and to the teacher-educator if he can state these goals. They are unique to the individual member and develop as he grows professionally, socially and personally in the process. A model for change beginning with awareness, then exploration and commitment, followed by skill development and skill refinement, involves the teachers in the three growth areas just stated and parallels the learning of the students in the public school classroom. (This model is described in Chapter II.)

The model for group process discussed to this point follows the ideas espoused by Carl Rogers,¹ as well as C. Gratton Kemp. This becomes apparent during the third meeting where the role of leader is discussed. The teacher-educator is the leader for the first meeting,

serving as a model for the facilitative conditions which are similar to
the empathy and unconditional positive regard connected with Roger's
theory.

The idea is that group members will blossom, feel comfortable
within an atmosphere of trust, acceptance, and democratic equality.
The confrontation that some feel must come before change is a self-
confrontation. After each meeting the teacher-educator looks at the
meeting and his own behavior privately. Was he truly facilitative—
open and honest?

Each of the members is also asked to be introspective. They are
asked to make a similar evaluation in the "self-report" which is
written immediately following each meeting. The questions asked are:

1. What was done which helped the group process?
2. What was least helpful to the group process?
3. What did you do to assist in the process?
4. What do you plan to do to improve?\(^1\)

All the reports are read by the teacher-educator to gain insight
into the direction the group is taking. These reports are given to him
with a number, rather than a name, so that members may comment freely.
The reports are returned to the members periodically so that they may
evaluate their own growth as time progresses.

A report may also be given in journal form. In that case the
teacher-educator responds to the members in writing. Either way, group

\(^1\)C. Gratton Kemp, *Foundations of Group Counseling* (N.Y.: McGraw-
Hill, 1970), pp. 300-301.
members experience another analogous situation to transfer from training to classroom.

Sometime around this third meeting in which the role of leader is discussed, the problems involved in a changing mode of thinking and behaving arise. Frustration may manifest itself in verbal explosions or more quietly in the self-reports or journals. At this point everyone needs to be encouraged to share his feelings openly with group members. The questions often asked are "What are we doing." "Why?" "When do we learn how to teach this Moffett program?" These questions arise because group members have not yet realized the practicality of what they are experiencing. They often prefer to be given specific, concrete exercises for their students.

Usually the group—together—gets through this crisis, although it is possible for one aggressive, dogmatic group member to keep the entire group from meeting its goals. It is in these difficult moments that the teacher-educator, privately, for himself, and for group members who ask for assistance when they serve as leaders, can utilize the ideas from Eric Berne's theories of transactional analysis, Albert Ellis' principles of rational emotive therapy, or points made by other writers whose primary concern is self-development. A leader for this in-service program needs to explore many avenues of personal development.

In order to help other people go through a change process, it is helpful for the teacher-educator to have experienced such a process himself. This idea is supported by Robert Carkhuff's studies on the facilitative conditions espoused in the two volumes of Helping and
Human Relationships. He found that a high level functioning counselor was better able to help clients function more effectively. He also found that high level functioning clients tend to make the greatest gains. This idea is reinforced when applied to teacher education. The good teachers become better ones.

By the fourth meeting group members have learned discussion roles and skills and are ready to move to looking at the rationale and philosophy of a student centered curriculum. The teachers participating are given assigned readings from the two Moffett books mentioned in Chapter I. At this time it may also be appropriate to mention the impetus for Moffett's writing, i.e., the 1967 Anglo-American Conference at Dartmouth College (Appendix Q). The purpose of this meeting, attended by educators from American and Britain, was to review and reform the teaching of English in the schools.

Also, as the member progress in their skills in the process, further opportunities for growth and evaluation occur. At the end of each whole group session the members split into groups of from 5 to 7 members to discuss a subject in depth. Following this session a scribe from each small group reports to the large group on the things accomplished and the ideas discussed. It is through these smaller groups that participants begin to get the feel of individualized learning. They all have extensive opportunities to interact with their peers and to concentration on a task or idea.

Each small group in teacher training, as well as in the school classroom, needs to have a reason for being--something to produce, a problem to solve. Toward the end of this ten to twelve session training
program, in the last one or two meetings, the members of each small group may pull together their thoughts in a jointly produced paper which will present their ideas to teachers who have not participated. Such a practice gives them an opportunity to take another, closer, look at the entire program.

A further advantage of such an in-service program is that those who have completed it become a cadre of teachers who can transmit their knowledge—using group process—to other groups. They can demonstrate the ideas to others essential to the success of the student program—principals, librarians, teachers on their building staffs, Board of Education, reading teachers, and teachers new to the program. So, instead of one teacher-educator, there are a number of them throughout the system.

To help them in this work a Teacher-Educator's Guide is given each member of the original group. It is also a guide for the initiator of the program to use in the original in-service program. It is included in this paper as Appendix B. The guide contains a syllabus for the ten to twelve meeting course. Reading assignments are listed for each meeting. These assignments provide the structure for group discussion.

It also contains suggestions for comments from the teacher-educator, questions for him to ask the teachers, and short statements which he may give in lecture form. These short lectures contain information which is essential to the program, ideas which need to be discussed even though the teachers may focus on different points.

If the teacher-educator wishes, he may state the questions in the
form of behavioral objectives. If he finds that important issues are not brought forward, he may wish to ask teacher-leaders of the individual sessions to state their objectives in behavioral terms, also. Whether or not this is done depends largely on one's personal point-of-view.

In this in-service program, for example, it is important to know the skills involved in group process. To insure that all group members know these skills, an objective would be: as a result of today's discussion, the teachers will be able to list and define the skills for participating in group process. Lists of such objectives/questions are included for each session.

Also included in this guide are some general comments to help teacher-educators foresee problems which may arise. He may wish to think of strategies to deal with, or possibly alleviate them. Most of these problems, however, are a result of the frustration which accompanies behavioral change and will usually appear in some form. If the teacher-educator knows the sorts of problems which arise, he may learn to look at them more objectively and not as an example of his own inadequacy. Such an attitude will be helpful to him in his own growth.

Other aids to teacher-educators included in the guide are these handouts:

1. Stages in Group Development
2. Suggestions for Observers
3. A Few Thoughts for Individual Reflection after Group Discussion

Each of these is only one page, so it may be read at the time of
discussion. Such input is helpful since many times the teachers have not read the articles which give the information. The handouts fill the gap so that the discussion can proceed. As the program progresses, teachers often comment in their self-reports or journals that they plan to start reading the assignments, so the problem may be alleviated in that way. As in a public school classroom, the teacher can usually count on one or two students to read the assignments initially.

Part I of the guide gives ideas for the process just discussed. Part II is pertinent to the content of the last group of sessions, the Writing Workshop, discussed in the following chapter.

The Writing Workshop

Ideas for this workshop are taken from Moffett's experimental project paper, "A Program of Writing Assignments," which is included as Appendix C.

His paper gives an explanation of an increasingly difficult writing program, beginning with concrete ideas within the students' sensory experiences and moving up through the most abstract form of discourse, the essay. The remainder of Moffett's paper is a series of writing assignments for sensory and memory writing. Each assignment includes suggestions for teacher questions as well as purposes for the assignments. These are the assignments which the teachers in the in-service program are asked to do. The sequence of assignments for both the teachers in training and their students is:

1. Sensory Monologue
2. Composed Sensory Monologue
3. Spontaneous Memory Monologue
4. Selected, Expanded Memory
5. Composed Memory Piece
In the introduction to his experimental paper Moffett states that the student, through writing about his own experiences, can be taught grammar, punctuation, logic, semantics, style, rhetoric and esthetic form solely through the writing and small group discussion about certain points in the writing. He further states that the order of assignments is critical because it corresponds with the verbal and cognitive development of the child.

The teachers in training begin with his suggested assignment number two of the Writing Workshop, Sensory Monologue. After the writer puts down everything he hears, sees and smells for a period of fifteen minutes, Moffett indicates some areas for discussion. He suggests encouraging the writer to spot judgments, inferences, attitudes and assumptions. Since they are to write down only sensations, for example, is, "Today the weather is good," a sensation or a generalization?

Other questions also help the writer to understand their own pieces before going on to professionally published work. They may be asked if they see some thread, motif, continuity or unity in their classmates' works. They can be directed, for example, to look at punctuation and paragraphing. The main concern is discovering what would have to be done to the writing to make it understandable to an audience.

The sensory monologue assignment should be done many times by the students, although the teachers in training only have the opportunity one time. In repeating the assignment students learn that different settings dominate writing. Other variations can also be tried with students, for example, the same place at different times under varying conditions. According to Moffett, observing these details help make the
point that the observer and the observed cannot be separated. The relationship of the speaker, to his audience, and to the subject is an important concept which the students need to learn to bring to their writing. Knowing this helps the writer to understand the use of tense and person.

The second assignment for the teachers is Composed Sensory Monologue. They are asked to take their Sensory Monologue and to make it more interesting and understanding for other people. At this point, according to Moffett, the writer may put back in any reactions they had while writing the original piece. As he puts things in or takes them out, the writer should begin to see a continuity, unity or effect. These papers, when read in class, can be discussed considering what idea of the author determined the selection and ordering of the items.

The papers may be traded several times among classmates, who write their comments on the paper. This feedback is an essential part of the writing program. Looking at the writing of another gives each person an awareness of their own writing problems and carries over to their judgment of literature.

The next assignment given to the teachers is the Spontaneous Memory Monologue. Writers are asked to write down all the memories that come into their heads over a period of fifteen minutes. As a helper, they may focus on an object in the room such as a chair or a picture. According to Moffett, these memories come from conscious or unconscious ways of classifying experiences. Classifying is an important thinking skill which helps a writer move from the concrete to abstract thinking required for writing in increasingly more difficult modes of discourse.
The purpose of this third assignment is to show the teachers, and subsequently their students, the huge amount of resources which can be used as subjects for writing that each person has stored in his own head. The papers may be too personal for class reading, but the writer can be asked to relate his writing to time and space. Some questions are: How recently did the event occur? What tense have you written in? Finally, they are to again ask the most important question—What can be done to make my writing understandable and interesting to someone else? All the other questions asked about writing are only means of reaching the final goal of good communication, in increasingly difficult modes of discourse and to an increasingly remote audience.

In the next assignment, Selected, Expanded Memory, the writers are asked to take a single memory or a group of related memories from the previous assignment and expand on them as spontaneously as possible. The purpose of this assignment is to give an abundance of material for the final memory assignment. According to Moffett, it is this stage of memory writing which determines whether the composition will become a personal essay or a narrative, depending on the order the events are arranged—either chronologically or according to some other logic or idea.

The latter order would be most likely to lead to the essay. The writing involved in the finished piece would be more difficult for the writer to produce than a narrative. The teachers in training become aware of the sequence of writing difficulty as they compare the sorts of writing each has done in response to the assignments. They can take
this information back to the classroom for use when helping their students discuss writing.

The final assignment given to the teachers asks them to write a Composed Memory Piece. They are to add or subtract from the previous writing so that the finished work will appeal to the rest of the class. These pieces are read in small groups. The teacher-educator helps them see that boring pieces suffer from lack of selection or from lack of emphasis. According to Moffett, papers may editorialize at the expense of vitality.

Learning how each person did the assignment is in itself of great value to the writer. He can see his own uniqueness while increasing possibilities for further writing. During the discussion these possibilities become apparent because each writer has approached his subject in a different way. The discussion can further lead to style of the writer, to tone and point-of-view. After doing and discussing these writings, teachers in training understand that their students will know composition from the skin out. The production of writing leads to the understanding of it. Readers can then be referred to professional writing in the same mode as their own.

Another look at Appendix A will help teachers put memory and sensory writings in proper perspective. Sensory writing, as what is happening, is closest to students' experiences. It is what they hear, see, and smell. The form it takes is drama. In this program play writing and developmental drama are the first developmental steps.

The second section of the hierarchy, memory writing, is what happened. To do this writing, students look back at some of their past
experiences. The form which memory writing takes in literature is nar-
ration. Students doing memory writing will learn the elements of
writing fiction.

The final section of the hierarchy consists of exposition and
argumentation, what happens or what will happen. Its literary form is
the essay. Although children of all ages are capable of learning to
write well in all these forms, the in-service training did not include
this final portion. This decision is an arbitrary one and was based
mainly on the idea that teachers would find learning about the first
two kinds of writing more applicable to junior high students who had no
previous experience with this sort of learning.

As the teachers in training participate in a simulation of the
Writing Workshop they learn how their role changes from director of
learning to facilitator of a process of language development. In the
teacher workshop the teacher-educator is the model for the classroom
teacher. One purpose is to show the teachers how they may help their
students to teach each other. Group process is basic to this mode of
teaching. Through the concentrated interaction in small groups stu-
dents receive immediate feedback. In the Writing Workshop that is held
with the teachers during the second half of the ten to twelve session
training program, teachers learn by doing the sorts of things they will
be doing with their students.

They see how the students are able to start with their experiences
as an impetus for writing, rather than a subject assigned by the
teacher. The movement in this language arts program, then, is from ego-
centered to other-centered—from concrete to abstract—addressed to an
increasingly remote audience.
They learn how the students, using the Writing Workshop as a nucleus, write, act out, read, listen, and speak in increasingly difficult modes of discourse. They see how students begin with drama (the inner monologue of what is happening), move through autobiography and biography, then up through narration, and, finally to the higher abstraction of the essay. Poetry may be a part of the discourse at all levels of difficulty. It may be represented at first by a simple, sensory poem, later by a comment about peer relationships. Finally, a poem, representing the essay, might be written to an unknown audience about a universal subject such as war.

The teachers learn that as the students write, discuss, and act out their writing, they are referred to the literature in the mode they are practicing. For example, a student writing a biography would be introduced to an analogous published work. Since the students have experienced first-hand some of the difficulties involved with writing, they come to the published pieces from the writer's point-of-view. Such a practice helps them understand other's writing better than the traditional attempt at literary analysis and criticism does.

Starting with the students own ideas and experiences and writing upward to more remote forms of discourse helps alleviate motivational problems which often stem from the students' idea that they have nothing to write about. The Writing Workshop involves teachers in working, themselves, with ideas for student writing. In this workshop the teachers start, just as the students does, with "sensory" writing. Each is asked to go to a place of his choice and write down, pell, mell, everything which he sees, hears and smells. Such writing creates
within the writer an awareness of his surroundings as it heightens his perceptions, both prerequisites for effective writing. Such writing is also a beginning step in putting the author in touch with his own experiences.

The student does such sensory monologue writing periodically in various places and under many conditions. From it he can develop a composed sensory monologue to share with his classmates in small group discussion. As the students look at each other's writing, a number of questions may arise. Discussion about writing conventions, expectations of speakers and readers of the English language, are then brought forward at an appropriate time. For example: a student learns how to spell a word at the time he wishes to use it; he learns about tense when group understanding is cut down if he jumps from one tense to another. This idea is unlike the practice in conventional classrooms in which the teacher gives lessons on these conventions. The theory behind a student-centered classroom practice is that students best learn how to spell, punctuate, and understand usage at a point when they see the need for it.

It is through this immediate feedback, this writing for his peers, that the student improves his communicative process. He has a reason to write since he has started with something of his own. Too, he need not anticipate the teacher's criticism and red pencil.

The teachers in training learn that their role is to move from group to group, helping with the discussion. They also learn that the students are to keep individual folders representing their work. From these observations and from looking at the students' writing, the
teacher can choose ideas to share with the whole class. These may deal with punctuation, spelling, the content of the writing, whatever seems appropriate to advance the class toward the goal of more effective reading, writing, speaking, listening and acting out.

The teacher may also decide to work with individuals or a particular small group on a concern prominent to them. The structure of the classroom, the input of ideas to start the students, is provided by the teacher. He then helps the students supply their own focus.

The student may have created a poem or a paragraph. He uses the advice given by the teacher and his fellow classmates to rewrite it, often for publication in a class newspaper or book. He has had an opportunity to prove to himself that he has something to say. Publication gives him an audience other than the teacher.

As the teachers in training are asked to do in their Writing Workshop, the students can also be asked to do "memory" writing. To begin such writing they are asked to concentrate. As incentive they may consider an object in the room as they write down all the things of which the object reminds them. This spontaneous memory monologue may be too private to share with the class. The next step is to select and expand memories from the list and, finally, to further re-write it into an composed memory piece. Such practice carries the writer another step up the discourse continuum. Composed memory pieces are analogous to the writing in correspondence, and autobiography. That is, the student is learning to go from the inner speech of sensory experiences to the outer speech of communication to an audience.

This audience is an important aspect of writing to which the
student needs to attend. The question he learns to ask himself is, "what can I do to make these lists of sensations or memories interesting and understandable to someone else?"

Short Workshop for Teacher Training, an Alternative

Although the most effective form for in-service education is involving the teachers in multiple sessions, in which they will have time to think and grow at a leisurely pace, such a program as explicated in the preceding pages may not always be possible. In lieu of this extensive approach, educator's may wish to use the video tape alone or in conjunction with a few hours of concentrated in-service, lasting either one full day or two one-half days. Two one-half days is recommended since such a split gives participants time to think about the new information.

An outline for a short workshop is included as Appendix K. The use of experienced leaders for the small discussion groups is helpful. The outline is intended for the use of these leaders. Ideally, they are recruited from those who have already participated in an extensive program or who have other experience in group process.

The outline contains lists of objectives for each of the two sessions. For example, at the end of the first session, members should be able to

1. list group process skills.
2. list the duties of the group observer, leader and member.
3. discuss Moffett's principles and relate them to child development theory.
A brief discussion of each of these points is also included.

The members of this group receive the same articles to read that were assigned to the in-service group. (See the syllabus in the Teacher-Educator's Guide, Appendix B). In preparation for this workshop small group leaders meet with the teacher-educator to discuss the points for discussion. Each of them will lead a group of no more than 10 members, preferably five to seven. To relate these two sessions to the change model, described in Chapter II, the goal for participants to reach is awareness with some exploration. They look at the principles of a student-centered curriculum as they participate in group process and sensory writing.

In the short workshop the teacher-educator still serves as leader for the large group. At the end of the workshop he may bring all the ideas together by asking each small group to choose a scribe who will report back to the large group reactions to the following questions:

1. What happened in your group that will happen in your classroom group?

2. What attitudes do you currently hold which inhibit the sensory writing activity?

3. How would you handle structural problems in writing, i.e., sentence structure, punctuation, capitalization, and usage error?

4. What materials do you need to make the program work?

The purpose of Question 1 is to give the teachers an awareness that their feelings will be similar to those of their students. Question 2 should help the teachers move from authoritarian to facilitator. Sensory writing is different from usual classroom writing since the topic comes from the students rather than the teacher.
Question 3 is usually asked by those new to the program. The purpose of democratic group discussion is to have the participating teachers work through such problems themselves, rather than to be informed by a lecturer.

Question 4 was asked by a book salesman who attended a short workshop session. Teachers working in group process are encouraged to use their own creativity in developing teaching aids.

An aid for teachers, which may be given to participants in both the extensive in-service program or the short workshop, is, "Beginning: Use of Ideas and Materials," which is included as Appendix L.

Such a guide is helpful to many participating teachers. The teacher training given outside the classroom is often an example of "how it ought to be," demonstrated in an educationally ideal environment. Teachers, returning to their classrooms, often need a bridge between the ideal and the actual.

The guide includes a list of ideas about how to begin the program with junior high students who are not accustomed to the freedom teamed with responsibility which is an ingredient of the democratic classroom. Teachers may need to proceed slowly if they, like the writer of, "Feelings about Being a Facilitator," Appendix I, are not sure of how they will function in their new role, or why they have chosen it. The guide helps them adjust.

It also gives a list of commercially published materials which are useful as a tool for those who wish to wade before diving in. Some teachers prefer games to introduce their students to group process, rather than what they believe to be the more difficult approach.
espoused in this paper. The publications offer ideas for discussion and listening activities.

Also included is a list of one publisher's materials created especially for this student-centered curriculum. Each form of discourse is represented, at different levels of difficulty, in separate booklets. Activity cards are also available which lead students to the published works, to writing, or to a variety of group and individual activities.
CHAPTER II

EXAMPLES OF TEACHER GROWTH

Content

An example of choice of audience may often be illustrated to the teachers in their Writing Workshop. They thus experience, first hand, the excitement of writing to someone other than an instructor. The syllabus in the Teacher-Educator's Guide (Appendix B) indicates that Session 5 is a discussion of Moffett's, "A Program of Writing Assignments." This direction, given by the teacher-educator, may be given focus by the teacher selected as leader for that session.

In the case of the in-service program described in this paper, the teacher-leader chose to combine writing with the philosophy of the program, which had been discussed in Session 4. She asked each small group to write a letter to the superintendent of schools explaining the major principles of the program. Such an idea is an effective way for the teacher-educator to evaluate whether or not the teachers do understand these principles.

In order for each group of 5 to 7 people to come up with a single letter, they need to compare the ideas received from their individual reading. Concepts become clearer through this verbal reasoning, since group members see how they have interpreted their readings differently from their peers.
This activity illustrates the meaning of Moffett's statement that a course in language learning is a course in thinking. In order to write the letter, the teachers needed to verbalize the information they received from their reading, and to then think about it in their own terms as related to the terms of others. One result was that the teachers decided to add "productive" to Moffett's statement. His, "A course in language learning is a course in thinking," became "a course in language learning is a course in productive thinking." In this case the teachers' thinking had a product, the letter to the superintendent.

In effect, the teachers were involved in the social action which leads to their own ideas being integrated with those of others. They experienced a dialogue which better enabled them to produce, in writing, the ideas they had first read, and then discussed. This is the progression which Moffett suggests for the students.

The letters in Appendix D show that the teachers have reached the first step toward change, awareness. They have directed themselves toward a gathering of facts about the new program. For example, the letters indicate their awareness of developmental theory; social interaction; and the integration of reading, writing, listening, speaking, and acting out as they relate to a student-centered curriculum. The teachers tell the superintendent such things as:

In this program language arts are not isolated from the other subject areas.

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1The ideas for a model for change: awareness, exploration, commitment, skill development and skill refinement are from Donald J. Tosi, Youth Toward Personal Growth (Columbus, Ohio: Charles Merrill, 1974), pp. 16-19.
Both the teacher and the students grow into different roles. The teacher supplies the structure, while the student is at last permitted to initiate the focus of his learning.

He will learn to read, to write, to listen, to think and to speak drawing upon his own experiences.

Group process is one of the motivating forces behind this unique program.

The Moffett Program is based on a developmental theory that says that a child moves from ego-centricity to outer-centricity.

Since no two students develop their language skills at the same rate, the curriculum should adjust itself to these individual differences.

The program provides freedom of choice within a structured environment based on the developmental theory.

The role of the teacher changes in this program from an authoritarian to a facilitator, coach and guide.

The philosophy of Moffett incorporates reading and other methods of communication in one unifying and self-developing program for all levels of students.

The program eliminates multiple texts that are needed because of tracking and arbitrary grade levels.

Adding Moffett to our program would expand relations between the school and the community, between the teacher and the student, and between the students themselves. By improving the student-to-student relationship through group process, the student will be better able to function outside of the school climate. Group process will also create a more co-operative climate among the staff within the school.

Another example of teachers' growing awareness of the ideas behind a student centered curriculum is illustrated in the slide show included as a part of this paper. The audience for this presentation was a group of teachers who were unable to attend the ten to twelve session in-service program, but who were scheduled for two one-half day workshops just prior to the beginning of the school year. The group's
problem, given to them by the teacher-educator, was to decide how to
give, in a short time, many of the benefits derived from their lengthy
discussions about the principles of Moffett's program.

The groups' evaluation of the slide show was that the process of
their development as small group members relating to each other was at
least as important as the product. Too, they deepened their knowledge
of a student-centered curriculum by looking at its basic principles one
word at a time, while they substituted words and explained unclear
statements.

They were encouraged to discuss how their development might com­
pare to that of their students in social relationships, language skills
and personal growth. As the tape indicates, the teachers felt that
they made new friends in the process. Language skills improved as they
sought just the right word or phrase to promote understanding by their
audience. Personally, they indicated that they experienced a feeling
of accomplishment when hearing and seeing their finished work. The
following excerpts from the slide show script illustrates these
statements:

One summer a group of teachers got together to study
Moffett philosophy and group process. This slide show and
several friendship resulted.

Charles Dickens wrote in his novel, Hard Times, "Children
are empty vessels waiting to be filled," (but) Moffett says
that students learn by reacting to each other. They are not
empty vessels, but the best "teachers" available.

The composing act involved in speaking and writing poses
more intricate learning problems than the act of following
sequences of words as in listening and reading.

A course in language learning is a course in productive
thinking. A writing assignment is a thinking assignment.
Language transports ideas.
The change from egg to animal illustrates growth from the simple to the complex. Similarly, the sequential pathway to this goal of awareness (in language ability) is a growth scale. It goes from the personal to the impersonal, from low abstraction to high abstraction and from the confused babble of infants to finely discriminated modes of discourse.

The teachers address themselves to each of the nine principles Moffett gives as the basis of his program. They end with:

This has been a group effort production.

The discussion of the slide show moved the teachers into the exploration stage of change. They were learning more productive ways of classroom practice through simulation as they realized they could expect the same feelings and ideas from their students. This insight indicates the application of knowledge to another situation, the transfer from ideas to simulation, which is an indication of exploration.

Further awareness and exploration is expected when the teachers begin the program in their own classrooms. In the in-service program they appraise and evaluate some of the ideas of a student-centered curriculum. They will need to do so again as they become involved with their own students.

The script for the slide show is included as Appendix E. Readers of this paper may wish to use it in the way just indicated. Further uses might be explanatory meetings for parents, administrators or other staff members. The asterisks on the script indicate a beep on the tape, which signals that the slide should be changed. The slides are numbered to correspond with the numbers on the script.

Further exploration is made by the teachers when they begin the
sensory and memory writing in Session 6 through 10. A review of the stages of change already discussed follows:

The awareness stage is directed toward the gathering of information and facts. The exploration stage is an application of that knowledge. That is, the teachers look at more productive ways of managing their classrooms. In this case they move toward a democratic mode of teaching, a student-centered classroom. They begin to apply their knowledge to another situation, going from the principles of this curriculum to a simulation of it. Both of these stages are repeated continuously by the teachers throughout their careers.

The third stage, commitment, entails both the personal knowledge that the teachers have obtained through their initial awareness and exploration and the abstract act of faith. This faith enables them to continue with the student-centered curriculum in spite of drawbacks which they experience in their classrooms. Some teachers taking part in the in-service program make this commitment, others do not.

Those who place their faith in the new ideas continue to practice them in their classrooms, the skill development stage. These teachers then move into the final stage of skill refinement. They become increasingly adept in their role of classroom facilitator.

Appendix F illustrates the exploration of writing activities done in the Writing Workshop. The first two sections are samples of one teacher's sensory and memory writing. The selections start with beginning ideas and are followed by rewriting as a result of the, included, comments from small group discussion. In both sensory and memory writing the author's own ideas are apparent. They are developed as a
result of comments from an audience of peers, just as they are in the student's program.

Section 3 of Appendix F is the participating teachers' evaluations of sharing the writings of several small groups on dittoes with the entire, larger, group. The comments range from enthusiastic to lukewarm. The valuable idea from such an evaluation is that, again, the teachers are reminded of the need to attend to the diverse skills and feelings of their students. Another point, apparent in these comments, is that the teachers felt far more comfortable when sharing their work in small groups than in the larger one—a indication which reinforces the need for small group interaction in the classroom. Some statements from these comments follow:

I did not mind doing the ditto at all because I did not do any changes.

I was cooperative because I was interested in sharing mine so I would see others.

My group suggested that I change my narrative to poetic form.

The shock of presenting it to the small group cushioned my feelings about showing it to the whole, large, group.

I found myself copying it at the last minute before class.

It does take a lot of time and paper.

I didn't do mine.

Mine isn't as creative as other group members.

I enjoyed doing over by work.

I was really happy to share mine, probably because there was so much support in our small group.

I really loved doing it. I could hardly wait to have my group read it, since they had given me so many helpful hints.
Section 4 shows another possible way for developing writing. In this case each teacher in one small group wrote a poem using the ideas from his sensory list. These individual poems were then combined, through group discussion, to make a composite poem. One evaluative statement of this activity came from a former coach, now a principal. He felt that for the first time he produced an acceptable piece of writing with ease and enjoyment. Such a comment illustrates the feelings students have when they are allowed to write from their own experience. This sort of practice enhances their creativity, which traditional classrooms often stifle.

Section 5 is an example of writing by seventh grade students. These young people participated in a one-class period demonstration for teachers who wished to learn more about a student-centered classroom. The students were asked to jot down everything they could hear, see, and smell in the classroom; to discuss their ideas in small groups; and then to write about them. They decided, on their own, to write the poem-personifications. No previous instruction was given to them about the meaning of that literary device. A follow-up lesson might identify and label their writing by showing them published literary works or films exemplifying personification. The students could then understand the abstract concept, since they used a personal and concrete experience as an impetus. This is an example of learning from the writer's point-of-view, rather than from analysis and criticism. Following is an example of one group's poem:
I am a desk
I get tired of people
putting gum on me and
pushing me down. I get
wrote on and books get
set on me. They hit me
with pencils and pound
on me. I get tired and I
want to quit.

Process

The previous section illustrated and explained growth through content, the writing skills portion of a student-centered curriculum. Growth through process is more frustrating because the ideas involved are neither familiar to the participants nor concrete enough to be easily assimilated. Traditional schooling does deal with writing and reading skills, if in a different manner. However, most teachers have little experience with personal and social development through the open sharing of ideas and feelings through group discussion. More common is the one-to-one exchange between student and instructor.

While the change model remains the same, i.e., awareness, exploration, commitment, skill development and skill refinement, in group process the teachers seem less likely to reach the commitment stage. Other school staff members, viewing this style of teaching tend to dismiss it as therapy. They state that the business of school is to teach the students basic skills of spelling, punctuation, and grammar, rather than to deal with their feelings. Such a prevailing attitude makes it difficult for teachers to pursue their commitment to group process.

The awareness and exploration stages are experienced by most of the teachers involved in the in-service program. This idea is
illustrated by the journal entries which are duplicated in Appendix G. In the first set of comments the teachers responding have been learning group process for two weeks and are starting the sensory writing. The second set of comments refers to memory writing, the third to a rehash of philosophy. The reader can feel the frustration that was present in learning group process, and the lessening of tension as the group moves on to more concrete work. The following quotations from various group members illustrate this relief:

Tonight is easily the best I have spent here. I get a kick out of writing the poem.

Really (believe it or not) enjoyed the class — Really good group.

An interesting experience noting reactions and various levels of excitement during activities.

I thought that this would be a very slow time, but it turned out to be interesting.

I enjoyed the writing very much, but I couldn't get into the group.

Tonight was very enjoyable. The entire group was interested in the project at hand.

I feel so much better tonight than I did last week. I think it was because our discussion was more interesting and easier to relate to than last week.

The entries are self-reports written in journal form. Again, as in the four-question self-report mentioned in Chapter I, the teachers give numbers so that they cannot be identified. The teacher-educator may respond in writing to these comments. In the classroom, as noted earlier, the teacher may also respond to journal entries. Writing the journal themselves, and receiving a response, makes the teachers aware of the value of such a practice to the students. They grow to understand
the importance of a personal response as they explore their own reactions.

Another example of growth through process, included as a part of this paper, is an evaluative audio-tape which illustrates the experiences of teachers participating in the in-service program. As the comments indicate, the process is frustrating at first and finally growth producing in three areas, personal, social and professional.

The suggested discussion questions follow:

1. Discuss your personal, professional and social growth as a function of the in-service program.

2. How did you feel about the situation in which you found yourself?
   - in the beginning of the in-service program?
   - in the middle?
   - at the end?

3. How did your experience in the program contribute to the three areas mentioned above?

4. Do you feel differently about yourself and others as a result?

5. Do you feel more comfortable with the idea of teaching a student-centered curriculum? Why or why not?

Question 1 refers to the idea that being a part of a democratic process releases creativity and enhances openness. While a participant is learning skills, he is growing personally and gaining friendships.

Question 2 is included so that the teachers may verbalize, and therefore become aware of, the changes they have undergone. This experience will help them reinforce similar growth in their classrooms.

Question 3 asks for examples of their experiences. If the teacher-educator knows what worked and why, he is better equipped to
enhance his own growth along with that of his groups.

Question 4 is another attempt to bring evidence of change to a conscious level of awareness.

Question 5 refers to the idea that most teachers have expectations for in-service programs. In this case they planned to look at the commercial materials published for use in a student-centered curriculum, and hear ideas about how to use them. On the other hand, the goal of the program was to involve them in a process which they could transfer to the classroom. Teachers are too often fed materials or activities, rather than being helped to develop their own creativity.

The tape, then, is a capsule version of much of what has been written in the previous pages. It may be more valuable to the reader than the writing, since those commenting give freely of their experiences at the exact moment of involvement. Often, when retracing the steps of an educational process, this personal tone is lost.

The tape represents comments from teachers in two different three-week, summer, in-service programs. As the remarks indicate, no two groups have identical experiences. As the teacher-educator grows in the process, he becomes more able to deal with these differences. Each new experience becomes easier to assimilate. He experiences increasing awareness at the leadership level as he grows from ego to other-centered. That is, he becomes less and less involved with his own feelings about how the group is functioning because of him, to how it is functioning in terms of the growth of the members. A member's growth in this area is illustrated by the reference, on the tape,
awareness that another member's reactions to some ideas discussed were different from his own.

Another interesting comment from the tape is one teacher's remark that he has moved away from being a "performer" in the classroom—that he is now more relaxed. A teacher who is functioning well in a democratic classroom often responds in this manner. The shift of responsibility to all members of a group includes the educator, but does not harness him into the untenable role of either dictator or performer.

The listener to the tape will also learn that reading Moffett's, *Teaching the Universe of Discourse*, is a formidable task. This remark illustrates that though the idea of learning the philosophy behind a program is a necessary first step, it is often a painful one. Letting new information into the cognitive and affective systems, steps necessary for the awareness and exploration involved in change, involves reorganizing information, rejecting old information, and integrating the new ideas. Each teacher does this with varying degrees of success. The teacher-educator seeks to enhance this process through the facilitative conditions discussed in the "Group Process" section of Chapter I.

Personal contributions of individual teachers are also examples of growth through awareness and exploration. The work of two of these teachers are included as Appendices H and I.

One teacher translated the ideas for group process to students' interest and ability levels by using Snoopy cartoons to give starting, discussion and ending rules for small group interaction. This booklet, which may be duplicated on dittoes for the use of readers of this
paper, also includes suggestions for leaders and members and lists of skills for observers and scribes. (Appendix H, "Group Talk Convention.")

"Feelings About Being a Facilitator," Appendix I, is a personal essay giving the teacher's ideas about the meaning behind changing to a student-centered curriculum. Her doubts and fears, the process she has gone through before her commitment, are apparent in her writing. She speaks of the reasons one may have for choosing to change from the traditional role of authoritarian in the classroom. Her struggle emerges as real as she examines for the reader the motives which might bring effective or ineffective change. She concludes by saying that one grows by "acting and reacting" to one's feelings—another way of expressing growth through awareness and exploration.

Readers of this paper may gain further insight into the role of the facilitator in the classroom as they see the video tape of the in-service sessions which is included as part of this paper. They will see the teacher-educator serving as facilitator for a group of teachers, simulating for them the role they are to transfer to the classroom. The script narration is included as Appendix J.

At the beginning of the tape the narrator comments that playing in groups is natural for children. It is the task of the educator to transfer this natural function to the classroom. He does this by teaching his students the group process skills of listening, clarifying, reflecting, linking and summarizing. The narrator speaks about non-judgmental listening as an element of group's growth from one of separate members to a cohesive group in which all members care about each other.
The viewer will see the skills being used by a group of teachers which has become a cohesive group. He will see this group "brain-storming" ideas, thinking quickly of dozens of solutions to a problem. He will see the teachers behaving in a social way, having fun while solving the group's problem.

The narrator speaks of the roles of member, leader and observer. The viewer will see people taking these parts. The narrator also points out that each group has a problem to solve or a question to answer. The viewer will see small groups of teachers working on solutions.

Near the end of the tape the viewer will see a panel discussion, in which representatives from each small group bring back information to the large group. The narrator ends the tape by giving an explanation of the three kinds of groups, authoritarian, group-centered and educational. She states that the group seen on the tape is an educational one in which the leader provided the direction of the discussions, the members the focus.
CHAPTER III

OTHER RESOURCES

ACTING OUT

Acting out is a major component of the program. Moffett is not as specific about drama as he is about writing. Supplementary ideas, therefore, are helpful. Development Through Drama, by Brian Way, contains information that supports and expands Moffett's basic position. Way's primary assertion is that drama is developmental, not for portrayal to an audience.

As does Moffett, Way suggests that the teacher consider the level of the students' readiness and experience. He states that traditionally education trains physical prowess and intellectual achievement, but that the arts train intuition. His view is that this last trait should not be neglected and that developmental drama enhances it, developing a well-rounded human being.¹

He gives these aspects of humanness in his model:

1. Concentration
2. The senses
3. Imagination
4. Physical self
5. Speech
6. Emotion

In each of these areas a person moves from ego to other-centered in this order:

1. Discovery of resources

2. Personal release and mastery of resources

3. Sensitivity to others within discovery of environment

4. Enrichment of other influences both within and outside personal environment

Concentration is developed through exercises aimed at reducing the self-consciousness which is a negative aspect of human development. This is done by paying attention to the senses. The students often need to have many opportunities to develop their senses through various activities before moving into pantomime which Moffett suggests as a part of his acting out.

These activities may be engaged in for only five or ten minutes each day. One might begin with listening to all the sounds in the room or just outside. The whole class does this at once. Later they may move into working in pairs, one person listening while the other tries to distract him by reading aloud. Even later some group activity is chosen.

Sound is then brought into the activities in the same way (individual, pairs, group) and then movement. Imagination is also emphasized by guessing, "what if." For example, what if the sound outside were a policeman chasing a motorcycle? Again, as in writing, the idea is to discover the needs of the students and begin there.

Appendix N is the guide for teacher in-service for the above ideas. It contains a syllabus, suggested readings from Way's book and short explanations of the aspects of development drama (philosophy and rationale, concentration, concentration and imagination, movement, movement to sound, sensitivity and characterization and improvisation).
The guide also contains suggestions for dramatic activities for each of the above aspects.

Appendix 0 is a guide for Way's book. It contains a summary of his ideas, relating them to those of Moffett. Also included is an outline which may be used as a discussion and reading guide for the first eight chapters.

Visual Literacy

A final part of the language arts program, one not discussed by Moffett, might be visual literacy. A resource for this study is, Need Johnnie Read, by Frederick Goldman and Linda Burnett. Their answer is, "yes," he does need to read, but let's look at reading in another way. The reality is that today's students are not turned on to print. They spend many hours a day in front of the television set or at the movie theatre.

As a result teachers need to help them become critical viewers so that they will not be taken by propaganda or, for example, mistake a violent message for the last word of a deeper film. To help students view media intelligently Goldman and Burnett also suggest a hierarchy which matches development. They indicate the use of short films beginning with emphasis on the visual and then sound; moving through editing; acting; narrative; metaphor and symbolism; and, finally, evaluation and esthetics.¹

Appendix P is a Teacher-Educator's Guide which includes a syllabus, a discussion guide for Need Johnnie Read, suggested short films, and activities for teachers which parallel those of their students. As an introduction to this in-service part of the program Fred Goldman gave a one-day workshop for teachers. He may be reached at 725 1/2 North 24th Street, Philadelphia, Pennsylvania, 19130.

Supplementary Information

In addition to the resources and ideas already discussed teacher-educators may be interested in expanding their knowledge in other areas which can be of value as background information. One of these areas is Piaget's theory of child development which Moffett refers to in Teaching the Universe of Discourse. In a short, explanatory book, Barry Wadsworth condenses these ideas. Chapter 8, "Summary of Piaget's Theory and Its Implication for Education," is particularly helpful. Also see the first section of Appendix Q which is a brief rationale of how child development fits into a student-centered curriculum. The idea in both cases is to discover the level at which the child is functioning and to begin his education at that point. While no one involved in the in-service claimed to be an authority of Piagetian theory, looking at how his ideas of child development fit with Moffett's curriculum was a helpful experience.

The second section of Appendix Q is a summary of the ideas discussed at the Dartmouth Conference of English teachers in 1967. James

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Moffett participated in this conference. The approach to the teaching of English which he describes is an outgrowth of his involvement. The fact that conferees stressed the integration of reading, listening, speaking, and writing, along with social growth, was important to the teachers in this in-service program. It helped give them historical background for the need to change from traditional classroom practices.

The third section of that appendix gives a variety of ways in which small groups may share their experiences with the entire class. Such a practice is an important element of the move toward student-centeredness. Hearing the activities of an effectively operating small group often motivates uninterested students to become involved in a similar activity.

Further, the sharing of experiences, products or ideas can expand each student's knowledge in many areas. Even if each group is working with the same project or question, the other groups may still learn different approaches and solutions to a similar task. Such depth and breadth of experience is not possible in a traditional classroom in which class members are exposed to only one way of looking at an activity, most often the teacher's or a few of the most eager classmates.

Participants break into small groups for discussion or for critiquing writing to:

1. concentrate
2. get involved
3. interact more intensely
4. expand knowledge
5. correct incorrect perceptions
They bring the information they learn and discuss back to the whole class so that each member may benefit from the discoveries of the others.

The final section of Appendix Q is an example of the sort of student activity that may be shared with the entire class. In, "Opinion on Today," a small group of students has written, in script form, their comments concerning class visitors.

At the end of the script the students note that the teacher-observers were "too sociable." Often those working in such a program see these examples of students reacting in the same manner as teachers. Many teachers have made such a comment about their students' conversations with their peers.

As opposed to the relative restraint expected from those in a traditional curriculum, students in a student-centered program are encouraged to learn social skills. The confusion indicated in the students' script is typical of participants moving from the first type of classroom atmosphere to the latter. Educators need to recognize this frustration as a stage in the process, and not think of it as an evidence of failure.

Since requests to visit a classroom which is functioning in a new way are common, teacher-educators may find themselves serving as hosts for other educators both in and out of their own school systems. Such sharing of ideas is helpful to all participants and needs to be encouraged. Also, teachers who are, themselves, working toward student-centeredness benefit from visits to each other's classes. Experience shows that the exchange of ideas, activities and problems is a support
system which is an essential part of an in-service program.

Another area in which teacher-educators may choose to expand their knowledge is that of the reading process. In this program reading is not separated from the other language arts of listening, speaking, writing and acting out. This idea is clear in Moffett's ideas for his general program, if not in his comments on literacy. However, recent research supports the idea of all language arts interacting in the classroom. The following summary of this research is presented to help teacher-educators deal with the renewed cry for the return to "basics." It does not support such a practice.

The writings of Kenneth Goodman, exemplified by articles such as, "Reading: a Psycholinguistics Guessing Game;" and "A Communicative Theory of Reading," from Individualizing Reading Instruction, edited by Harris and Smith, are part of a new theory of reading. His viewpoint, along with that of Frank Smith, Understanding Reading, combine to give us a new look at the reading process. Both of these men suggest looking at oral speech for clues to understanding reading.

Goodman states that the "common sense" way of looking at reading, as a systematic process going from letter, to word, to sentence identification is naive and inappropriate. Rather, he asks us to look at the process as a "psycholinguistic guessing game" in which the reader selects from a number of alternatives.

Readers, as speakers of the language, need to learn to apply their knowledge to print. To do so they need to attend to the syntax (grammatical structure), and semantics (word meaning), as well as to
the graphic symbol (print). He suggests that the reading program be based on this structure of language.

Frank Smith's vocabulary is different from Goodman's, but they agree in theory. Smith's basic idea is that the reading process is a "reduction of uncertainty" in which speakers--and then readers--learn to use the "redundancy" of the language.

He speaks of "short and long-term memories" as he also rejects the idea that reading is a figuring out of letters (phonics) and then words. His claim is that a reader cannot hold the information in short memory while he puzzles out these letters and words. Paradoxically, the reader needs to be fluent in order to place the understanding of print in his long-term memorybank.

Smith points out that children learn oral speech by recognizing "features" and "categories" so that they may attach the syntax of language to the visual print. He uses the words "mediate" and "immediate" when discussing this process. The more fluent a reader becomes (immediate identification and comprehension of print), the less he must rely on mediating (puzzling out print).

In reading the teacher's role is to help the student make this transfer. The speaker knows how to make it, but not when. Mainly the teacher needs to help the student learn the features of written language so that he may place them in categories. He does this by introducing him to "likenesses and differences." He would not, for example, present the student with an isolated, letter, "H." The student would have no basis for comparison. Readers need to look at, for
example, an "H" and an "N" so that they can see the likenesses and differences.

Students also need to know that there are spaces between words, that one reads from left to right, the names of the letters, and the fact that print matches speech. They need to feel free to try out ideas as they reduce uncertainty. This presumes a rapport between the teacher and the learner. If mistakes are punished the student does not feel free to participate in the search for certainty and is not able to transfer the information he has about the redundancy of the language he speaks to print.

The learner needs constant and immediate feedback about his choices. If he receives information which he is not asking for in order to reduce the uncertainty, the information is irrelevant, according to Smith. It is rejected—not learned.

In a student-centered classroom teachers aware of this new research can apply its principles to instruction. The reader is not punished for his mistakes, his fellow classmates often supply him with the needed information. He gets the constant feedback referred to from his peers, guided by an enlightened teacher.

During the in-service program described in this paper, questions arose directed at the possibility that poor readers could not function in a student-centered classroom. The new reading research indicates, however, that the suggested activities should enhance the reading process far more than does, for example, training in phonics and exercises in which the students identify the main idea in a short paragraph.
Even though group process and writing are the topics for the first year's in-service, the teacher-educator may wish to explore the ideas presented by Goodman and Smith in subsequent meetings. Again, although research on his part will be helpful to him as a leader, discussion of the readings with members of his groups will help him put the ideas in proper perspective. Here is another example of how a student-centered classroom can work. If the teacher has not had an opportunity to explore a concept thoroughly, his class can help him do so. A democratic classroom is one in which everyone is a learner. Even when the educator has prior knowledge, discussion helps him broaden and sharpen his views.

The Role of the University

The staff of the university can play a prominent role in all the preceding plans in a number of ways. Primarily, the public schools' staff needs to look at the staff of the university as a resource, versed in new educational ideas. The staff of the university is also needed:

1. to support the in-service program. Any new program needs all the input, negative and positive, available.

2. to help prepare new teachers for the program.

3. to assist in the continuing education of the staff presently using the program. Such a change as presented in this paper requires major re-education.

4. to supply assistance in the classroom to help students individualize their learning. Student interns and those doing early field experience are indispensable.
The problems with these university students working in the new program are multiple. As with all problems, communication needs to be open and constant. A group process oriented meeting with representatives from all involved areas, i.e., teachers, student teachers, teaching assistants, and professors is helpful. Many of the concerns are operational—how do the T.A.'s see people scattered all over the city, for example. Concerns need to be discussed from all points of view.

One solution might be for co-operating teachers (master teachers, fully involved in the program) to act as student-teacher supervisors, rather than the T.A.'s. Too, student-teachers need to communicate their expectations for the program. Many of the public school teachers move slowly into the program, causing the university students to become impatient with what they see as an under-functioning classroom.

Another alternative is to publicize the program to the students at the university so that they may choose early involvement, beginning with course work considering the principles of Moffett's books. They could then move to limited involvement with a master teacher, followed by a period of internship in lieu of what is usually called student-teaching. Concurrent with these practices might be a class in group process similar to the teacher's program outlined in this paper.
CHAPTER IV

EVALUATIONS AND RECOMMENDATIONS

Interim Progress Report

In addition to the difficulties experienced when changing teaching methods, other problems arise when moving from training to classroom. To get at these problems, and to discover some of the successes, one month after classes started teachers were asked to respond to a questionnaire. Areas of concern were as follows:

1. Getting started in the program. How did you begin?

2. Organization. How did you handle time, space, material, people?

3. Problems. What problems have you encountered and how do you suggest dealing with them?

4. Successes. What activities and methods of organization have worked for you?

5. Evaluation of students. How do you grade? What motivation do you use?

6. Spin-off. Has group process carried over into other classes or activities? How could it be expanded into other areas?

The responses varied considerably from teacher to teacher. Some quotes from the responses indicate this variance:

The Beginning

I spent the first six weeks of the program preparing students for the program by familiarizing them with group process by using games and activities utilizing group process techniques.
I began with a unit on listening.
I began with highly structured activities.
I started the program by using the discussion skills.
I followed the suggestions in the teacher's guide. (Interaction, the commercial publication for the Moffett program)
I have not begun.
I'm still beginning.
I made the mistake of throwing the kids into the program.
I merely talked about the program, next year I'll start.

Organization
Organization has been difficult.
The first 10 minutes students write in journals.
Because of large class size, I have had to do some structuring.
The room is large, so I have a definite advantage.
I have a lot of trouble with time.
I have not had the time to totally get into it.
Three days Moffett grouping; one day spelling and punctuation in a large group; 1 day to complete journals and projects.
You can't, all of a sudden, instill a program like this in the middle of a school career.
This is constantly changing. No set rule.
At the beginning of each period we pass out folders and organize for the day's activities.

Problems
I choose the groups and that has seemed to backfire.
Many excellent students resist the program because they have to share their knowledge.
Students used to doing traditional activities seem to be intimidated by the new approach.
I have a few students who see "freedom" as a chance to get away with something.

Some group members are far less capable than others.

I ran into a lot of discipline problems in the beginning.

Some absolutely have not the basic skills required.

The cards are hard to read and overly long. (The activity cards included as part of the commercial material.)

I could write two books on problems.

The largest problem is organizing a structured approach in which I can be confident and on top of what is happening and thus make my students comfortable.

One problem is getting the lazy student motivated to do something.

The basic problems involved time, space and numbers.

Successes

Room organization has really worked well.

We made a video-tape play.

Students writing and producing our own TV shows and commercials in small groups.

The kids like freedom of choice and emphasis on personal growth.

Daily journals.

Letter writing.

Individual project based on reading.

And role playing, making books, listening to taped stories.

The kids like it, but they've always liked games.

Evaluation

Point system for behavior.

Grade their individual work.
Graded on spelling homework, spelling tests, how they work in a group.

I never put grades on student papers.

By contract.

Each student must evaluate himself occasionally.

I grade on product and volume according to ability.

We have to grade. Each activity is evaluated according to where the student is.

In the traditional fashion.

Spin-off

Very few teachers have expressed an interest in what I am doing.

Other students are envious of our students.

Activities and process carry over to math and social studies and "real life."

Student Council in our building has commented on greater productivity as a result of students who have some training and skills from contact with Moffett.

I think this work helps in the area of Black-White relations.

Several other teachers have started working with group process.

Summarized by questions, those responding to Question 1 spent the first six weeks on group process, started with a listening unit, let the students select books which suited their interests or began with highly structured activities.

Answers to Question 2 indicate a need for well planned organization. This idea became more apparent as the year progressed. Although teachers do not need to spend a lot of time grading homework papers, they do spend much time in preparation. Once this preparation is done,
however, it need only be reevaluated. For example, often activities for the students are extremely successful and may be used over and over again. Sensory writing is one of these activities. Other activities, less successful, may be discarded or reworked. Getting a backlog of interesting activities is time consuming initially.

Answers to Question 3 indicated reading and discipline problems as the most prominent concerns. The successes mentioned for Question 4 included video-taping, producing TV shows and commercials, writing in journals, letter writing, acting out stories, making booklets and listening to tapes.

Evaluation, Question 5, was handled by a behavioral point system, notebooks checks, contracts, self-evaluation, pass/fail or giving A, B, C, etc., using the same criteria as in traditional classrooms. None of the methods used were ideal for a student-centered classroom, except for pass/fail. Innovators, however, have the problem of fitting ideals into the existing system.

Spin-off, discussed as Question 6, was not reported as extensive at the time this survey was taken, three months after the beginning of the program. As the year progressed, interest, as well as criticism, increased.

The answers to the questionnaire, included as Appendix M, indicated some problem areas. As a follow-up the teachers were asked to respond to a checklist, indicating their priority for further in-service education. Most of those responding felt a need to learn more about the disruptive student. The confusion when teacher domination is removed often results in compounding discipline problems. If the teachers are
learning to be facilitators, they also need to help the students become facilitatees. To help students one might use a modified social modeling technique.¹

As a beginning the class is video-taped. The film is then played back to the students, the idea being that they do not want to behave badly, that seeing themselves will help them change. An evaluation of what they saw on the tape may be made by the students, without critical comments from the teacher. Further such modeling may be done with peers demonstrating effective group work.

To further help the teachers with discipline problems, outside resources may be introduced which relate school problems to those of society. Particularly pertinent are William Glasser's books. His ideas, from Identity Society, are that students are no longer motivated by a fear of lack of security exemplified by the statement, "do well in school, or you won't get a job." They know that they will eat. Goals are no longer important to them until they have decided their role, identity. Helping them move from ego to other-centered in this outlined curriculum leads them to a discovery of identity.

Further, in Schools Without Failure, Glasser states that in order to help students change and eliminate discipline problems, teachers must become involved with their students. This process includes helping them make a value judgment of their present behavior, then a written commitment to change it. Discipline is viewed as a natural consequence of an

act, not as punishment. Also, in *Schools Without Failure*, Glasser sug-
gests a "class meeting" to teach discussion skills.\(^1\) The students are
not taught skills directly as suggested in this paper, but learn them
through teacher example. The teacher listens carefully, responds to
the student, and the like, just as he expects the student to respond
to his classmates. In this model all members of the class form a cir-
kle, addressing themselves to an open-ended question. Glasser sug-
gests that such a meeting be held each day, if only for five minutes.
Edward Ford, Dr. Glasser's midwestern representative, presented a one-
day workshop for teachers to discuss the above points. He may be
reached at the Institute for Reality Therapy, 3808 Belmont, Youngstown,
Ohio.

Other ways to help students move from an authoritarian atmosphere
to a facilitative one may be tried. Some teachers use a type of be-
havior modification in which points are given or taken away according
to behavior. Others evaluate academic skills through a contract pro-
gram. The value of a student-centered curriculum over a teacher
dominated one is that students will learn to be self-directive, to
make their own decisions, to realize they have some control over their
own lives. Although the problem of student behavior is a difficult
one, it need not stop the move toward a democratic classroom. Teachers
can explore possibilities of understanding and dealing with student dis-
ruptions, while at the same time learning new ways of improving the
content of the curriculum.

\(^1\)William Glasser, *Schools Without Failure* (New York: Harper and
From a Group of Teachers

At the end of the school year a group of ten teachers met to evaluate the program. They addressed themselves to the following questions:

1. Attitudes about the program

Did students view the program positively? administrators? parents? you?

2. Education of students

Did they learn more about reading? writing? listening? speaking? acting out?

3. In-Service

Did you learn more about being a facilitator? organization of the classroom?

Did you grow professionally? socially? personally?

Did you feel you had support?

4. Are you making plans for next year?

After discussing the four questions above, the teachers decided on these recommendations for the following year:

1. Physical environment

Tables for students rather than desks or arm chairs.

Room dividers to separate work areas

Study carrels for individual work

Back-to-back rooms, preferably which can be opened into one room, for the use of two or more teachers.

Carpeting
Locking filing cabinets
Art supplies

2. Help from
Older students, giving them credit for English
Educational aids
Reading teacher
Student teachers and/or interns

3. Grades
Complete/incomplete

4. Classes
Longer, at least one hour.
Double conference periods for teachers with teachers in the program having the same conference schedule.
No grouping (tracking)

5. In-service
Weekend retreat with guest speakers and time for group discussions
Held on Saturdays periodically
Resource Center with materials and ideas for activities as well as equipment for making visual aids
Courses with university credit to help enrich the curriculum
Opportunities to meet with other teachers in the program
Visits to other classrooms in the program
Support from a resource person (visiting classroom, making suggestions)
Enrichment of teachers' backgrounds (poetry, for example)

6. Co-operation with university
Interns in the classroom for two quarters with recognition from college administrators as a special program.
7. **Public school administrators**

Their support and understanding

8. **Other staff members**

Given awareness of program goals

The above recommendations are a result of hindsight. A successful first year is more likely if the ideas can be attended to before the program begins. For further assurance of success in the first year, the teachers taking part in the discussion recommended that teachers in the program have the following qualities:

1. Commitment to the profession of teaching.

2. Humanistic philosophy of education (students learn in a total environment in which the whole precedes the parts). Stated in another way, students do not learn language by being taught directly about it, but by using it in a variety of ways.

3. A democratic personality, a willingness to be a facilitator of learning, a participator rather than an authoritarian.

4. A knowledge of

   how people work together in groups,
   the history and structure of the language,
   the cognitive development of the child, particularly in language acquisition,
   the effective development of the child,
   poetry and literature in all their forms,
   drama, particularly developmental, as well as oral interpretation, improvisation, Reader's Theatre, and the like,
   film and TV and their relationship to visual literacy,
   the psycholinguistic approach to oral language and its relationship to reading.

The meeting at which these ideas were discussed was attended by Dr. Julia Butler, Department of Evaluation, Research and Planning, Columbus Public Schools. She based many of the items in the instruments in Appendix R on the remarks made by these teachers, as well as on
interviews with the teacher-educator, visits to classrooms, and personal interviews with other participating teachers and principles. As a result she developed three instruments, attitude surveys: a student questionnaire, a teacher questionnaire, and a questionnaire for administrators.

Attitude Surveys

The instruments are surveys of attitudes toward the program. The assumption for the student survey is that those who feel good about themselves and what they are asked to do learn the language arts as well as they do in traditional classrooms, where these feelings are not given prominent consideration.

The students were asked to respond, "agree, undecided, or disagree," to questions such as: "I learned spelling, punctuation and capitalization"; "we all talk together in group discussion"; "everybody helps made decisions"; and "getting group reactions makes writing easier." The questions asked of the students reflect the goals of the program. The major concern being, the students' improvement of their reading, writing, listening, speaking and social skills. The questions also reflect the components of these ideas, for example, did all the students talk in classroom discussions, did they have an opportunity to give their opinions about the running of the classroom.

The teachers participating in the program were also asked about their attitudes toward it. They responded to a checklist which gave them a number of choices in answer to questions about, for example, materials, space, organization and the in-service program. The first
section of this chapter, "From a Group of Teachers," illustrates the opinions of ten of the participating teachers. Their discussion of the successes and weaknesses of the program are directly attended to in the teacher survey.

School administrators responded to a third questionnaire. They were asked about students' gains in social skills, as well as about their own attitudes toward the in-service program. Since interviews with some principals and teachers indicated concern about increased noise in the classroom, one question was included to see if this noise was a major concern.

Briefly summarized, the results of the surveys show that most students favor learning in a student-centered classroom. They also felt that they were learning the conventions of the language, spelling, punctuation, and capitalization. This question was asked since some administrators, interviewed personally, expressed their concern about students learning these conventions without the extensive drill common in traditional classrooms. The results of the survey showed that the majority of the students felt they were learning these skills.

The responses of the teachers also pointed to the success of the program at the end of the first year. Most of them felt that the goals of the program were met, that the students learned reading, writing, listening, speaking and social skills. A majority of them intend to continue with the program a second year.

The administrators (principals) questioned felt that the students gained in social skills as a result of the new program. Some, interviewed personally, expressed the importance of this skill to junior
high students. These principals indicated that they recognized that this growth is often neglected in traditional classrooms. The survey showed that many principals said that the attendance of students participating in the program improved. Personal experience of involved teachers also supports this response. Students who habitually cut class or miss many days of school are found attending, for example, only the English class, even when they are still cutting their other classes.

The above summary indicates that the program was a success from the point of view of many of the participants. A discussion of additional responses, indicating further aspects of this success, follows.¹

The teachers responded under 25 categories. Under "Organization," 74 percent of the teachers felt that the program works best when freedom alternates with structured activities. This response reinforces comments made earlier in the paper that many students and teachers need to move gradually from a traditional classroom. As they move toward a democratic environment both become increasingly comfortable with freedom of choice.

Teachers were asked some true or false questions. In the area of method of learning, 68 percent of the teachers said that they were able to give students individual help. Students helped each other learn in 74 percent of the cases. The high percentage of help in both instances indicates the two major goals of the process were met. The teachers.

did have time to give individual attention, while the students did learn to help each other learn.

In the area of student journal writing, 77 percent of the teachers reported that responding to the students personally was a successful experience. Personal interviews regarding this idea show that teachers feel that they are communicating personally with their students for the first time. Students, too, feel that teachers are learning more about them.

The question about how individual classroom groups should be selected is invariably asked by teachers in training. The questionnaire offered the teachers three choices: chosen by the teacher, chosen by student interest and chosen by individual students. The highest percentage of teachers, 42 percent, favored choosing groups according to student interest.

As mentioned earlier, another question which always arises is whether or not the students can learn punctuation and other language conventions in the manner suggested in the Writing Workshop, through practice, and immediate feedback from peers. The results indicate that all teachers are not convinced of this possibility. Fifty-two percent thought that this skill is an outgrowth of the Writing Workshop, while 62 percent did not. This figure may be a result of the fact that all teachers did not participate in the extensive in-service, in which a simulation showed the teachers how such learning operates. Teacher-educators need to give priority to helping teachers learn the talent for conducting Writing Workshops with their students, for discovering appropriate moments for reinforcing the writing conventions.
About one-half or more of the participating teachers saw improvement in the areas of writing, reading, listening, speaking and social skills. Sixty-four percent found their own communication with their classes rewarding, while 64 percent wished to continue with the program. Of this last group, 46 percent felt that the first year's experience will better help them to attend to their students' needs. This last comment was not a choice question asked of the teachers, but their own response to why they wanted to continue in the program. That so many of them responded in a like way indicates that they feel that familiarity with how the students respond will help them in their planning. This feeling may be interpreted as a move away from the teacher dominated classroom.

Most of the teachers, 94 percent, who volunteered to teach the student-centered curriculum participated in some type of in-service training. Of those, 74 percent found it to be helpful. The teachers were involved in the training program in varying degrees. Only 55 percent were members of the initial summer group. Their experience comprise the major portion of this paper. This concentrated effort seems to be the advisable way to train teachers. The responses to the student questionnaire show an indication of a correspondence between the success of teachers and the extent and depth of their in-service experience. Another important aspect of teacher success, as indicated by student responses, is the life-style and attitudes that the teachers bring to their in-service experience. In many cases the group of teachers participating in the summer program were the most open to new experience and the most committed to learning a new style of teaching.
A higher percentage of their students gave positive answers.

The students were asked forty-four questions. On the first, and most conclusive question, most of them agreed that they liked almost everything about their classes. The schools of especially gifted teachers, as discussed in the above paragraph, showed an extremely large percentage of students in favor of the program. For example, the students of the teacher who wrote the evaluative letter to the superintendent (Appendix S) indicated by 71 percent their liking of the program.

Most of the responses from most of the schools showed that about half of the students felt that they had achieved the goals which were set for them in the program. Teacher educators will find that the questions asked in the student questionnaire will help them set goals and objectives for their own program. As the students become more familiar with their new role, and that of their teacher, the questions will have more meaning for them. Therefore, evaluators may find higher percentages of favorable student response as they continue to use the questionnaire in subsequent years.

The administrators in each building were asked six questions. Of those responding, 64 percent felt students work harder in a student-centered curriculum than in a traditional one. When asked if student attendance improved, 45 percent answered negatively, 32 percent positively, while 23 percent did not know. An improvement in social skills was noted by 73 percent of the principals, while the same percentage indicated that the benefits of the program were apparent. Comments on the noise level indicated that it was not a major concern, since
50 percent felt that it was normal, 45 percent higher, and 5 percent did not know. The largest percentage, 86 percent felt that the in-service program was successful.

The seventh item on the questionnaire asked the principals for other comments. The evaluator's report divided these comments into four major categories:

1. The Moffett Program is beneficial to students 50%
2. The teacher is the key to the Moffett Program 23%
3. Teacher support and staff development are very important to the program 64%
4. The Moffett Program is no help in reading 5%

The fact that principals mention the teachers and the in-service program in two of the four categories indicated the importance of special training for becoming a facilitator of learning in a student-centered classroom.

For those readers who wish to draw conclusions from the attitude surveys, bound copies of Dr. Butler's report are included with permission of Columbus Public Schools. In this report the results of the student survey are listed separately according to school. There is no indication, however, of the responses of individual classes in the cases where more than one teacher in the building was participating.

Reading Scores

As stated in the first paragraph of "Attitude Surveys" in this chapter, the claim for this program in its first year was that the students would learn language arts as well as they do in traditional programs. Beyond these skills the goal of the program was to improve the
students' attitudes towards themselves and their schooling with an emphasis on social growth. The survey showed that these goals were reached.

However, administrators in the system separated reading from other language arts and asked that reading scores be compared between the Moffett and traditional programs. Results from the California Reading Test showed that Moffett classes gained an average of two months over traditional classes (Chart A). These scores were obtained from a comparison of the two groups of eighth graders in three of the participating schools. When the average gain in reading achievement for the Moffett classes in these schools was compared with the average eighth grade gain system-wide, Moffett classes were ahead by one year and seven months (Chart B). The following charts illustrate these points. Chart C shows comparison figures for the Moffett classes in each of the sample schools as compared to the city-wide average gain.

Commercial Evaluation

The attitude surveys discussed previously were developed especially for the experimental program of the Columbus Public Schools because no standardized test exists which measures the language arts in the same way in which they are taught in a student-centered
<table>
<thead>
<tr>
<th>Schools</th>
<th>No. of Students in Moffett Class</th>
<th>Total Gain in Moffett Class</th>
<th>Average Gain Per Student</th>
<th>No. of Stu. in Reg. Class</th>
<th>Total Gain in Reg. Classes</th>
<th>Average Gain Per Student in Reg. Classes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barrett</td>
<td>21</td>
<td>10.8</td>
<td>5 months</td>
<td>16</td>
<td>32.6</td>
<td>2 yrs. 4 mo.</td>
</tr>
<tr>
<td>Barrett</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Crestview</td>
<td>94</td>
<td>321.4</td>
<td>3 yrs. 4 mo.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eastmoor</td>
<td>78</td>
<td>213.7</td>
<td>2 yrs. 7 mo.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eastmoor</td>
<td></td>
<td></td>
<td></td>
<td>47</td>
<td>112.5</td>
<td>2 yrs. 4 mo.</td>
</tr>
<tr>
<td>Monroe</td>
<td>10</td>
<td>22.8</td>
<td>2 yrs. 3 mo.</td>
<td>27</td>
<td>74.0</td>
<td>2 yrs. 7 mo.</td>
</tr>
<tr>
<td>Monroe</td>
<td>60</td>
<td>116.2</td>
<td>1 yr. 9 mo.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>263</strong></td>
<td><strong>684.9</strong></td>
<td><strong>2 yrs. 6 mo.</strong></td>
<td><strong>90</strong></td>
<td><strong>219.1</strong></td>
<td><strong>2 yrs. 4 mo.</strong></td>
</tr>
</tbody>
</table>
CHART B

AVERAGE GAIN IN READING CLASSES
FROM 7TH GRADE '73
TO 8TH GRADE '74

<table>
<thead>
<tr>
<th>Grade</th>
<th>No. of Students</th>
<th>Raw Score</th>
<th>Grade Equiv. '73</th>
</tr>
</thead>
<tbody>
<tr>
<td>7th Grade</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vocabulary</td>
<td>7772</td>
<td>21</td>
<td>6.8</td>
</tr>
<tr>
<td>Comprehension</td>
<td>7768</td>
<td>25</td>
<td>6.0</td>
</tr>
<tr>
<td>Total</td>
<td>15540</td>
<td>46</td>
<td>6.5</td>
</tr>
<tr>
<td>8th Grade</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vocabulary</td>
<td>6905</td>
<td>26</td>
<td>7.8</td>
</tr>
<tr>
<td>Comprehension</td>
<td>6873</td>
<td>28</td>
<td>6.9</td>
</tr>
<tr>
<td>Total</td>
<td>13778</td>
<td>54</td>
<td>7.4</td>
</tr>
</tbody>
</table>

Grade Equiv. '74  7.4
Less Grade Equiv. '73  6.5
Gain for year city wide 0.9 (9/10 of Sch. year)

Average Gain Per Student in a Sample of Moffett Schools
2 yrs. 6 months

Average Gain Per Student Citywide
.9 months (9/10 of School Year)

Difference--1 year 7 months

CHART C

COMPARISON OF AVERAGE READING GAIN PER
STUDENT FROM 7TH TO 8TH GRADE IN CITY
WIDE AND IN MOFFETT CLASSES

<table>
<thead>
<tr>
<th>Schools in Moffett Program</th>
<th>Average Gain Per Student in Moffett Program in Each School</th>
<th>Difference in Average Gain Per Student City Wide (9 mo.) and Average Gain Per Stu. in Moffett Classes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barrett</td>
<td>5 Months</td>
<td>*-4 Months</td>
</tr>
<tr>
<td>Crestview</td>
<td>3 Yrs. 4 Months</td>
<td>+ 2 Yrs. 5 Months</td>
</tr>
<tr>
<td>Eastmoor</td>
<td>2 Yrs. 7 Months</td>
<td>+ 1 Yr. 8 Months</td>
</tr>
<tr>
<td>Monroe</td>
<td>2 Yrs. 3 Months</td>
<td>+ 1 Yr. 4 Months</td>
</tr>
<tr>
<td>Monroe</td>
<td>1 Yr. 9 Months</td>
<td>+ 1 Yr.</td>
</tr>
</tbody>
</table>

*= Less.
+= More.
curriculum. It is doubtful if such a test can be standardized since the program is meant to be individualized for each student, whether he is working alone, with a small group, or with the entire class.

Houghton Mifflin, the publisher of James Moffett's, *A Student-Centered Language Arts Curriculum* and *Teaching the Universe of Discourse*, also publishes materials for classroom use to implement his ideas. These materials are discussed in Appendix L. After teachers had used the materials, their stated needs pressed the company to publish an evaluation guide.¹

The assumption in this guide is that "the most direct means of assessing a learner's progress are not external tests but rather the teacher's own observations and judgments." The guide is to help teachers with these observations and judgments.

The second assumption of the guide is that "evaluation should not replace learning, that in fact the primary goal of evaluation is immediate and continuous improvement of the learning process." The guide is designed to help teachers make such an evaluation part of teaching and learning. It is divided into four sections:

1. A Student-Centered Classroom
2. Small-Group Processes
3. Individual Language Growth
4. Other Evaluation Materials

The fourth section refers to Experience Charts and Tracking Charts which the company published to help students and teachers record progress.

James Moffett supervised the publication of the evaluation guide, as he did all of the materials. For this reason they are in keeping with his ideas and principles. Each of the four sections of the guide contains questions to help the teacher see what to look for in classroom behavior. Since the guide was not available during the course of the program in Columbus, facts concerning its usefulness are not available.

My Own

I would like to add some personal remarks to the preceding evaluation. I came to the program with a commitment to group process as a mode of teaching. After the first year, as I grew in the process, I further refined my skills as a group leader and reinforced my belief in this learning mode.

When I came to the in-service work I had more information about writing and reading than in acting out (developmental drama) and visual literacy. However, reading is so full of new implications, I feel a need to discuss the new ideas mentioned earlier in the paper with other teachers, in group process. Since we did not do this extensively the first year, I look forward to exchanging knowledge with others.

Also, in the progress report, teachers gave reading (or the lack of it) as a major concern, along with disruptive behavior. Since then my experience in junior high classrooms tells me that students do not, as a rule, have a severe reading problem. Rather, the problem is a thinking problem. We need to learn to ask them thoughtful questions so that they will learn the skill of asking these questions of themselves and each other. Rather than a specific disability in reading,
they show a lack of experience in following directions. Teachers need to learn to help their children through progressive steps in solving a problem or completing an activity. The activity needs to be concrete and related to their experience at first, so that they may progress to increasingly abstract tasks.

The writing aspect of the program has proved successful in that the teachers are able to get students to do sensory and memory writing. The students, however, often show a reluctance to do rewriting. Also, teachers need help in moving from writing into literary examples. We seem to have lost track of the idea that one reason for student writing is to help them understand literature from the writer's point-of-view.

Acting out, expressed through developmental drama, was new to all of us, so the idea is only in the awareness stage. The writers of the Teacher-Educator's Guide for drama did not follow through with their plans for a second, summer's in-service program. Such a program needs to be planned in the future so that drama can be integrated with the students' program.

The visual literacy aspect of the program, also, is still in the awareness stage. My personal experience with students viewing short films, in the manner that Goldman and Burnett suggest, is that they look on these films in somewhat the same way they react to classical examples of poetry—simply, uninterested. They look for plot. Since they are, however, interested in writing their own poetry, perhaps we need to let them make their own films. This question is a controversial one among those who teach visual literacy through film.
Part of the teachers' year-end evaluation was a request for resource help in the classroom. I would like to spend at least a week in each teacher's classes, planning with them ways to improve classroom practices. In some instances teaching demonstrations are appropriate. I cannot emphasize too much the value of the teacher-educator trying out the ideas they are asking the teachers to accept. Besides giving the educator information as to what works and what does not, such a practice reinforces belief in this method of education. Such reassurance is often needed amidst the turmoil of misunderstanding accompanying an innovative program.

Neither can I emphasize too much the importance of the visits of participating teachers to other classrooms involved in the program. Participants in this exchange gain new ideas as well as the knowledge that they are not alone with their problems.

Further examples of personal evaluations, from a teacher (with the resulting note to me from the superintendent) and from a student are included as Appendix S.

I would also like to emphasize that the teacher-educator does not need to know everything about the content of the in-service program, anymore than the classroom teacher needs to know all about her content (if that is possible). Part of the beauty of the outlined program is that the teacher is also a learner. My personal bias is, however, that the teacher-educator needs to come to the in-service with a working knowledge of group process.

As I think about what I have written, particularly the final paragraph above, I realize that in the last few weeks I have increased
my awareness of the value of creative activities for students in the classroom. One might view this admission as an example of personal, professional, and social growth on my part. I have had a tendency to be more process than content oriented. Too much emphasis in either direction can be harmful to the program.

The change in my view is a result of working with a talented resource teacher, who has been dealing mainly with activities for use in the classroom. I believe we have both reached a better balance, since we each have learned the value of the other's work.

Good luck and growth to the readers of this paper. I hope to continue to learn about a successful, democratic, student-centered program for our students and teachers. If you have any questions or comments, please share them with me. I can be reached c/o Columbus Public Schools, 270 East State Street, Columbus, Ohio 43215.
APPENDIX A

THE SPECTRUM OF DISCOURSE1
(An Adaption)

Unuttered speech—vocal speech—private, public writing

Monologues - Dialogues - letters - diaries - first, third person narratives - essays of generalization, logical operation

intimate, remote audience

perception - memory - reasoning

chronology - analogy - restating

Vernacular improvisation - literature composition

small scope - far flung in time and place

Speaker (1st person) - Spoken to (second person) - Spoken about (third person)

THE SPECTRUM OF DISCOURSE

Interior Dialog
(egocentric speech)

Vocal Dialog
(socialized speech)

Recording, the PLAYS Thinking

drama of what 0

is happening

Correspondence

Personal Journal

Autobiography

Memoir

Biography

Chronicle

History

Science

Metaphysics

According to these

Reporting, the FICTION E

narrative of (Narrative)

what happened.

Generalizing, ESSAY R

the exposition (Exposition

of what happens.

Theorizing, the (Argumentation) Y

argumentation of what will or may

happen.

i.e., to progressively higher levels of abstraction.
TEACHER-EDUCATOR'S GUIDE:
In-Service for a Student Centered Curriculum
Group Process - Philosophy - Writing
SESSION READINGS FOR GROUP DISCUSSION

1. "Definitions of the Group" (1)
2. "Comparisons of Educational Groups" (1)
3. "A Close Look at the Role of the Group Observer" (1)
4. "Dynamics of Group" (2)

COUNSELING

2
3. Student Centered Language Arts Curriculum, cp. 4
   "Distinction in Leadership Functioning" (1)

MOFFETT PHILOSOPHY

4. Student Centered Language Arts Curriculum, Cps. 1 and 2
   Teaching the Universe of Discourse
   Cp. 3

PART II - CONTENT

Even though we call the following assignments a "Writing Workshop," please refer to its introduction, "Essentially, this is a functional, global approach that, instead of subdividing English into blocks of content, would teach most aspects of literature simultaneously and interrelatdly, through examining student productions side by side with analogous professional writing. Although this guide does not contain reading lists, it indicates which kinds of literary works might be read in conjunction with the different writing assignments. Part of the purpose of this program is to teach drama, narrative, description, and essay through the writing."

5. "A Program of Writing Assignments"
   Student Centered, p. 125.
   Assignment #2, "Sensory Monolog,"
   Cp. 13, Student Centered
   a) Large group - discuss briefly purpose and procedure for doing assignment, as stated in "Writing Workshop"
   b) Do assignment
   c) Critique writing in small groups, assuming the role of a student.
   d) Return to large group to share experiences.
This assignment, or other working assignments, may be done at home to give additional time for discussions.

Assignment #3, "Composed Sensory
Monologue"
7 SAME AS ABOVE

We may choose to combine the next two assignments, leaving time for other appropriate discussion.

Assignment #4, "Spontaneous Memory
Monologue"
8 Cp. 14, Student Centered
SAME AS ABOVE

Assignment #5, "Selected, Expanded Memory"
9 SAME AS ABOVE

Assignment #6, "Composed Memory Piece"
10 SAME AS ABOVE

11 & 12 Work on individual and/or group subject

On days 6 through 10 please re-read the particular assignment from "A Program of Writing Assignment."

To benefit group discussion, please continue to read appropriate parts of the two Moffett books.

NOTE: PARTS I and II, Process and Content, continually interact.

References not stated above:

(1) Perspectives on the Group Process, Kemp, C. Gratton

(2) Foundations of Group Counseling, Kemp, C. Gratton.
Meeting #1

Orientation - Give office honors.
Phone numbers.

Explain grading - pass/fail.

Introduce idea of a product (group or individual paper).

Fill out card with name, address, telephone number, school, English or reading credit, quarter credit given.

Explain "self-reports" (introduce idea of a personal journals).

Note that this course is presented as a model for the classroom.

We will work in a circle. Write the name you wish to be called and place it on a folder in front of you.

Tell three things about yourself. (Alternative - talk to your neighbor and introduce each other.)

Choose meeting at which you will be observer and leader (be an observer first).

Discuss - "Definitions of a Group"
"Comparisons of Educational Groups"
"Stages in Group Development"
"Moffett Course, Parts I and II" (included in guide)

The following is an example of the 5- to 10-minute lectures referred to in Part II of the model:

One of our goals is to move from an aggregate, to an organic, to a symbolic group.

We are a democratic group. The content gives structure. It is organized in that it has a leader. We deal mainly with ideas, but we honor and attend to feelings.

Discuss - "A Closer Look at the Role of Group Observers"
Use "Suggestions for Observer" as a check list (included in guide).

The observer attends to content but focuses on process. He is descriptive, not interpretive.
Discuss - "Dynamics of Groups Counseling," starting with "Skills" Section.

Listening - and accepting without judgment.

Clarification - a brief restatement of what a member is trying to express.

Reflection - expressing and meaning of an idea.

Linking - one idea to another within the member's response.

Summarizing - the main points.

Interpretation - not done as part of the process since it may infer a judgment. Goes beyond the meaning of a member's response.

"A Few Thoughts for Individual Reflection" - useful for "self-reports" (included in guide).

Objectives with suggested questions:

1. List traits of various groups.
   What are some changes we can hope for as we move from an aggregate to a symbolic group? What sort of goal can we set for the group? ourselves? (See facilitator's goals in "Moffett Course, Part I."

2. List traits of an educational group.
   How does an educational group compare to a counseling group? therapy group? Why have we chosen to be an educational group?

3. List the duties of an observer.
   What is the function of a group observer? How can an observer make a group more effective?

4. List and give definitions of skills.
   How are skills useful in the development of a group (define "group")? How can we develop these skills?

   What motivates people to talk? (power, need to dominate, knowledge, share resources.)

   Not to talk? (absorbed, lack of trust, can't share, listening, synthesizing.)

5. List "facilitating conditions." (unconditional acceptance, personal adequacy, open-minded view of authority, other-centered participation, trust, development of potential, understanding.) How do people change and grow during group process? What are some parts of the process which facilitate this growth?
Possible procedure - Write questions and/or objectives on board.

Divide into inner and outer circles.

Have each group choose a discussion question.

Observers watch, using check list, in outer circle, while inner circle discusses.

After 10 minutes observers comment. Then, circles exchange position and role. Repeat.

Meetings #2 and #3

Discuss - "Group Work in the Classroom"
Cp. 4 of *Student Centered*, Moffett.

"Distinctions of Leadership Functioning"

"Suggestions for Leader" (included in guide)

Attend to process, focus on content.

Many of the following questions and objectives overlap Meeting #1. All can be used interchangeably depending on the focus of the group members.

1. **List skills**

2. **List** some major points of group work according to Moffett.

   Understand the questions
   Contribute (record and play back)
   Listen
   Be relevant
   Sum up (after grade 3)

   See "Group Talk Conventions" and "Use of Panels" (included in guide). How do Moffett's ideas about groups fit with what we've been learning?

3. **List** some reasons for small group work.

   Concentrate
   Get involved
   Interact with more intensity
   Expand knowledge
   Correct incorrect perceptions

   Why are we breaking into small groups?
   What do we do in groups? (Process is slow. Socializing at first.)
Meeting #4

Philosophy

Discuss - "Universe of Discourse," p. 47.
"The Spectrum of Discourse
"Rationale"
"History"

Objectives

1. **State** the rationale behind Moffett Philosophy.

2. **Identify** the Moffett Hierarchies as stated in "Spectrum."

At this point, or somewhat earlier, the student leader will take considerably more responsibility, as they write objectives and pose questions. The facilitator gradually takes a less intrusive, but continually supporting, role.

Also, time may be needed to deal solely with some feelings of confusion and the resulting frustration and hostility. Since conflict accompanies change, these feelings need to be recognized and dealt with creatively.

A suggestion is to separate into small groups and list the feelings experienced to this point. Then each group may share their ideas with the larger group.

Meeting #5

Members have now dealt in some way with their feelings and are beginning to move from "ego" to "other" centered. Allow them to illustrate this point to themselves by using the "Guide to Study and Evaluation of Self-Reports.

Small group work implies a specific task. Each group may have the same, or different, emphasis. The idea is to bring all ideas together in the large group meeting which follows.

Discuss - "A Program of Writing Assignment." Relate it to Meeting #4 (Philosophy) discussion. The two may overlap.

Objectives - List main points in support of this approach to writing:

Students see they have something to write about.

Many teachable moments taken from what students need to know for clear communication.
Students begin to see differences between public and private writings.

Group critiques give immediate feedback from peers, rather than judgment from teacher.

May take many directions - drama, literature, etc.

Students learn to take audience into account.

Students are conscious of abstracting skills as they learn that they choose among many sensations - memories.

Meeting #6 - Sensory Monologue (All the following writing assignments are from Moffett's, "A Program of Writing Assignments.")

Suggest a time table: (14 minutes needed for writing if done in class.)

45 minutes - small groups

45 minutes - large group summarizes

30 minutes - observers self-report

Members have a tendency to run short of time. This last step is important.

Again, refer to Cp. 4, Student Centered.

Try changing groups, using panels and scribes. (See "Use of Panels.")

The reactions that student facilitators have will be similar to those of their students.

Expect carryover from Meeting #5.

Meeting #7 - Composed Sensory Monologue

Leaders will be supplying all objectives and questions.

At this point evaluation may be obtained in some alternate forms (as it may be throughout, as appropriate). Evaluate how the group is progressing by using "Group Process Stages."

Members may again get in touch with their feelings, and in turn those of their students, by dittoing and supplying their writing to the whole group. Evaluate by giving them five minutes at the beginning of the class to write down their feelings about doing this writing. (Most of the impressions will be positive, but different. Share them with the group.)
The leader may choose to assign this writing, or #6, to be done at home in order to give more time for discussion during the meeting.

Also, try verbal analysis of the process at the end of some meetings. This may be especially appropriate if feelings are high or if big breakthroughs in growth are suspected by the facilitator.

Grammar may become a point of conflict— to teach or not to teach.

Meeting #8 - Spontaneous Memory Monologue

The members may choose this meeting, or Meeting #9, to do at home so that one meeting time is kept free to discuss a group project. An appropriate part of such a discussion is listing some individual and group goals. (See facilitator's goals in Part I of the Model.)

If the idea of goals is discussed much prior to this point, the members may show little direction, stemming from lack of synthesis of the many points which have been introduced.

Since experience in the Workshop illustrates points emphasized earlier, the members begin to pull all the ideas together as they discuss their writing.

Meeting #9 - Selected Memory Monologue

Meeting #10 - Composed Memory Monologue

Leaders will continue to form their own questions and behavioral objectives. Emphasis is on the idea of stating these objectives according to Mager's, Preparing Instructional Objectives. Also, to help in questioning, Sanders', Classroom Questions, is offered as a resource. Further study of these two books may be delayed to a more appropriate time.

Meeting #11 -

Meeting #12 -

These meetings will continue to follow the same format as the Writing Workshop meetings. An effort, again, is made to vary the form, to give members an idea of the different ways the small groups can report their discussions to the large group.

The members will be working on their final project according to stated area of interest. Five to seven members to each group is appropriate, as it is in most small groups.

The final evaluation may be verbal. Some comments by the facilitator, addressed to the growth of the group, are appropriate here, as well as throughout the meetings. These comments are usually a product
of the members' thoughts as expressed in their journals or on their self-reports.

General Comments

The Writing Workshop, from "Program of Writing Assignments," is probably the least frustrating part of the program to the members.

Exploration of the rationale and the philosophy requires more time and a deeper commitment.

The Group Process, itself, while slow in coming, is usually a natural outgrowth of an accepting, non-judgmental (facilitative conditions) atmosphere.

The comments on process throughout this program are generalizations. No two groups are exactly alike. Individuals can change a group drastically. Some combinations of people reach "groupness" earlier than others.

Some open questions: Are more conflicts apparent in a less superficial group? Is the growth of the facilitator an important factor in the depth that the group reaches? What is the result of using game-type exercises to practice group skills - do they tend to encourage superficiality?

The facilitator asks the members for the written self-report each day. He also needs to look at his personal growth. Is he truly facilitative - open, trusting, honest?
STAGES IN GROUP DEVELOPMENT

1. The Aggregates:

A collection of individuals; competitive; authoritarian relationships; aggressive; association learning, mechanistic, chiefly two-way communication; people, as objects with right to direct, reinforce, manipulate for constructive purposes.

2. The Organic

Interactive, cooperative, interdependent, field theory learning, democratic, organic, chiefly three-way communication, people, - as individuals, unique, demanding respect and confidence especially in terms of what they produce.

3. The Symbolic:

Interactive; cooperative; field theory; Lewinian; people, - as persons, respect for one another as persons apart from what they product; mutual responsibility; genuine caring; love (interested as much in the welfare of other members as in one's own.)
What Kind of Group? (See "Definition of the Group.")

All groups are encounter groups. This group is to be a democratic-educational encounter group. This means that the leader is a facilitator of learning and the group process. The members initiate the focus of learning in a manner to deepen their own knowledge and expand that of the group. (See: "Comparison of Educational Groups.")

General Purposes

This is an education course. The methods and aims are transferable to all educational settings. It is not group therapy. As an educational course it is assumed that concepts are desirable, necessary and useful. There is, therefore, content to be explored. This is taught by a method which could be used for teaching other kinds of content in most educational settings.

Specific Educational Goals

Goals of the course (from the instructors point of view):

a) Each member will understand the role of facilitator, leader, and member of the group.

b) In this group process each will show a familiarity with the writing of Moffett in the two assigned books.

c) And as a result will develop the skill to pull these ideas together into an effective program for their students. Within this broad general framework goals for this course are decided cooperately to meet what the group considers to be its needs.

As a member of the group will need to:

a) consider your personal goals.

b) strive to achieve these goals through the course.

c) share your goals with the group.

The Method

The method is designed to provide for as much member participation as possible as an observer, member, and leader. The assumption is that you learn by doing. There are no lectures. The discussion is focused on educational topics. Members, with assistance if desired, decide the focus of the topics or concepts to be explored. Members sign themselves to participate as observers, leaders and members. (See assignment sheet.) When not signed up as an observer, or leader they participate, of course, as members. Each member participates at least once as an observer and as a leader. Each member receives suggestions on how to observe and how to lead. (See "Distinctions in Leadership Functioning.")
The instructor will lead the first few sessions and others periodically. At the close of each session the leader, observer, and members will comment on the process in which they have just engaged.

Self Analysis

In order to keep in touch with his experience and to help the instructor to keep in touch, each member writes a brief Self Report at the close of each session. He does not place his name on it. Instead he chooses a number which he places at the top of the page each time. In this Self Report he writes how he feels about the session. These Self Reports are returned at the end of each class.

Involvement

The benefits you derive from the group experience are a function of your involvement. The degree of your involvement depends on you. I hope the psychological climate in the group encourages you to involve yourself. There are several ways in which you may do so. One of these is by reading and thinking. The more intelligent you become about groups and group process the more you will understand what takes place in the groups. You can involve yourself in improving your listening ability. You can encounter yourself with the ideas expressed. And, more useful to others in the group and yourself, you can participate orally. You can learn in your oral participation skills such as clarification, linking, reflection and summarization. (See "Dynamics of Group Counseling."

Evaluation

Progress depends on evaluation. As previously mentioned, the observer, leader and members participate in evaluating each session at its close. The observer takes responsibility specifically in helping the group evaluate and make plans for improvement. (See "A Closer Look at the Role of Group Observer.") Members may ask the observer to concentrate on observing particular aspects of the process.

Also see Moffett on Groups: Student Centered Curriculum, p. 7 and Cp. 4.

*Adapted from a handout from the class of C. Gratton Kemp.
**MOFFETT COURSE**  
**Part II**  

**Content**

**What we are doing.** We are working in a model (See *) which can be used, with appropriate modifications, in teaching Moffett in the classroom.

The **process** is "Group Process" (as opposed, for example, to lecture).

The first step, then, is to learn how to work together in groups. As a result our **content**, in the beginning, is information about groups.

The second step is to learn Moffett Philosophy. Information concerning it becomes the **content** while the **process** is still the group. (Some "lecturing" by the facilitator, perhaps 5 to 10 minutes at the beginning or end of the meeting, is appropriate.)

During the third step in this course the **content** is the "Writing Workshop." The **process** is still group.

**How we are doing it.** We are learning how to lead, observe, and facilitate a group by using various skills (listening, clarifying, etc.). We learn by doing.

We learn Moffett philosophy by identifying and using it. We can state the reasons behind his ideas (his rationale, which is found in, *Teaching the University of Discourse*).

We learn his classroom style by participating in the "Writing Workshop." Here we combine process, philosophy, and the learning of skills.

**Why we are doing it.** As future Moffett Facilitators we do all those things so that we will know how our students will think and feel in a Moffett classroom. (We will be thinking and feeling in the same ways.)

Further, Moffett and others have found this model (see * again) to be the most helpful in developing human potential - both in the realms of "ideas" and of "feelings."

*More about the model. It is different from traditional teaching models, since it is "student-centered." The teacher (now facilitator) continues to supply the **direction** of the learning (structure). What she does which is unique is to allow the students to provide the **focus**. She considers the student's readiness to proceed in a particular direction. Rather than try to take him where he is not ready to go, she allows the group a prominent role in assisting him.*
In school classrooms the group is an "educational" one. This means that while the emphasis is on ideas, we recognize and appreciate feelings.

**Evaluation** - What are the group goals?
What are the individual goals?

Is what we are doing working, i.e., are these goals being met?

Why?
Why not?

**Content** - To help us answer these questions the leader will have behavioral objectives (See **) for each meeting. The facilitator will also have such objectives, which may or may not be the same as the leader's. Both these may need to be stated in advance, since it is often helpful to know the direction in which one is moving.

**Process** - The observer will comment on how we are proceeding with the group process.

**Self-reports and personal evaluations** - Many recognize that change comes through evaluation and conflict. It is helpful to look at how one deals with the result. This is the evaluation, we've called it interpretation, that the members and facilitator do on their own.

**Behavioral Objectives** - Objectives stated so that the members will know what they will be able to do as a result of the meeting.

The leader may wish to formulate questions concerning the main ideas in the readings. These questions can lead to the performance of the objectives.
SUGGESTIONS FOR OBSERVERS

Listed for easy reference.

1. Observe the group by noting

   (a) do they listen to one another
   (b) how well do they share the time
   (c) are there members who do not speak
   (d) do they stay on the topic
   (c) does the leader help them? How?

       (I) by clarifying ideas
       (II) by asking helpful questions
       (III) by summarizing ideas

2. Tell the group about these but mention no names

   (a) that some of us listen well
   (b) that some helped keep us on the topic
   (c) that some gave helpful information
   (d) that some asked good questions
   (c) that some put our ideas together for us

3. Think about these

   (a) why some members talk so much?
   (b) why may others not speak?
   (c) are some of us having difficulty in following the discussion, why?
   (d) why is it that we are not following through on a topic?

TELL THE GROUP WHEN IT IS TIME TO STOP.
A FEW THOUGHTS FOR INDIVIDUAL REFLECTION AFTER GROUP DISCUSSION

Leader . . . .

Have I ever tried to challenge, stimulate, acknowledge my own difference against which others may put their differences as a way of drawing more dynamic growth from the group?

Members . . . .

Do I trust the group enough to give my genuine opinion, my honest feeling, if controversial? Do I hold back out of fear of lack of acceptance or not wanting to make a bad impression?

How do I handle conflict? Do I retreat? Do I respect differences of opinion without taking it personally? Do I compromise? Do I try to facilitate good will? Do I speak my opinion? Am I using good judgment in my particular way of handling conflict in a given situation?

Have I experienced growth? Have I learned new insight on a topic? Have I gained a new insight into skills? Have I changed my opinion or weighed my ideas differently by what I have heard?
SUGGESTIONS FOR LEADERS

Listed for easy reference

1. Use a brief introduction, a sentence, question, brief illustration.

2. Observe carefully to note those who desire to speak.

3. Observe each speaker, listen carefully.

4. Ask a question or clarify a statement if it is not clear.

5. Summarize ideas once or twice during and at the end of the discussion. (You may wish to ask someone to be ready to summarize at close.)

6. Try to be comfortable with long pauses.

7. If group wanders from the topic too far, or too often, you may wish to indicate that they have and ask for direction.

8. Try to relax and have a high expectancy.
APPENDIX C

A PROGRAM OF WRITING ASSIGNMENTS
FOR
PRIMARY AND SECONDARY SCHOOL

(A guide for an experimental project supported
by a grant from Carnegie Corporation)

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Instructor of English
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INTRODUCTION

This is a series of writing assignments arranged sequentially so as to develop faculties, logics, and skills in an order that seems to correspond to a natural growth schedule. The student is asked to draw his subjects from actual personal experience and observation and to abstract this material in ways that: entail increasingly sophisticated and artful decisions; assume a more and more remote audience; lead from vernacular improvisation to literary composition; and carry the student into progressively higher realms of abstraction. The program would attempt to teach much more than is normally understood by 'writing' or 'composition.' This teachers' guide sketches ways in which the themes produced in response to these assignments may be used to explore many issues usually placed under the heading of language and literature. Part of the project is to determine how much such things as grammar, punctuation, logic, semantics, style, rhetoric, and esthetic form can be taught solely through writing and workshop discussion of the writing. Essentially, this is a functional, global approach that, instead of subdividing English into blocks of content, would teach most aspects of the subject, including aspects of literature, simultaneously and interrelatedly, through examining student productions side by side with analogous professional writing. Although this guide does not contain reading lists, it indicates which kinds of literary works might be read in conjunction with the different writing assignments. Part of the purpose of the program is to teach drama, narrative, description, and essay through the writing. Since the collateral reading of literature is not definitely laid out, however, a participating teacher would have to rearrange his usual reading syllabus and perhaps search for new items if he wanted to correlate reading and writing programs. But the writing assignments are the essence of the program and can be done independently.

The purposes, then, of this experimental program, are essentially three: (1) to determine if this articulated sequence and the principles upon which it is based can improve the teaching of writing; (2) to determine how much of language and literature can be taught through such a sequence of writing; and (3) to determine which series of assignments works best at different ages.

This guide is general, not a rigid step-by-step lesson plan. It describes each assignment, explains the purpose of it, relates it to other assignments, suggests what the teacher and the student might do with the papers in class, identifies the main issues raised by each assignment, and lays down the line of class discussion. The program is flexible and contains many options along the way. Participating teachers may select a segment of the sequence that seems appropriate for their students or 'strip out' a series by skipping over certain assignments. The order of assignments, however, is critical; since the hypothesis is that what this sequence of tasks progressively requires of the student corresponds to necessities of his verbal and cognitive development, and that certain things must precede certain other things. For example, part of the hypothesis is that exposition requires a very
high order of abstractive ability and should be prepared for by many other kinds of writing. (It is easy to copy generalizations and arguments but very difficult to create them.)

Teachers would be participating only in an informal pilot testing, not a controlled experiment. No special evaluation is planned; teachers would evaluate results by whatever methods they usually assess their students' work.

Many of the later assignments are long. The whole philosophy of the program demands such length. This is not a particle approach based on writing of 'exercise'--a sentence, a paragraph, then a double paragraph. In fact, it challenges such an approach and insists that only within some whole, actual discourse can words, sentences, and paragraphs or style, rhetoric, and logic--be meaningfully practiced and examined. Furthermore, a claim of this program is that students are more highly motivated to write actual discourses. But of course the teacher can deal with only so much writing. If he follows this program he should compensate for length by assigning fewer pieces. Also, a number of class periods could be devoted to in-class writing and the teacher could use that time reading papers that have already been handed in.

The rationale of this program is gradually explained in the descriptions of the assignments, but the main progressions of the sequence may be summarized as follows:

1) From monologues to dialogues to letters to diaries to first-person narratives, to third-person narratives to essays of generalization to essays of logical operation.

2) From unuttered speech to vocal speech to private writing to public writing.

3) From vernacular improvisation to literary composition.

4) From an intimate to a remote audience.

5) From immediate subjects of small time-space scope to remote subjects far flung in time and space.

6) From perception to memory to ratiocination.

7) From chronology to analogy to tautology.

8) From recording (drama) to reporting (narrative) to generalizing (exposition) to theorizing (argumentation).

The sequence is not entirely linear, however. An effort has been made to spiral it by, for example, dealing with idea writing in dramatic and narrative modes long before it is fully treated in the expository mode.
The task of the composition instructor is to devise a series of writing assignments based on these combined progressions. The purpose of such a program would be to exercise the student in all the possible relationships that might obtain between him and an audience and a subject. Shifting relations among speaker, spoken-to, and spoken-about can be embodied in assignments so as to develop the successive symbolic operations, faculties, logics, and rhetorics that the growth schedule of young people seems to call for.
SUMMARY OF WRITING ASSIGNMENTS

1. Choose somewhere to go and for fifteen minutes write down all of your thoughts and sensations, pell-mell, in whatever form they occur to you. Repeat this many times, writing down: only sensations; only memories, only reflections and imaginings. Repeat also in different places - active and still, indoors and outdoors - and in the same place at different times.

2. Re-write one of the first assignments as though you were speaking it aloud to someone you know; writing it in a letter, writing it to the general public. Do this with a piece based on sensations, one on memories, one on reflections.

3. Place yourself among some people and write down what you see them do and hear them say.

4. Imagine a character in a certain situation and, inventing his feelings and thoughts, 'record' this interior monologue as he would verbalize it to himself.

5. Invent or recapitulate what someone said to someone else (monologue) or what two people said to each other (dialogue), feature story-telling, feature debate.

6. Write a short play consisting of direct recording of conversation and movement.

7. Write a letter (series of letters) to someone you know or imagine, reporting news, discussing ideas, or mixing subjects.

8. Invent a two-way correspondence in which you try to reveal character or tell a story.

9. Keep a diary for several weeks, writing down what seems of most importance on each day you make an entry.

10. Summarize this diary in the way that makes most sense to you and that would most interest a general audience.

11. Write a narrative of what happened to you a year or so ago.

12. Write what happened to you a long time ago, an incident or series of incidents nor covering a long time (or a longer fragment of autobiography).

13. Write an eye-witness account in the first-person of something you saw happen on one occasion (involving people; not involving people), including your reactions.
14. Write an account of an extended, developing experience of another person, indicating how you know what you know; of a group of people.

15. Write an account in arrative order of some trend, developing situation, or general progression in local human affairs of which you have knowledge by virtue of where you live, who you know, etc. Do the same thing with a non-human subject.

16. Write a narrative of any sort that makes a general point applying beyond the particular material, that serves as one long illustration of a conclusion.

17. Go to the location of some business or other enterprise, make a tour of the place, interview somebody there, take notes, and later write this up into an account that informs the reader about the enterprise and gives the flavor of the people and the place.

18. Put together three or four incidents that you know of or have read of that all seem to show the same thing, that are connected in your mind by some idea. Make clear what this idea is.

19. Make a general statement about something you have observed to be true, illustrating by referring to actual events and situations and perhaps also to events and situations you have read about.

20. Beginning with some general statements, argue a theory on some subject you know about from experience and/or reading. Illustrate abstract points by referring to localized events or situations, and combine the generalizations so as to conclude something not evident in any one of them.
ASSIGNMENT #2

SENSORY MONOLOGUE

Go somewhere of your own choice and for fifteen minutes write down everything you see, hear, and smell, using the first words that come to you and without concerning yourself about grammar, style, form and continuity. Make this a kind of recording. It will not be graded but will be needed later.

Although this assignment serves some of the same purposes as the first, it forces the student to screen out from his mind everything but sensations, and thus imposes a definite limitation and moves him distinctly toward a concrete, external kind of writing. In fact, its main purpose is to base writing on close, moment-to-moment observation of physical things. Because the student is not focused on any one thing at the outset, as in assignments asking him to write about a paper clip, a picture, or some other object selected by the teacher, he must make more choices—first about the environment and then about which objects to single out of the environment. Greater choice has teaching advantages and yet the student need not feel burdened by it, for a lot of his selection will be unconscious, and will seem to be determined by what 'presents itself' in the scene. In the lower grades it may be necessary to take the class on a trip to do this.

Since these papers should not be very personal, several students should be asked to read them in class. Again, many kinds of discussion might ensue. Ask if some of the things noted are not sensations or are sensations mixed with other things. This, like the attempt to label the contents of assignment #1, leads into the right semantic problems. Students should be encouraged to spot judgments, inferences, attitudes, assumptions, whether they stand alone in statements or lie half hidden in single words. Also, is "Today the weather is good" a sensation or a generalization? Ask, further, whether the paper is dominated by one sense, whether the scene and vantage point of the writer can be determined, whether the scene is static or active. Is there, intended or not, some thread, motif, continuity, or unity in the piece? A special emphasis? Can you feel a personality behind the record?

This last question might lead naturally into discussion of the recording style and then into some of the same writing issues as in assignment #1. Does the writer inventory nouns? Tenses? Any significance to simple vs. progressive tense use? Use many verbs? Sentences or fragments? At this point all the students might be asked to look at their own papers to see where they stand on some of these questions. Did they paragraph or punctuate? By what principles? Then finally—and this will lead to assignment #3—ask what changes would have to be made in the words, sentences, and the whole of the papers read in order for them to be comprehensible and interesting to someone other than the author. Let them direct this question silently to their own papers and write a notation or two by way of answer.
This assignment definitely should be done several times. Many students are poor observers and need practice; without good perception they cannot produce good writing. Variations on the assignment consist of doing the writing in very different places—indoors, outdoors, in a still place, in an active place, in nature, among people, etc. In some places sounds will dominate, or smells, or light and color. A still-life setting will tend toward description; an active place, toward narration. In the former the writer tends to select more, whereas in the latter the events largely determine what items he will put down and in what order. The recording of sensations among people will often result in transcription of some speech and thus prepares for the later writing of dialogue. Other variations consist of: writing in the same place at very different times of day or in different kinds of weather; several students writing in the same place at the same time. The latter offers fine possibilities for comparisons later in class. The angle of view, the selection, the emphasis, the order, and the manner of putting into words will of course vary and should destroy for good any notions students might have about this being a 'purely factual' assignment; individual differences—sometimes even discrepancies in interpretation—make the point that the observer and the observed cannot be separated.
Choose one of the papers you did for assignment #2 and re-write it in any way that you think will make it more understandable and interesting to other people. Feel free to add, subtract, re-arrange, and re-word. To be handed in.

This assignment makes clear the distinction between private improvisation and public composition. The student should come to understand that spontaneous note-taking has great value for getting material down in a fluent first draft but that such material, so treated, cannot be expected to be of value to an outside audience until that audience is taken into account in later revision. This assignment is supposed to produce a finished piece. It might be wise to have the younger student pitch his paper to a personal audience: ask him to write it as he would say it to a friend, or as a letter to someone, or as an entry in a diary that he would read years later. The important thing is that he have a firm sense of some kind of audience whose interest, knowledge, and background he must take into account. Of necessity he will have to conform to some universal understanding and expectations about grammar, structure, and word-usage.

It should be clear to the student that he may put back into the piece ideas or reactions he may have had when writing the original but that he suppressed because he was supposed to note only sensations; that he may add ideas he has had since; that he may cut out anything, according to how he intends to shape the piece; and that he may completely reorganize the items and put them into different words. In doing all this he will be following some calculated or intuitive notion of a continuity, unity, or effect. Some of these papers should be read in class and discussed started about what idea of the author seems to have determined the way he selected and ordered items, began and finished the piece, and chose his words. The ensuing commentary can then be matched against what the author declares he was trying to do, and also against the original paper on which this one was based. If the piece is a still-life, why is such and such item mentioned before such and such other item? What ties them together? Which items are emphasized or referred to several times? What did he add, and why? Is there a tone or attitude behind the description? All the problems of writing physical description may be dealt with here. If the scene was active, does the paper tell a story? Follow a chronological order? Have a point? Many issues of narrative writing may be dealt with here, such as use of paragraphing, relation of action and idea, relation of action and description, and style and attitude of narrator (does he include himself in the narrative?). Some papers may have recorded a conversation with gestures and actions and thus created a tiny play.

From the discussion the author should get some idea of how successfully he achieved what he wanted to do. Then all the papers might be exchanged several times and the students asked to write a brief commentary on the back, giving their honest reactions, saying what they liked,
pointing out mechanical faults, and making suggestions for improvements. Later, the authors can read these along with the instructor's written commentary. It is important that the student get feedback from people other than the authority figure who gives grades. Having his writing listened to and read by other students accustoms him to writing for a larger audience than the teacher and usually provides better motivation. Assessing each other's work increases student responsibility, sharpens judgment, and induces awareness about their own writing. Certainly the effort to comprehend and assess the work of classmates carries over to their reading of literature. It is not necessary to introduce a lot of terms from literary criticism.

This same procedure for handling papers in class should be assumed for most of the following assignments insofar as practicable. Large classes may be divided in two for the discussing and exchanging of papers; if another room is available, one group might be silently reading papers and writing comments on them, while the other group is reading aloud and discussing papers. Cross-education, whereby students correct and advise each other, can in fact be of enormous help to teachers who have large numbers of students but still want to assign a lot of writing. If, for example, this assignment is repeated to ensure that each student gets experience with both description and narration, the teacher might not read the later papers at all but let the students apply to each other's work the judgment they have developed from their experience with the first papers.

The reading and writing of Haiku poems makes an excellent accompaniment to these sensory monologues, for Haiku deals with moments of sensory experience. They are a kind of direct notation of a person's impression of a particular place or object at a particular time, although of course an idea or feeling is often implied. Many good selections of Haiku are contained in Harold Henderson's AN INTRODUCTION TO HAIKU (Anchor paperback). Treat them as three-line English poems, without concern for the Japanese prosody of seventeen syllables, etc. Copy a Haiku straight off on the board in a line and ask the students to break it into three lines. Or, write the first two lines on the board and ask them to guess at the third, following all cues, including possibly rhyme and rhythm, and remembering that the final line usually brings a surprise or other kind of climax. Then ask them to take the way some place or object looked or sounded to them at one moment (possibly drawing a detail from one of their Sensory Monologues) and to write it as a Haiku, with or without rhyme, and exploiting as much as possible punctuation, sentence structure, and the breaking of the lines. A variation of this assignment, in fact, could be to compose assignment #2 as any kind of poem.

Also as accompaniment, find some published piece or passage, like parts of Lindberg's SPIRIT OF ST. LOUIS, that is in effect a kind of sensory monologue, an on-going record of sensations, and read it to them or have them read it. Ask them some of the same questions you asked about their own sensory record; Is it pure sensation? Do you feel an attitude or state of mind behind the words?
SPONTANEOUS MEMORY MONOLOGUE

For fifteen or twenty minutes write down all the memories that come into your head, as fast as you can, expressing them in whatever way they occur to you. This will not be graded but you will need it later.

This assignment could be done in or out of class. It asks the student to do essentially what he did in assignment #1 except that he is now supposed to screen out sensations and reflections. As a starter, however, some students may find that looking around them at objects will trigger some memory. From here on various kinds of thought associations will probably determine other memories until a train breaks and a new point of departure is found. These associations are founded on conscious and unconscious ways of classifying experience, some of which will be peculiar to the student and some of which will be public or universal.

One purpose is simply to put students in touch with the large reservoir of their accumulated experience and to sponsor their use of it in writing. Another is to help them to become aware of the categories and classes by which they organize experience and to discover which of these are all their own and which are shared with other people. Doing this and the next two assignments should make the later writing of autobiographies and eye-witness reportage easier and more successful.

Since these papers may be too personal for most students to be able to read in class, class discussion might again be by remote control and could proceed along these lines: How did you get started? Did you hit any blank spots? If so, how did you get started again? Did all of your paper cover one time and place? What kinds of things were triggered by this setting? Anywhere? Many times and places? Recent past? How recent? Why were you amused? Are the memories in chronological order? If not, how do you explain the order they are in? Are there other people involved in these memories? (narrative vs. personal essay) Any erasures? Why? Can you follow all the connections? Could someone else follow the connections? What would have to be made clear in order for someone else to follow? If you cannot make the jump yourself between one memory and the next, take a big step back and try to imagine what the link is. Are all your predicates, if you used any, in the past tense? (They should be, just as, in assignment #2, they should be in the present.) Are the sentences not in the past tense, memories? Sentence, fragments, or full sentences? What do the fragments represent? The full sentences? Any recognizable pattern of full vs. fragment? Any clues for later writing here? Did the omission of thoughts and ideas you had on the way keep the memories from making sense? Which thoughts would you put back in if you were to re-write this? Final: What would you have to do to make this comprehensible and interesting to someone else? (See Assignment #5.)
It might be good to repeat this assignment. Some students will write a continuous story the first time, whereas it is better if they write a more jumbled paper at least once. Several papers would also provide more choice for the next assignment. And if a student writes down memories while in several different settings, he may find interesting connections between the present and the past which he can exploit later.
SELECTED, EXPANDED MEMORY

Take a memory or some related memories from assignment #4 and expand. Put down, fast and spontaneously, as much as you can remember of the details of those memories. This will be used later.

The purpose of this is to make available plenty of material for the next assignment. It is stage two of a memory composition that will turn out either as a narrative or as a kind of personal essay, depending on whether the order of events is essentially chronological or whether the events are selected and arranged according to some other logic, some idea or feeling. Get the student to ask himself what determined the order of events in his paper. If it is not time, what is it?
COMPOSED MEMORY PIECE

Re-write assignment #5 in any way that you think will make it comprehensible and interesting to the rest of the class. Feel free to add or subtract material, to rearrange and re-word. This will be handed in.

These can be read in class, exchanged for written comments by other students, or both. In some cases, if the student is willing, it might be very worthwhile to read aloud also the preceding paper on which this one is based and compare the two; examining a student's composition process provides a good opportunity to see what he was trying to do and to decide if this judgment was good (sometimes the class thinks the second stage is better, in which case the author may have been too afraid of his public and ceded to mere conventionality at the last moment). Again, discussion of these papers can explore many issues of narrative but, this time, in the light not of sensory selection but of memory selection, which is apt to be more inner and closer to the realm of ideas. Papers that are felt to be boring or pointless probably suffer from not enough selection, or from lack of any emphasis, or from omission of thoughts or ideas necessary to make the memories meaningful. Some papers on the other hand, may editorialize at the expense of detail and vitality. Some will be sheer narrative, some will try to score a point applying beyond the specific material. Some will cover one time and place (an incident), some will string separate but sequential incidents into a story; and some will juggle time and relate the incidents in some other way. The instructor might do well to sift papers and pick an example of each different kind for reading in class. Even if not all of these get discussed, just learning how differently other students did the assignment is of great value to each student: he can see what was or what was not unique in his way of going about it, and can also increase his repertory of possibilities, expand his horizon. Of course, stating the possibilities abstractly beforehand would not have at all the same impact or value.

If the instructor wishes, he can use discussion of these papers as a way of establishing classifications that may be useful for later narrative assignments and for reading. Does the paper feature the author himself (autobiography)? Does the author share the focus with others, perhaps as a participant in the action (memoir)? Or is he a mere observer, a bystander (eye-witness reporter)? Aspects of style, tone, and attitude can be approached by asking if the students can feel a personality or a point of view behind the writing? Are there particular words or phrases that hint at these things? Or does he state what he feels directly?

This assignment can be varied by asking the student to address it to a friend as if he were speaking it to him face to face, or to someone he knows as if it were a letter, or to 'dear diary.' These variations might be done with different material or with the same material.
After the students have done this assignment, or as they are doing it, assign them some first-person narrative to read, fictional or actual, 'story' or 'essay.' Invite them to consider it as if the speaker were telling it from memory as they did. For example, if they are reading A FAREWELL TO ARMS, remind them that many other things must have happened to Lieutenant Henry during the time covered by the book that he did not choose to tell—obviously. What determined what he did tell, and what he did not? Or, for that matter, why did he begin the story where he did and end it where he did? For one thing, they can consider the time lapses in the novel, or the omissions of a single scene. Or they can compare his narrative with an imaginary blow-by-blow sensory monologue of the whole duration. Once some notion has been established of the tremendous selection that has gone on in the narrator's mind, then they should see what Lieutenant Henry is saying as he is telling. In other words, ask them how the author of the reading assignment got to stage three of his memory composition. This is another way of getting at traditional things such as plot and theme which becomes easier when cast in terms of the process they are engaged in in their own writing. Contrast Huck's description of feud (where he's only a spectator) and his retelling of how he got away and rejoined Jim (Chapter XXVIII).
APPENDIX D

LETTERS TO THE SUPERINTENDENT
August 3, 1973

Mr. Cunningham

Summer Workshop Activities
in English Language Arts

Larry,

All except five of our junior-high buildings will have at least one teacher involved in James Moffett's *Interaction Program*, in September. This is a new curriculum based on small-group and individually initiated learning activities. It could be the most innovative program we have ever tried in junior-high language arts.

During the summer, many of the teachers have been very actively involved in two series of workshops basically concerned with group structure and the new role expected of them while teaching the Moffett program. (They are receiving graduate credit for their participation.)

Since one emphasis of the Moffett program is small-group writing, a recent workshop was devoted to group produced letters, a simulation asking the participants to justify the Moffett program to Dr. Ellis. I thought perhaps you and, if you think appropriate, Dr. Ellis might like to read them.

encl;

Sincerely,

James S. Sims, Supervisor
English Language Arts
Dear Dr. Ellis:

During our Moffett Workshop, we became aware of three problem areas which answer the needs of objectives with which you are concerned.

You have expressed a great desire to integrate reading with the total school curriculum. The philosophy of Moffett incorporates reading and other methods of communication in one unifying and self-developing program for all levels of students. The Moffett program does in the English curriculum what the reading consultant attempts to do for the entire school.

In addition to this, the Moffett program is financially feasible. It eliminates mutable texts, that are needed because of tracking and arbitrary grade levels. It would lead to the elimination of the need for the remedial reading programs, which are based on the failures of previous programs.

We think that adding Moffett to our curriculum would expand relations between the school and the community, between the teacher and the student, and between the students themselves. By improving the student-to-student relationship through group process, the student will be better able to function outside of the school climate. Group process will also create a more cooperative climate among the staff within the school.

If there are any points that you would wish clarified, please feel free to consult any of the members of this group.

Sincerely,

Anne
Betty
Carolyn
Debbie
Eric

Group 2/erk/bh
Dear Dr. Ellis:

We, as educators in Columbus, are alarmed at the inadequacies of our traditional English curriculum. We believe that lack of student motivation, poor reading scores, and incompetence in verbal and writing skills among students indicates an urgent need for another program.

The Moffett program is a new concept in English education that replaces, not supplements, the current language arts curriculum. It is based on a developmental theory that says that a child moves from ego-centricity to outer-centricity. Since no two students develop their language skills at the same rate, the curriculum should adjust itself to these individual differences. The Moffett program meets these requirements through: group interaction, individual studies, and student/teacher conferences.

Stimulating, attractive materials (including paperbacks, tapes, games, and activity cards) offer a wide variety of reading and interest levels. In addition, the program provides freedom of choice within a structured environment based on the developmental theory.

The role of the teacher changes in this program from an authoritarian to a facilitator, coach, and guide.

We feel the Moffett program can revitalize our language arts classrooms through constant, integrated use of language skills (reading, writing, speaking, listening, and thinking) initiated by group process and student centered materials.

Sincerely,

Stan
Carmen
Barb
Sheila
July 31, 1973

Dr. John Ellis  
Superintendent  
Columbus Public Schools  
270 E. State St.  
Columbus, Ohio 43215  

Dear Dr. Ellis:

Since you are interested in reading, human relations, behavioral objectives, and accountability, we have the program for you—Moffett!

In this program language arts are not isolated from other subject areas. Interaction is the vibrant core among individuals as well as throughout all content areas! Both the teacher and the student grow into new roles—. The teacher provides the direction (structure) while the student is at last permitted to initiate the focus of his learning. Think of it! He will learn to read, to write, to listen, to think and to speak by drawing upon his own experiences. Group process is one of the motivating forces behind this unique program!

The process of learning becomes so exciting and challenging that the problem of accountability becomes minimal. Students, teachers, parents and administrators achieve common goals!

Sincerely,

Ismat  
Jane  
Jeanne  
Liz  
Mara

Group 3/J/bh
APPENDIX E

SLIDE SHOW SCRIPT
Jim: One summer a group of teachers got together to study the Moffett philosophy and group process. This slide program (and several friendships) resulted.** (2)

We called ourselves "The Cliffhangers."

Chuck: Chuck

Mary Jane: Mary Jane

Liz: Liz

Jim G: Jim

Jim S.: Jim

Bobbie: And Bobbie (3)**

All: (singing off key) School days, School days, dear old golden rule days. Reading and writing.

Liz: (rapping ruler) Attention, class! Come to attention! Good morning, class.

All (except Liz): Good morning, Miss Fipditch.

Jim S.: Charles Dickens wrote in his novel, Hard Times: "Children are empty vessels waiting to be filled." (4)**

(music - 2001? - for 10-15 sec.) (5) **

Bobbie: Moffett says that students learn by reacting to each other. They are not empty vessels, but the best "teachers" available. (6)**

Of course in language learning is a course in productive thinking. A writing assignment is a thinking assignment. (7)**

Language transport ideas. (8)**
Helping students to capture experience in words is the real business of a basic language arts class, not linguistic analysis, or literary analysis, or rhetorical analysis. No analysis is called for in this program (9)** unless it leads directly (10)** to the expression of experience in words. What a student needs most of all is to perceive how he is using language and how he might use it. Thus, gaining awareness of his own strengths and weaknesses is more important than gaining information.**(11)

Mary Jane: Hi, I'm your awareness model. Awareness. Exploration.
  Change can be subtle or dramatic, as in the following:**(12)

Liz: Class, you are about to witness some examples of development from egg to animal.

Chuck: This is an egg.**(13)
  Brown boobies come from eggs.***(14)
  Penguins come from eggs.**(15)
  Turtles come from eggs.**(16)
  Elephants come from eggs--

Liz: No, No, no! Elephants do not come from eggs.

Bobbie: The change from egg to animal illustrates growth from the simple to the complex. Similarly, the sequential pathway to this goal of awareness is a growth scale. It goes from the personal to the impersonal, from low abstraction to high abstraction and from the confused babble of infants to finely discriminated modes of discourse.
The most effective learning procedures for approaching this goal **(17) is trial and error. The trials are roughly se­quenced **(18) to provide a cumulative experience, and **(19) through feedback, the errors are turned to advantage.**(20)
The way to provide individual students enough language experi­ence and feedback **(21) is to develop small group interac­tion into a sensitive learning technique. The teacher's role must be to teach the students to teach each other.**(22)
Using language is essentially a social action. **(23) The quality of individual utterance depends much **(24) on the variety and quality of the dialogues that have been previously absorbed. **(25) No two individual human beings are ever exactly alike. **(26)
Producing language is much more difficult than receiving it. **(27) That is, the composing act involved in speaking and writing--choosing and patterning words--poses more intri­cate learning problems than the act of following sequences of words as in listening and reading. A student can read some kinds of discourse before he can write them. **(28)

(arpeggio - up)

Jim G.: I am playing the symbolic keyboard.

(arpeggio - down, hold last note) **(29)

All: This has been a groupeffortproduction.
SENSORY WRITING

Section 1

SENSORY MONOLOGUE

<table>
<thead>
<tr>
<th>See</th>
<th>Hear</th>
<th>Smell</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bette</td>
<td>Whirr of air conditioner</td>
<td>Nothing</td>
</tr>
<tr>
<td>Jean</td>
<td>Obtrusive</td>
<td>Sterile atmosphere</td>
</tr>
<tr>
<td>Both absorbed</td>
<td>Chewing gum</td>
<td>Sniff, sniff,</td>
</tr>
<tr>
<td></td>
<td>Clomp?</td>
<td>Still nothing</td>
</tr>
</tbody>
</table>

I prefer watching the people.
I hope I'm not making them uncomfortable.
Bette has a silver thing on her collar.
White spots on a blue dress
Left handed

Aha, noise - elevator
Man rolls out trash
Talk to him
More comfortable
Better circulation
Bang, bang, scrape,
Still hear him
Walking back
Tread is soft
Scratch of trash cans
Above all the whirr of the air conditioner
Ah - more voices

Here comes Esmat.

COMPOSED SENSORY

This sterile atmosphere annoys me. Most prominent is the whirr of the air-conditioner. People, on the other hand, make an important change. As they enter the room becomes more interesting.

Humans bring their attitudes to an atmosphere. Here those range from alert to absorbed. Of the three people in the room, one is aware as well as engrossed.

Three on a continuum melt into the world as a super hierarchy. Beginnings, middles, ends, and place between.
Ideas for students as they critique their peers:

1. State 3 things that you like about the paper.

2. Ask one question about it that will promote better understanding.

COMMENTS FROM GROUP

The sterile atmosphere is left out without being followed in the next paragraph. It seems you were more interested in the people and forgot the annoying atmosphere.

Your writing project's like a modern art. Much is left to your reader's imagination.

People are the most important! This you have recognized. This says something about you which is important!

I think you give the feeling of annoyance in your paragraph, but maybe you could describe what annoys you in more detail so the contrast of people may be more welcome!

Good reinforcement of annoyance — the word whirr — but more could be said here.

Moves from an unpleasant feeling to a warmer one with the discussion of the presence of people.

I'm not sure I understand the idea of the last paragraph completely.

FINISHED PRODUCT

This sterile atmosphere annoys me.
Its most prominent feature the obtrusive whirr of the air conditioner.
People change the room importantly.
Life fights with incessant nothingness
Bringing in attitudes.
And a continuum.
Humans lend their being to an atmosphere.
Here these range from alert to adsorbed — from internal to external.
Jean busily writing, writing
Bette, aware I'm watching
Me - taking in my microcosm.

Three on a continuum melt into the world, the super hierarchy.
MEMORY WRITING

Section 2

SPONTANEOUS MEMORY

Mary had a little lamb
Schools days - good old Golden Rule Days.
Do unto others as you would have others do unto you

Angel in a Christmas play.
gold tinsel and gauze

Mother Goose is plucking her
geese when it snows.

Finger plays-
here's the door
here's the steeple

Button, button

Farmer in the dell
in the gym on rainy days

Rain, rain, go away.
Singing in the rain
Let a smile be your umbrella

(Dean Martin and Bing Crosby do these crazy things with songs).

SELECTED, EXPANDED MEMORY

Central theme is Mother Goose
Mary had a Little Lamb
She plucks her geese - snow
Farmer in the dell
Rain, rain, go away

Finger plays

Button, button

1. Early experiences:

Pre-School
K and primary
2. Middle years

reading
English
self - read a lot
reinforcement on school

3. Career

English
reading
career - longest background
i.e., early language experiences lead to good use of language.
Put to use as a learning language model for schools.
"Is already" - aware of who - do it.

COMMENTS FROM GROUP

You chose the best memory as far as the most related. What do you remember about it? It was mainly outline form, but I assume it is narrative rather than personal essay as there are no feelings expressed.

I would be interested to know where you got the memory from (Mother Goose). What brought it to mind, Your plan looks as if you could develop it into a good theme, but I would like to see you put more of your own feeling into this draft.

What started all this off? It must be something kind of neat to get all of that going. I would be really interested to read this when it is all finished. The outline is intriguing.

I would like to know what you planned to do?

COMPOSED MEMORY

"Hi, ho the derry oh." Repeated again, and again, these words and thousands similar teach our children to read. "Button, button," "I Spy," and other games have reinforced their innate language abilities years before they enter school. Why, then, don't all our children learn to read?

My theory is that basic to the reading process is an intrinsic, but unverbalized that is, out-of-the-awareness capacity to relate symbol to sound. Those who do not have the practice do not make the relationship effectively. "Reading" is meaningless to them. As time
goes by they eventually pick up the sound-symbol relationship too late to ever catch up with their more fortunate classmates.

I propose that we send representatives into homes to teach parents the language games they may play with their children, in many cases to return weekly to organize these games themselves.

The kindergarten and primary teachers would then follow-up these activities with similar ones. While many primary teachers do include such games in their day's schedule, it is important for them to understand the rationale behind them.

Comment from group:

Basic essay needs to be expanded—examples given—and point made more clear as to sound/symbol relationship to games. Will take hours.

EVALUATION OF WRITING

Section 3

MEMBERS REACTIONS TO DITTOING AND SHARING THEIR WRITING WITH THE LARGE GROUP

I did not mind doing the ditto at all because I did not do any changes. I typed it as "was" and added the comments which were written. I might feel differently if it had been a much longer assignment.

I was cooperative because I was interested in sharing mine so I would see others. Also, I was interested in what people other than my small group would say about my writing.

My group suggested that I change my narrative to poetic form. I did not rewrite on ditto paper yet because it must be corrected by the group. I think it is a good idea to share all the work with the large group, but I know I will feel self-conscious in having the large group read my poem.

When asked to make a ditto of the sensory finished product, I don't think I really felt any particular way. I didn't mind sharing it at all. The shock of presenting it to the small group cushioned any feelings I might have had about showing it to the whole group.

I found myself copying it at the last minute before class simply because my typewriter is broken and I didn't take time to do it at home.

I felt good about putting our work on ditto. Gives everyone a chance to get involved with everyone else's work and improves group feeling.
It does take a lot of time and paper—this should be considered.

For me, I didn't care one way or the other. However, I do not feel anyone should have felt pressure to do this.

I told my group that I frequently had kids write their pieces on dittos in order to make class booklets. We wanted copies of each other's writing in our small group. Then it developed into a large group project. I didn't do mine.

I still intend to. I just didn't get around to it. I do feel that mine isn't as creative as other group members. Maybe that had something to do with it.

I enjoyed going over my work. Although I started quite late and did not have much time for concentration, some of the remarks made by my group members hinted grammatical suggestions. I tried to correct as many of them as I could within my time limit. I realized that for the second time I had tendency to change some of my sentences, but I did not make a great number of changes in fear of making more errors.

As a foreigner to the language, I usually need some time to lapse in between my writing. Only after some time in between I can see my errors.

Well, I had such a busy weekend that I felt it was too much work. I just couldn't get my time budgeted to work it in, so I got up early this morning to do it. I had mixed feelings about sharing it with other people—both for and against. I think it is interesting to read or hear the others for content.

One of the first things I did this weekend was to write over my sensory assignment for our class. I didn't particularly care if the other members read mine, but I was really anxious as to how the others wrote their assignments. I felt it was very good to just have other input as to creative ways in which to structure their assignments. I usually despise writing, but I did have a lot of fun doing this assignment.

My first concern about rewriting our writing was that other people would revise theirs and put more time and thought into what they had done. This bothered me because it did not seem to go along with the assignment, but it would be a normal thing for teachers to do.

I was very happy to share mine, probably because there was so much support in our small group.

I really loved doing it—even though I knew in my head I would have this feeling—when I did it, I felt it. I could hardly wait to have my group members read it since they had given me so many helpful hints which I had used.
I had no objections to sharing my sensory writing with the rest of the class via the ditto. To me, this was an expression of myself which I was willing to share in the same way that I share my thoughts when I converse with members of the group. I did not rewrite my sensory essay because I felt it expressed my ideas, and I feel comfortable enough with the group not to have to worry, "What will they think of my mistakes, etc."

I did not want to put my sensory writing on a ditto because I felt it was just something else to do. However, as I rewrote (copied) it, I felt I wanted to change parts of it. I did not however.

I feel that the ditto idea has value in the classroom, but in our situation it amounts to a little more than show and tell.

The value to us were that we did have our own inhibitions about the assignment. However, we were not under the same strain as the pupils. We are more mature and generally more confident. The student has the following fears:

1. fear of self-disillusion
2. fear of being rebuked
3. fear of grade
4. fear of misinterpretation

SENSORY WRITING: A COMPOSITE POEM

Section 4

Feet running up stairs
Rhythmic steps downstairs,
    Laughter.

Radiator, dirty slits,
Easy-chair shadow, shaped
    Sweater,

Wet trousers rubbing feet,
Key jangling, lockers banging,
    Rain
    Sleet?

    Shirley
What do we see, hear, smell
perched
  on the dark s
t  a
 i
 r well...

a girl coming up the stairs
  with a smile and
  baggy pants that flap
  against her legs.

a man cleaning the rooms behind,
  who is probably very self-conscious
  with us so close.

a rattle and a bang of lockers,
  opened and shut with the doers
  not noticing the noise.

a dirty sky light
  with cold chilling rain
  beginning to pound
  on its surface.

a surprised, shocked and
  self-conscious youngman
  coming up the stairs
  to see a bunch of older,
    strange people
  sitting on the dirty steps.

Kathy

Lockers slamming, with locks, out locks
  7:05 shows on all clocks.

Pencils scratching, Dentyne popping,
  Students laughing, upstairs hopping,

Shouts of "call me," "later," "see ya','
  Gym buzz buzzing, onomotopeia?

Becky

Scratch wall nothing
Rattle people no
Click, clack flagthing.

Liz
What do we hear, see, smell?
At this time I'm about to tell.
As a group of avid peers
We observe that we all sit on our rears
And view the events as they unveil.
A loud bang, a screech and low wail.
To see a startled boy
as he scaled the steps
Alas no joy.
A friendly voice to ease the pain,
a smile, a look - all in vain.
Do we revere these many thoughts
or has this assignment been all for naught?

Dick

7:05

What do we hear, see, smell
perched
on the dark st
a
i
r, well...

A pitter-patter and all sorts of clatter
a grunt
a thump,

A student's running suddenly stopped.
A friendly voice to ease the pain
a smile
a look
all in vain

Lockers slamming, with locks, out locks
-7:05 shows on all clocks
a rattle,
a bang,

Of lockers opened and shut,
The doers not noticing the silence they've
OUT !

Keys jangling - rhythmic feet
Wet trousers rubbing...
Rain?
Sleet!

Click, clack Flagthing

Moffett Composite Poem
7TH GRADE STUDENT WRITING

Section 5

I am a window
I am always dirty, unless
you clean me.
And it hurts when people
hang things on me.
And if a ball hits me
I just brake down
and cry.
Then the owners put
my cousin in my
place.
And I get thrown away.

I am a clock
my minute hand goes around
so fast that I always get
dizzy and get a headache.
My hour hand goes so slow
I fall a sleep until its
time for me to come out
and cuckoo and then I
wake up.

I am a door
I am always opened by
little hands and big
hands. When people get mad
they slam me and I hit
the wall. They kick me,
hit me and I get a headache.
After a while I wear out
and people throw me
away. When kids come
out to play they put their
crummy hands on me
and break me in pieces.

I am a desk
I get tired of people
putting gum on me and
pushing me down. I get
wrote on and the books get
set on me. They hit me
with pencils and pound
on me I get tired and I
want to quit.
Tonight is easily the best I have spent here. I learned much and got a real kick out of writing the poem. All sorts of ideas have come to me about using what I learn here in my classes.

Tonight went very fast. However, because most of our work was a carry-over from last week, I am not sure that I learned anything new. On the other hand, maybe a little re-learning is good, too.

Pretty good meeting tonight. We were very close and happy, and also seemed to get a lot done. I feel that much good is coming from this class. I hope that someday my classes will be like this.

Really (believe it or not) enjoyed the class - Really good group. I do feel the closeness of the group. Still am skeptical as to how this all fits together in the classroom.

'Tis beginning to make sense as use in the classroom. We talked about the practical use of this type of writing to students and how to get them to engage in writing and to react to the writing of others in the group. We have a "fun" group.

Very interesting evening. I felt that we began to get to the grass roots of how to "sell" the program. Also how to define the anticipated objectives of the program vs. the conventional program. I eagerly await our completed group project.
An interesting experience noting reactions and various levels of excitement during activities. I have the feeling that this would be a fun type of thing to do with students. But would take very careful planning and direction. A good chance for originality to be fostered, and enthusiasm generated.

I feel that the type of activity that we attempted tonight was at a much higher level of difficulty than last week's. It could be made into a very valuable learning experience for junior high students, but I wonder how many teachers would feel competent in handling this type of thing.

I feel that little by little the group is realizing the value of setting or identifying specific objectives or goals (measurable) by which to "rate" this program with a traditional language arts program. Even though one may not pin these down specifically in this course, it has made me reflect upon this and formulate some solid opinions about the area of objectives and comparisons of programs.

I though that this would be a very slow time, but it turned out to be interesting. I like the idea of a poem. It was fun about what goes where. I felt more like what the students would feel. Now, if I could only have students like our group.
2-13
Really enjoyed tonight's lesson. Felt that the group is really working well together. I also felt that I learned more about practical things I can use in the classroom.

2-27
I don't know about tonight. I really wanted to do my memory writing, because I wanted to see how it would work in the classroom. I don't believe that the things some of the group talked about helped us to get going on the projects. The leader was given questions that she was expected to answer. One person thought that the only way to test a teaching technique was with six years of study. It wasn't very enjoyable for me. I hope we become more organized and to the point, or we'll waste time the next two weeks, also.

2-6

TLJ
I enjoyed the writing very much, but I couldn't get into the group. It seemed stiff to me. I think it was because we had two members who would not join personally. They would participate and comment, yet you could feel them hold something back. I hope they work on it, because it definitely affects me.

2-13
What we did in our group I definitely enjoyed. Trying to write a composite composition is challenging and interesting. I feel we were above the kids' needs, but perhaps we could put an assignment of that sort on their level.

2-27
Today's meeting was somewhat confusing. We were less personal and revealing and more technical. It was frustrating that we could not
get right down and decide on a topic. From being in another group I was somewhat spoiled because the goal and the project seemed to emerge without a great deal of controversy. It seemed that some people are still too involved in getting the one answer that they have wanted from the start.

2-6
Tonight was more enjoyable. The entire group was interested in the project at hand. Everyone contributed, no one dominated as I had noted had happened in past meetings. Though tired, I enjoyed the session.

2-13
Meeting was not as beneficial tonight. There seemed to be less interest, probably because we weren't creating something original, only rehashing something we've already worked on. Maybe the problem is that I'm very tired and have a lot to do at home and thus can't throw myself into tonight's discussion.

2-27
Group process seems to be breaking down somewhat. The group members have such varied backgrounds and experiences that the equal sharing of ideas seems to be an impossibility. Some have knowledge to give to others, the others receive the knowledge.

2-6
I feel so much better tonight than I did last week. I think it was because our discussion was more interesting and easier to relate to than last week. I learned a lot concerning smells, sounds and sights. I
feel more aware of the things around me and I don't want to take them for granted anymore. I feel as if I have wasted them before.

2-13
Tonight didn't seem quite so interesting as last week - the reason may be because our small group was lacking a couple of members and I think we felt tired after a long day. When we started working on our poem, we seemed to wake up a little, but I kept looking at the clock, waiting for the time to be up. I just felt uneasy and restless and I'm not sure why.

Tonight was a very comfortable class time for me. Although I didn't say all that much, I felt that I learned a lot from what was being said by the others. The program has its good points and bad points, but one can't be too critical in such an early stage of the Moffett Program. I feel good about the program and I hope it is successful. I like some of the methods and plan to use them in my own teaching experiences.
Group Talk
Rules #1

STARTING RULES...

- **READ** today's question.

- **UNDERSTAND** it: tell yourself what it means.

- **DISCUSS** its meaning: tell others what the question means.

- **DECIDE** on one meaning that everyone in the group likes.

- **ANSWER** today's question.
GROUP TALK

RULES #2

DISCUSSION RULES . . .

- **CONTRIBUTE**: give your opinion of the question.

- **BE RELEVANT**: stick to the subject.

- **LISTEN**: try to understand what someone else is saying.

- **RESPOND**: comment on what others have said.
ENDING RULES

- **SUM UP:** help the scribe in the summary by trying to remember all the main ideas discussed.

- **PLAY BACK:** listen and comment on how well the group talk rules were followed.
Alright, I'm the leader here!
Now --- everybody do what I say!

SOME GROUPS DON'T WORK PROPERLY BECAUSE:

- Some people -- bad leaders -- always say more than others and listen less.

- Some people are forever giving orders and bullying people "under" them.

- Some people are on top and others on the bottom.

GROUPS DON'T HAVE TO WORK LIKE THIS. THERE ARE MANY WAYS TO ORGANIZE!!
OK group - let's work together!

IN YOUR GROUP CREATE DEMOCRATIC COOPERATION

SO THAT:

- everybody feels that he belongs.

- everybody has a real part in all group decisions.

- everybody takes part: sometimes as a scribe, sometimes as a member, sometimes as an observer, and sometimes as a leader.
Checklist For

Observers #1

Observe your group and take notes on these things.

Yes No

Do they listen to each other?

Do they share the time?

Do all the members take part?

Do they stay on topic?

Does the leader help the group by:

1. helping members understand things that aren't clear.

2. asking helpful questions.

3. summarizing the ideas.

Notes:
Checklist For Observers

TELL THE GROUP ABOUT THESE THINGS
BUT DON'T MENTION NAMES!

- that some of us listen well
- that some of us helped stay on topic
- that some gave helpful information
- that some asked good questions
- that some put our ideas together

REMEMBER....

OBSERVERS WATCH AND REPORT WHAT THEY SEE
BUT THEY DON'T MAKE JUDGMENTS.
What should I do when I'm the leader?

Suggestions For Leaders:

- Use a brief introduction to get members started.

- Observe carefully to note those who want to talk.

- Observe each speaker and try to let all members who wish to speak, do so.

- Try to help members understand things that are not clear.

- Summarize the main ideas stated.

- If the group wanders off topic, remind them what the topic was.
Happiness Is . . .

BELONGING TO THE GROUP!

Some Things For Group Members To Think About . . .

- Do I trust the group and give my honest opinion and feelings?
- Do I hold back because I am afraid of what others will think of me?
- Do I respect all member's opinions even if I don't always agree?
- Do I try to be friendly with all the members?
- Have I gained some personal growth and skills?
ATTENTION SCRIBES!

Hints For Group Scribes . . .

• Be ready to take notes as soon as your group meets.

• Be sure you take good notes and get down all the important facts discussed.

• Be ready to tell the class what your group did at the end of the period.
APPENDIX I

FEELINGS ABOUT BEING A FACILITATOR
Feelings About Being a Facilitator
By Carmen Buckalew

Perhaps the hardest job for the teacher who agrees to work in a student centered classroom is to reconcile his feelings about the role he will play. No more can he make lesson plans and comfortably coast through a week "covering" the material HE has chosen to present to the students. On the other hand, he must institute a classroom structure which provides parameters in which his students will feel direction and purpose. Because teachers are all different, the difficulties in reaching a happy medium between authoritarianism and license are infinite. If you feel you have reconciled this issue and will have no problem with your role in the classroom, read no further. However, if you are like I am and need some help in establishing your role, perhaps looking at it from the two extremes will offer some suggestions in dealing with your feelings.

At the one extreme is the teacher who has had no qualms about announcing the following: "Your assignment today is Chapter 5; read and answer in complete sentences the questions on page 47." He apparently feels either that he gives assignments which will be of great value to the students, or he is taking the easy way out. Either option needs to be questioned. If his reason is the latter he has been cheating both himself and the students and is not likely to be motivated to change. But if, on the other hand, he honestly feels he is qualified as "the teacher" to continually designate the content of the learning for his students, his frustrations in trying to "free up"
the classroom might be frightening, and he will need help with his feelings. If you feel you fit somewhere into this extreme, perhaps the following suggestions will help.

First, you must be willing to go beyond awareness and exploration and make a real commitment to the idea of working toward student-centeredness, because if you are not committed it will be too easy to give up and lapse back into your old role as Teacher. The commitment should not be made under pressure, or for novelty's sake, or just to be trying something new and different. If you have committed yourself too quickly, without some real soul-searching, you might examine again your reasons for your commitment. Talking with other truly committed persons in your field can give you strength to stick to what you instinctively feel is right for your students. You can seek out opportunities to bolster your confidence in your ability to allow students to make decisions instead of listening to the teachers who tell you it won't work. Relax and give it a chance—trust your students and yourself.

Second, try to involve yourself in some kind of group experience which will allow you to see the value and feel the feelings of group process as a participant. This will give you confidence that your students, also, can learn from and be helped by their peers, just as you can. The authoritarian role is not so enticing when you, yourself, see value in direction your own learning. If you cannot find a group through your church or some other institution, form one among your fellow teachers and ask your reading consultant to provide a leader to help you get started. Don't give up!
The third suggestion for dealing with your feelings as you move from authoritarian to facilitator is to read anything you can find about student-centered learning or group process. The more you read about the positive aspects of what you are attempting, the more you will gain confidence and be able to deal with any feelings of frustration or inadequacy in your new role. Moffett's two books are a prerequisite to even making a commitment, and if you haven't read them don't allow yourself to put it off any longer.

Now, at the other extreme is the teacher who goes home every night and worries about whether he has presented anything at all worthwhile to his students. He questions the value of any assignments and has major problems in understanding why students should "cover" any material prescribed by an administrator or department head. Moffett looms as the great cure-all to this kind of teacher. The temptation will be to abdicate his responsibilities to too a great a degree, but the frustrations he feels when his classroom disintegrates could possibly scare him out of the teaching profession altogether.

What a teacher needs, trying desperately to strive for student-centeredness, is help with his feelings as he tries to determine how much direction by him is good and necessary. If you fit into this end of the continuum, the following might be helpful.

First, accept the idea that you must have long-range objectives for your students. Just because you are going to be trying to help them direct their own learning doesn't mean that they won't need you as much to help them. In fact, if the process is working correctly, they will probably need you more and seek out your encouragement. This
is why you must have a very well worked out structure in your own mind you continually move toward. But it must be a structure that can allow flexibility in the way students choose to operate within it. Moffett says to give students the teacher's manual, which is another way of saying don't be afraid to share your objectives with them. They need to feel the underlying structure. And, if on a particular day the students don't seem capable of directing themselves, you will have to step in and give more direction than you may really want to. You are still the teacher. What you have learned and experienced is of value to your students and you cannot abdicate your responsibility to guide them merely because you allow freedom of direction.

Feel free to experiment with many different methods of interacting in your classroom. If one thing doesn't work, don't throw up your hands in despair—tomorrow is another day, and you will find other ways of helping your students. In fact, don't be afraid to try again something that didn't work the first time. In other circumstances it may be successful. Moffett, himself, repeatedly admits failures with things he has tried, and then goes on to suggest other ways of approaching a problem. If you have a real commitment to the basic underlying philosophy of learning by group process it will be easier to bounce back after a bad day.

Level with your students about your feelings in the classroom. Sometimes we, as teachers, try so hard to get kids to tell us their feelings when we refuse to even tell them our first name! If you have anxieties, share them. If you feel you are overflowing with enthusiasm about something don't hold it in. Openness on the part of the
facilitator will encourage openness from students and a shared learning can go on. If you are not able to be natural about what you are doing and your feelings about it, you will have a much more difficult time instituting a classroom in which learning becomes exciting.

Perhaps the most important process you will continually have to go through with yourself is personal evaluation of your feelings about what you are doing and why you are doing it. Your feelings will change from day to day and it is important for you to keep track of them and examine your reactions to things that happen. Be honest with yourself and learn from your mistakes. Moffett says that true learning comes through trial and error if we can be constructive about remedying the errors, so don't be afraid to look closely at how you feel and then move ahead from there.

Trust in yourself grows from allowing yourself freedom to act and react and then examining your feelings. Trust in your students has to grow from allowing them to experience the same process. Your feelings about the whole situation have to be reconciled in order for you to operate freely in your classroom. So, good luck, and happy interaction.
APPENDIX J

NARRATION FOR VIDEO TAPE
Working and playing in small groups is a natural part of life.

Here we are concerned with groups in an educational setting.

How do we teach group members to practice skills which will enhance their ability to communicate?

To illustrate the method used in a Moffett Language Arts Program. . . . "Group Process through Interaction: A Classroom Model."

Although the best way to learn Group Process is to be a member of a group, we hope to give you a sense of being there.

The teachers you see have been working together daily for a week.

They have become members of a large group and have learned the skills of Group Process.

THE SKILLS ARE:

**Listening** - with acceptance - without attacking logic - with full attention, not planning what one is to say next.

**Clarifying** and **Reflecting** - most of us have difficulty separating these two skills.

The idea is to be sure one understands a previous statement by restating it. The original speaker needs to indicate he has been heard correctly.

The practice of these two skills help the members learn to communicate clearly. They find it helpful to hear their ideas played back by their fellow members.
Linking - being relevant - responding to a previous statement or statements with one of your own.

Summarizing - listing all the ideas discussed to that point.

The members understand the value of non-judgmental listening and of accepting each other's point-of-view.

They are moving from an aggregate group composed of separate members to a cohesive, organic group in which each member cares about and feels responsible to each other member.

The facilitator helps members learn these skills by example. Each learns by doing - the role of leader - and the role of observer.

The leader often begins the meeting by asking a question of the group. He does not impose, but attempts to enhance the atmosphere of acceptance. He may need to help the members stay on the subject. He is concerned primarily with content, that is, the information to be learned.

The observer is concerned with process. He is silent throughout - giving all his attention to the dynamics of the group. His report at the end of the meeting helps the members look at themselves individually and collectively. Such a statement of process moves the group toward its goals.

Each of the small groups has a question to answer, or problem to solve. In these groups of 4 to 7 members, each person has the opportunity to make a contribution. He often learns how his ideas can be distorted by his unique experiences. Also a variety of ideas may be explored in depth.
All these separate ideas are now brought back to the large group, where they are again exchanged.

Groups range on a continuum from authoritarian through group centered. On one end, an authoritarian group leader supplies the ideas and directions to the group. At the other end a group-centered leader is non-directive - the group deals solely with feelings. The educational group, which you have just seen, lies in the middle of this continuum. It is a democratic group.

The facilitator provides the direction by giving the members structure through content. The content includes information about the skills to be learned. It may be given by short lectures, and through individual readings of various articles.

The members choose the focus of their learning by discussing the ideas which seem most relevant to them.

During the discussion the feelings of each member are considered and valued.
APPENDIX K

A SHORT WORKSHOP: GUIDE FOR SMALL GROUP LEADERS
Goals

I hope you can transmit some of your knowledge of and enthusiasm for

1. Group Process
2. Moffett Philosophy
3. The Writing Workshop

Your group members will have their own goals which, hopefully, can be identified and met.

Objectives (Form some questions which will help you reach them.)

First day. As a result of the discussion, the group members will be able to

1. list the skills (clarifying, etc.) used in group process and begin to demonstrate their use as they participate in the discussion (refer them to the sheets of skills).

2. list the duties associated with the observer (refer them to the observer sheet) and identify those associated with the leaders and members.

3. state the principle Moffett hierarchy (inner-directed to outer-directed) and relate it to child development.

As they leave the first session, the teachers are given this assignment for use the following day:

Go somewhere of your own choice and for fifteen minutes write down everything you see, hear, and smell, using the first words that come to you and without concerning yourself about grammar, style, form and continuity. Make this a kind of recording. It will not be graded but will be needed later.

The guidelines for the facilitators continue:

Second day. As a result of the discussion, the group members will be able to relate the philosophy to the Writing Workshop as they

1. state the advantages to their students of spontaneous note taking (that is, they do have something to write about; shared writing gives immediate feedback; working with peers eliminates teacher judgments; students learn to communicate clearly as others try to understand their writing; etc.)
2. list the feelings which they have during this two-day process and identify them with those of their students (is there, for example, a move from self-centeredness to a caring for others?).

3. list the reasons for working in small groups (concentrate, get involved, interact with more intensity, expand knowledge, correct incorrect perceptions, etc.). Remind them that they need to state specifically what the students will be doing in their groups - a useful product helps.

For an over-all view for the two days, see the Moffett Model. Part I (Process) and Part II (Content). Formulate some discussion questions which will lead to your objectives.

Perhaps it will be helpful to keep the Model for Change in mind, and to share it with your group:

- Awareness
- Exploration
- Commitment
- Skill Development
- Skill Refinement
- Change

For the two-day Workshop we're aiming at the first two. Perhaps some of the members will decide to make a commitment.
I. Ideas

A. Before you begin find out about yourself

1. Try to become a member of a group process class.
2. Read all the resource material provided.
3. Take special note of the article, "Feelings About Being a Facilitator."
4. Proceed slowly. Don't worry about the Houghton-Mifflin materials. You will find an appropriate time to introduce them.

B. Find out about your students.

1. What are their interests? Really find out. Have them write them on a card, or dictate them to you or someone else, or into a tape recorder.
2. What are their skills? How well can they decode and transcribe? If skills are poor, adjust your procedure. Record the "group talk" instructions, for example.

C. Even if you're ready to be a facilitator, your students may not be ready to be facilitatees. Help them:
1. Control their impulses.
2. Store up some good experiences to remember about you and your classroom.
   a. Show movies
   b. Listen to recorded stories
   c. Write cinquains or other short poems as a class, then individually. Publish them.
   d. Any other activity which has had good response from your students in the past.
3. Keep in mind that these are just activities to get the students ready for group process and the philosophy of the Interaction curriculum.
4. Difficult students will have short attention spans. Vary the activities within the class time.
5. Don't let them force you to make threats, or resort to physical punishment. Adjust their behavior through a behavior check list if necessary.

D. Organize. Know your long term goals. Write objectives each day.

E. When you begin

1. Start where the students are.
2. Put philosophy slogans around the room.
3. Try sustained silent reading.
4. Go to the library with students.
5. Take a few minutes to write in the journal each day.
F. Group Talk Conventions

1. Go through the entire booklet with the whole class. The time this will take will vary according to the class.
2. Accent on listening. Emphasize the importance of listening and clarifying.
3. When you think they're ready, they can go in small groups for a short time to discuss one of the pages of the "Group Talk" handout.
4. Choose groups by numbering off. Stay there for 10 minutes.

G. Evaluation – use observers as a panel to report their observations.

H. Model

1. Spot a productive group. Let them demonstrate while the class watches from a circle around them.
2. Proceed with whole class activities which will use the skills necessary for small group work. As the students develop personally and as you define their interests, place them into small group. Choose one activity card to be used by every group in the class at the same time.
3. Identify your leaders. Appoint them for each group.
4. As time goes by the groups can choose their own activities.
5. After the students are working in small groups, let them evaluate themselves.
6. We've been talking about process.
7. Now let's talk about content. Students are in your class to learn skills, "how to use language and how they might use it."
8. They will soon be choosing, with your direction, the focus of their learning. Move slowly.
9. Relate each activity to a skill that will lead to your goal. Know the daily outcomes you expect.
10. If your students are not literate, part of your content is decoding and transcribing. You may need to use the tape recorder more with students who lack skills or who are disruptive with oral participation.
11. You may wish to purchase the following booklets which give activities for students learning group process:

   Stanford, Gene and Barbar. Learning Discussion Skills Through Games. N.Y.: Citation Press, 1969.

Following is a list of commercial materials available. The program comes in four levels, which are matched to the grades as indicated. The books contain all modes of discourse mentioned in Moffett's books. For example, each level deals with appropriate discourse at a reading and interest level corresponding to the grade levels it includes. Each booklet deals with only one discourse. Level 2, for example, has two booklets containing only mystery stories.

The activity cards contain hundreds of ideas for activities such as creative teachers have been doing for years. The students are meant to choose their own activities and follow the directions on the cards. There are cards for all aspects of a language arts curriculum: reading, writing, listening, speaking, and acting out. The program is cross-referenced so that students may go from card, to book, to recording.

II. Houghton Mifflin, Interaction Materials

A. Levels

1. Level 1 - Grades K-13
2. Level 2 - Grades 3-8
3. Level 3 - Grades 7-12
4. Level 4 - Grades 10-14

B. Booklets

1. Level noted on front of book.
   Reading level noted on back of book.

2. Directions for other activities on back of book.

3. Some have no reading since Moffett values the student with inadequate skills.

4. Variety of topics in small booklets.
C. **Activity Cards**

1. No "order," since student selects according to interest.
2. Directs to other items.
3. Arranged in categories which are color coded.
4. Ex.-in Level 3:
   "Games" - blue
   "Acting Out" - olive
   "People" - red
   etc.
5. All language arts skills imaginable included for solo; whole class; and, primarily, small group work.

D. **Tapes**

1. To read along. Identified in the booklet by a circle around the page number.
2. Material presented in several modes.

E. **Consumable**

1. Comics to fill in
2. Crossword puzzles
3. "About Me" - Level 1
4. "All About Me" - Level 2
5. "My Make Believe World"
6. Punctuation Pad - punctuate by listening - special set of tapes - student then directed to booklets to check their work.

F. **Games** - to build memory, classify, teach logic

1. Photo stories
2. Talk and Take
3. Silly Syntax
4. Others based on Social Studies, Science

G. **Evaluation**

1. Chart for each student which may be transferred to a class master. Teacher records each book, activity card, etc., finished by student.
2. Then, at a conference, he may direct the student to a needed activity.

He may use these charts and masters for the evaluation which leads to a letter grade needed for 6 weeks reports.
H. **Literacy Kit** - objective, to teach student to read - remedial.

1. **Consumables** - booklets for practicing spelling and writing.
2. **Loops** - to teach phonics
3. **Games** - bingo, animal logic, etc.

I. **Teacher's Guide** - a resource - gives

1. Moffett philosophy
2. Meaning of Interaction Program
3. Explanation of materials
4. Several approaches about, "How to get the program started."
5. **Not** prescriptive

Materials are cross referenced and interrelated.
APPENDIX I

ANSWERS TO THE QUESTIONNAIRE
**Question 1. Getting Started in the Program. (How did you begin?)**

I spent the first six-weeks preparing students for the program by familiarizing them with group process by using games and activities utilizing group process techniques. I selected Activity Cards initially for them to choose from.

I began with a unit on listening and classroom discussion skills. They worked out very well. Next year I will cut down on some of the listening exercises (from Tuning In).

I permitted the pupils to choose books from looking at them. This aroused their interest in others of the set as they discussed the books other members of their group had chosen, with each other.

I began with highly structured activities, i.e., making assignments which were specific while using varied books in a specific genre. For example, I used only fiction books at the beginning.

I started the program by using the discussion skills booklet and the materials sent to us from the summer.

I began by teaching listening and group process skills through games and exercises. This took six weeks. It is a must with teacher-centered students. The games provide opportunities for me to get to know the kids and for them get to know me.

As a reading specialist I assisted the Moffett teacher by providing tutoring or small group situations for those with insufficient basic skills to participate in Moffett.

I taught group process for six weeks using *Learning Discussion Skills Through Games*. I would do the same next year or review for those who have had it.

I started off with listening exercises and games and activities introducing groups to the kids. The purpose was to get them used to working with a small group of people and to listening to each other. This was fairly successful so I will do the same next year.

I followed the suggestions in *Teacher's Guide to Moffett* and I used group activities to enable the students to become acquainted with each other. Next year I plan to have the entire class do two or three activities together before I allow them to work on their own.
I started with several groups doing the same project and then worked up activity cards on sixteen projects and let students pick.

I have not begun the Moffett program. My aim is for the return of the students from Christmas vacation. I am looking forward to using the suggestions from the Moffett materials I have.

I introduced the program with explanations of the theory to each class. Each student received a packet of the dittoes explaining the responsibilities ("Group Talk Conventions") and referred to checklists during their first experience which I chose from the green Learning Discussion Skills book. I was successful because they had the packet of group instructions to help them with group process the first few times. I required scribe's reports from the start and I think it really helped.

I'm still beginning.

I tried to break the students into the idea of working in groups by using ideas from the book Learning Discussion Skills Through Games. I then started using the Moffett materials by giving students selection sheets for group activities. I grouped them according to these.

I began as suggested in the manual. I won't begin next year because I won't teach if I have to teach this.

I made the mistake of throwing the kids into the program. Next year I will start much more structured by using Moffett philosophy, but not his materials.

I arranged the desks into groups of 3-5 forcing the child to sit in groups. I used cut up pictures making each group assemble the picture. I also had the groups put cut up sentences into sequential order.

This year I merely talked about the program explaining the materials and procedures we would use. Then we went right into group work with the activity cards. Since then I've had to reteach some group skills. Next year I'll begin by playing group games to teach group skills and even teach the activity cards.

Begin? You are kidding! I've worked on group process and basics, but we could die of old age at Indianola waiting for the right materials to come in.

I began with crossword puzzles and other work they are familiar with doing but I arranged it for small group work. I plan a
gradual introduction of more and more activities and materials throughout the year along with working on specific skills in group process.

I felt it best to wait awhile to start the Interaction Program. Among other things we've finished the AEP booklet Tuning In. We've done several of the suggested assignments in A Student-Centered Language Arts Curriculum.

I asked students to group themselves. We began by practicing the roles of leader, scribe, observer, and member using timed competitive games. We discussed group problems and practiced dealing with them before beginning activities from cards. Next year I will introduce projects and activities more gradually so that group skills can transfer to the project groups more easily.

Question 2. Organization (How did you handle time, space, materials, people?)

Organization has been very difficult as I am forced to share my classroom. To insure the success of Moffett, money should be spent to establish one Moffett center per school.

The first 10 minutes students write in journals. Week is divided between writing, reading, and group work. Some sustained silent reading.

Because of large class size, average 35, I have had to do some structuring. After kids are seated, and compulsory attendance taken, I announce the task for the day (writing assignments). They then move into groups. I wish I had tables instead of individual desks which require so much noisy moving—I share the room and try to leave it in order for those not using Moffett.

The room is large so I have a definite advantage. The chairs are facing in different directions so they are in groups. This eliminates a lot of discipline problems and is very easy to work with. One corner of the room has a small mattress, pillows, rug, and pole lamp. Most of this has been done by the kids; they can work here at any time. We start picking up 5 to 10 minutes before the end of the period and write in journals for the last 5 minutes each day. I remind them to do this, but increasingly they start writing before I say anything. This is their chance to evaluate the class and their progress.

I have a lot of trouble with time. There never seems enough time to get all of the responses at the end of a period.

Fifty minute period. Whole period devoted to activity except for summary and observation (10 minutes). No material except book, 3 students, not an overly-large room.
Cabinets are grossly inadequate for making best use of materials. Display shelves are needed.

We have an average of thirty students per class one teacher and one indispensable student helper. Class periods are 37 minutes each. I use Houghton Mifflin materials (level 2) supplemented by personal and school library materials, and much rewriting of cards.

I haven't quite had the chance to totally get into it yet because our activity cards just came yesterday.

I'm very dissatisfied with the space and facilities at our school. I think large tables instead of desks would expedite the group process.

Three days Moffett grouping; 1 day spelling and punctuation as large group; 1 day to complete journals and any project.

Too many people, not enough time or space, no materials. Very hard to organize.

Time 40 minutes after in seats and settled. Averages 30 pupils per class. I have them in groups by different plans. They then read and follow different procedures nearly every time they read or write.

Mondays: Spelling and grammar (chairs and desks in rows) Tuesday-Thursday: Work in groups (6 desks to form a table) Friday: Spelling test, write in journals, fill out tracking chart, turn in project report for week.

You can't, all of a sudden, instill a program like this in the middle of a school career. "OK kids, select your books, get in groups, etc." All I hear is, "Why can't we do REGULAR ENGLISH?"

This is constantly changing. No set rule. Need much more storage area--deep shelves for storing projects. File cabinets for folders...

Desks in groups, time at end for clean-up, materials out for easy access.

Very structured homogeneous classroom activities alternating with days in which they may choose from any activity introduced to date. People allowed to group themselves. Working closely with librarian. Many other teachers coming in from outside the content area to observe and give comments.

At the beginning of each period we pass out folders and organize for the day's activity. The students usually want at least 40 minutes on their projects. They have free access to all materials
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in class, library and learning center. There is free passage
from the classroom to all these places. The students are
arranged into the two types of groups. At least two days a week
we work on activities to improve group skills and grammar, pun-
citation and spelling. Extra credit is given (in fact, encouraged)
for any outside readings done.

What materials? What extra (any?) space? I've lots of time and
good students.

I dittoed lists explaining where all materials are kept as well
as maps for desk location during group work. I've found this
helpful in minimizing confusion.

I have two cabinets in my room--one contains paint, paper,
makers, magazines, etc., for projects involving artwork. The
other one contains booklets, activity cards and tapes. On Mon-
days we work on writing assignments, basically from Moffett's
writing workshop. Every other Friday is "presentation day" when
desks are rearranged and students present their projects to the
class. All other days are used for work on group and/or individual
activities that students select.

Question 3. Problems (What problems have you encountered and how do
you suggest dealing with them?)

I choose the groups and that has seemed to backfire, so after
this grading period each person can choose whom he wants to work
with. Also--I have to encourage the kids constantly to keep
them going--especially the ones who are used to sitting and
causing trouble. Now they just sit, so I have to convince them
that they can do something.

Many excellent students resist the program because they have to
share their knowledge with others rather than with the teacher.

Students used to doing traditional activities seem to be intim-
dated by the new approach. I try to explain to them what's
behind all this.

I have a few students who interpreted new "freedom" with "chance
to get away with something."

Some group members being far less capable than others. I change
the make up of the groups sometimes placing low achievers to-
gether so they can see they can write too.

I ran into a lot of discipline problems at the beginning. Fol-
lowed the usual route of detention, calling parents. Neither
had any effect. Parents seemed to think we were asking for prob-
lems in our teaching situation. Then I developed a point system
which worked very well.
Some absolutely have not the basic skills required. Non-achievers work better by placing together rather than separating them.

Students are unable to adjust to group independence. For so many years their classrooms have been structured and now, suddenly, they are permitted to make choices.

The major problem seems to be not having the activity cards until yesterday. My classes are quite large and several of them can't read (super-problem).

The cards are hard to read and overly long. I had trouble at first getting the students to read the cards and the example booklets. I found it necessary to have the students write down in their own words what they intended to do in each project, and discuss each project as it was completed.

I would write two books on problems if you're interested. I hope ninth grade teachers get a chance to see materials before they order.

1) These materials, I feel, are not exactly suited to middle class American values. I feel some cards, like the Insults and Graffiti ones encourage those characteristics which are not altogether wholesome by the standards acknowledged in most homes in the Woodward Park area.

2) Even at Level 3 many of the projects lack the depth expected of my students. The ideas are interesting, but I have to take tons of time thinking through the activities to a meaningful level for my kids. Most activities are aimed at students with a short attention span and shallowness of thought.

3) Many of the books are
   a. difficult to read
   b. dull to read according to the majority of students
   c. not as interesting to the kids as those found in the library
   d. not up to my expectations. I expected many more reference materials, like paperback dictionaries, grammar "how to" manuals, etc., printed kid style, plus good paperback stories and two or three novels.

4) Subs have a terrible time.

The largest problem is discipline of the below average student. This student needs continual daily guidance and if he doesn't get it, his individual activity does not progress.

The activity cards do not give enough direction to junior high students.

There are too many students in each class to do an effective and individual program.
There is a need for daily progress check lists to keep students goal-oriented. Also need structured open-ended assignments to help organization.

Child who cannot or will not work in a group—allow him to work by himself.

The problems are too many to name. Deal with them? Students have to know how to work individually before they can work in groups. Problems with activity cards—how juvenile!

Problem children are still problems. Some I have work alone; others I group. This prevents others from being unduly disturbed. Some I have would function much better in a traditional setting.

The largest problem is organizing a structured approach in which I can be confident and on top of what is happening and thus make my students comfortable—how to be structured in such a way to allow for open-ended growth. I have dealt with this problem by watching my classes carefully and constructing evaluative and other forms to know where my students and I are at any one time.

One problem is getting the lazy student motivated to do something. Another is getting students to like working on a project together and like working with each other. Another is finding the time to have individual conferences with the students to talk over their work. The only problem I've begun to solve is the second one. I have begun using Learning Discussion Skills Through Games and it has worked very well.

I'm not really that impressed with group process especially among slower students where it is like the blind leading the blind. Activity cards reflect the material items necessary to do work which none of our kids have.

The basic problems involve time, space and numbers. Somehow being part-time custodian, on-the-spot problem-solver and resident stock boy seems to inhibit "facilitating." I have a 9th grade student assistant in each class, but feel I need to work out their role in more detail. These problems tend to lessen as students become more familiar with classroom procedures.

Question 4. Successes (What activities and methods of organization have worked for you?)

Room organization has really worked well. We did acting out exercises from the activity cards and that helped kids get up in front of others. Exercises in "Tune In" and the group activity book were really good. (Learning Discussion Skills Through Games)

We made a video tape play "Out of Contact" on the stage. We built the set ourselves. We then taped it after a week's rehearsal.
Students writing and producing our own TV shows and commercials in small groups. The teacher has become a real live facilitator of learning!

The kids like freedom of choice and emphasis on personal growth and on learning to get along with others.

My students have been keeping daily journals and this is quite successful (I've also learned a lot by reading them).

Letter writing very successful. Lingo dictionary highly successful. Fables and myths highly successful. Students are enjoying the opportunity to illustrate their work.

Some large group instruction mixed with Moffett grouping lends a needed variety to maintain interest.

Students don't seem to have enough time to do all that they want to do. They are actively involved in communication via group process.

Group discussion skills book exercises went very well. (Mystery stories are the best to use to teach organization.)

I have a table choose a story to read then act it out. This they liked. I've also had them choose a story and have one write a summary of it, one a continuation of it.

My better students reacted and learned to use the Interaction materials well. The average and lower average students are not self-disciplined enough to succeed without continual guidance.

Best so far was making up individual projects based on the books. Students chose one of 16.

Notebook activity using newspaper unit was a success (grade 9). Individual activities using Romeo and Juliet (grade 9) resulted in student originated and produced games, satires, and TV game show take-off. Most successful outcome is in the interaction of the students. They have formed close-knit relationships in some groups and everyone has become more tolerant of the other class members.

Role playing with groups of 1-3.

Making booklets, scrapbooks, bumper stickers, reading and illustrating stories, dramatizations.

I have completely reorganized the program. I use some materials, but do not have them in groups yet.
The tapes are very popular. Students enjoy activities such as doing a newspaper, mapping the interior, reading plays, reading comics and doing codes. They have gone through reams of drawing paper. They enjoy putting their work in the form of booklets.

The regularity and quality of the journal writing, free choice periods, project work. I would like to work more on getting more free reading instituted and a means by which my students can track and evaluate their own progress.

I have been successful in getting the students interested in the activity cards and using the tapes with the books. I was more successful in one class after I rearranged all the groups and began again.

Kids like it but then they've always liked games.

Most students are very enthusiastic about their projects. Generally, they have become more responsible about finishing what they start and improving the quality of their work. Writing workshop assignments have been quite successful. I find that the best projects are often those done for credit in history and health science also. Other subject area teachers have been very cooperative.

Question 5. Evaluation of Students (How do you grade? What motivation do you use?)

Point system for behavior, grade projects on neatness, relevance, time and effort—all rated on a scale of 1-10.

I grade their individual work.

Students are graded on spelling homework, spelling tests, how they work in their group for that week—each week. There are occasional grammar tests, and once every six weeks I check notebooks (for homework, grammar sheets and journals) and assign a grade for how much work they've done in them.

Complete behavioral grading with room for contracts for projects (the number of projects and their duration is not important since this depends on individual capacities—only that they keep working in a productive manner). Peer pressure is the strongest motivation. No problems so far with drop-out cases.

I never put grades on student papers except dictations and group skill games. This provides motivation for the child to do better and work harder. I have each student evaluate himself, and then talk about it with me. This evaluation along with the work in students' folders is given a grade which is also discussed with the student.
Hard to get into contracts when you don't even have the right activity cards.

Writing workshop papers are given an A grade if the student follows all suggestions for revision from his group members and myself on his final draft. At the end of each six weeks students fill out an evaluation form where they discuss their work on class projects, reading done outside class, writing assignments and responsibility for group work. I return these with my evaluation and comments. (In most cases, the grade estimation is the same.)

One thing I think is important is to stress that each student must evaluate himself occasionally, and to that effect I have given the grades as suggested by the students. I have found they are pretty honest with me and themselves and I have changed more grades to higher ones than to lower. I have tried this year to "grade" papers as little as possible, and when I do I do it on a 1-2-3 basis, not letters, I also tried once having the class evaluate presentations which worked fairly well. I really don't believe everyone should get automatic A's because some kids work so darn much harder than others. On the other hand, I have given no F's this year.

They automatically earn a B if they do what they are supposed to do. They contract for an A. It's practically impossible to get an F—that would mean doing nothing... excessive absenteeism counts against them as does excessive classroom disturbances.

I grade on product and volume according to ability.

We have to grade. Each activity is evaluated according to where the student is at.

I have had the group members evaluate the best paper, second best, and so on. They seem to like do this. I also have evaluated them too or just my evaluation alone and I have sent them to the grader.

I don't have materials so I am just adapting the philosophy. I still have some formal, traditional teaching. Use A, B, C, D, F grading.

In general—better motivation and if contracts are not completed within an allotted time, students accept an N grade with better grace.

I'm grading papers as they come in the traditional fashion—A through F.

We are giving our students a letter grade at the present. Our principal wanted this. One teacher is experimenting with pass/fail.
I have to evaluate each project as it is completed. Enthusiasm and motivation and mutual respect are high. With all its faults the program brings out the best in people.

I still give letter grades, based on the work they accomplish. On some activities they receive group grade, on others an individual grade is given. There is vocal complaining about some working harder than others on a project and all getting the same grade.

Question 6. Spin-off (Has group process carried over into other classes or activities? How could it be expanded into other areas?)

Very few teachers have expressed an interest in what I am doing. It definitely could be carried over, but too many teachers consider it a threat to their way of teaching.

Very little

It probably has not carried over as much as it could. It could easily be expanded into other areas.

Yes—other students are envious of our students.

I don't know about others, but I have used it in drama class, but I always have. This is a good program with a lot of possibilities. The children enjoy the books.

Rating is high here. Activities, process, and emphasis carry over into math, social studies, and as the kids put it, "real life." They are happy they don't have "real school" for English this year.

It has somewhat. This will be easier to answer at a later date.

Not too much, though one ninth grade English teacher worked through groups for the class to produce an original play.

Possible expansion with the social studies department.

Student Council in our building has commented on greater productivity as a result of students who now have some training and skills from contact with Moffett. My classes planned and produced the Thanksgiving assembly for our school, using a group writing activity and expanding it with slides taken by the dramatics department. The program concerned all my classes and in turn the drama group who worked with us.

Yes—it could transfer to any class, with all possibilities—discussion in social studies, doing problems in math...

Group activities are used in all 7th grade subjects—8th grade language arts, and sometimes social studies.
I think this type work helps in the area of black-white relations to a small degree. I've seen several friendships evolve. Also, even students who don't become close friends, at least come in contact with, and work with others of another race.

Several other teachers have started working with group process very hesitantly as a result of an in-service meeting that we had on COTA day here, with a video-tape replay of one of my drama groups. Also, I conducted another in-service meeting on group process itself. Currently, I am arranging a small group of people who are interested in continuing to learn group process, under my direction before school. The vice principal has given me much encouragement and support in this matter.

Group process has taken hold in my 9th grade class also. Students have grouped themselves according to the activity they have chosen. The activity usually centers around a library project.

I haven't noticed any increase in group work as a direct result of the Moffett program. Other teachers have cooperated by assigning projects that their students can work on in my class as a part of their regular course work, or for extra credit.
APPENDIX N

TEACHER-EDUCATOR'S GUIDE

In-Service for a Student-Centered Curriculum

Drama

by Diana Cantrell
and
Jan Morris Farrell
PART II - Content*

The Drama Workshop is in no way intended as a unit. It is an approach to the development of people. It is not a course in theater, but a basis for ordering and understanding living experiences. Like all other aspects of the Moffett approach, it is meant to be incorporated into the curriculum as an important part of the whole.

<table>
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<tr>
<th>Meeting</th>
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<th>Leader</th>
<th>Observer</th>
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<td>Student Centered, Cp. 3, p. 284 p. 3 Fall quarter workshop product p. 1 &quot; &quot; &quot; &quot;</td>
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<tr>
<td>5</td>
<td>&quot;Dramatic Activities&quot; p. 12</td>
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<td>6</td>
<td>&quot;Dramatic Activities&quot; p. 13, 14 (Devel. cp. 4) The large group - discuss briefly purpose and procedure for doing assignment, as stated Do warm-up activities Do small group assignment Critique activity in small group Return to large group to share experiences.</td>
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<tr>
<td>7</td>
<td>&quot;Dramatic Activities&quot; p. 15, 16 Same as Above</td>
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<td>8</td>
<td>Review #7 assignment &quot;Dramatic Activities&quot; p. 16, 17</td>
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<td>9</td>
<td>&quot;Dramatic Activities&quot; p. 18-20 Bring together concentration, imagination and confidence</td>
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<td>&quot;Dramatic activities&quot; Improvisation</td>
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<td>11 &amp; 12</td>
<td>Work on group or individual product Discuss drama's relation to the &quot;rest of the curriculum&quot;</td>
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NOTE: The assignments have been based on Brian Way's Development Through Drama. The course assignments are summaries and have omitted many of the excellent activities used as starting points. It would be beneficial for each teacher to obtain a copy when time permits a careful reading.

*Part I is Process, using the same information as in the Teacher-Educator's Guide for the Writing Workshop.
Meeting 4: PHILOSOPHY AND RATIONALE FOR DRAMA

"Drama gives a full, personal, inner opportunity for discovering the precise philosophy of life, embodied in the quotation "Love thy neighbor."

Discuss: assigned reading

Objectives:
1. Define drama and differentiate from theater.
2. Discuss "circle" and personality development in relation to drama
3. Discuss audience

Emphasis will be placed on classroom atmosphere, organization development of concentration to overcome self-consciousness, and the absence of an audience.

Journals will continue to be kept. There will be no other form of evaluation. It is therefore important to give as much feedback as possible. Feelings and reactions are especially important.

The skills of group process will continue to be developed in the small group discussions of the readings and in the large group feedback that will end each drama session. It is important to have the experiences of the groups shared so that all of us may profit.

Discussion of single or group product

Meeting 5: CONCENTRATION

"Consciousness of self forms a rock-like foundation of living in harmony with oneself if the growth is slow and organic rather than swift and imposed. Self-consciousness arises from simple lack of opportunity to practice the use of the many facets of oneself, and from fear of failure, which arises from the expectations of others, and then comparing self results with others." "Self-consciousness is negative; consciousness of self is wholly positive."

Objectives:
1. Identify and state 5 rules for doing concentration exercises.
2. Do concentration exercises based on the five senses.
3. Discuss teacher control

Activity: Develop some concentration exercises
Try them and discuss the results—were they of value and what are some other possibilities?
Meeting 6: CONCENTRATION AND IMAGINATION

"In terms of education, it is vital that each human being is helped both to develop his or her own imagination, and to have confidence in it."

warm-ups

Discussion points based on Cp. 4 Way

1. Importance of development of and confidence in one's imagination.
2. Define "constructive atmosphere"
3. Stimulation of imagination through the senses.

Activities:

Keeping the senses in mind, develop activities that would stimulate the imagination.
Try and share the activities.
Report back to the large group What happened? How did you feel?
Revisions
Other ideas

Journals

Meeting 7: MOVEMENT

Prior meetings have been designed to retrain the participants to concentrate and to be confident in the use of imagination. Basic movement should only be introduced when the teacher is sure that these two points are strongly in hand. Students are painfully aware of their bodies. This being the case, proceed into movement with caution since all confidence can be undermined at this point. It may be necessary to stop and do further activities in concentration.

Warm-up exercises

Group discussion:

1. Confidence - recognizing a setback
2. Teacher control and sharing responsibility.
3. Discipline
Need for keeping the activities private and beginning work in groups
4. Suggestions for movement activities.
Activity:
Develop an assignment using movement that would fall into this stage of development. A "Bigger than life" situation (storm, earthquake, etc.) is suggested. It provides a stimulation for imagination and gives them an opportunity to relate to the "big and powerful." (Way suggests an apartment fire where small groups of 2 or 3 are responsible for not only their own "families," but for everyone in the building). Try activities and react to them.

Journals

Meeting 8: MOVEMENT TO SOUND

"The essence of music is rhythm, the essence of all aspects of the earth, including human life, is rhythm. The use of one develops an intuitive appreciation of the other."

Discussion Ideas:
1. Children hear sound emotionally, not intellectually
2. Music - type and place in the curriculum
3. Use of space and the building of confidence,
4. Exploring the emotional self

Do the "Three Stooges' Bank Robery"
React to the activity

Discussion ideas for speaking:
1. self-consciousness in speaking - what undermines speech
2. function of speech
3. recognition of emotion in speech
4. Using single emotion with a character
5. Teacher control via personality and situational choices
6. Dealing with crowd scenes

Journals

Meeting 9: SENSITIVITY AND CHARACTERIZATION

"Understanding, sympathy, and compassion for the emotional experience of other is a mixture of imaginative projection and the memory of similar personal experience. Drama is perhaps the only way of helping the full development of the imaginative aspect of this process."

Warm-ups
Discussion:
1. How is personal well-being developed?
2. Methods by which personal sense experiences can be expanded into group experiences.
3. Identify the stages of the growth of characterization.
4. "What if" situations and self-discovery lead to self-respect
5. Role of the teacher

Activity:
Create and try some "what if" situations that involve contrasts.
Discuss what happened, if something can be learned, and how those situations can be expanded.

Journals

Meeting 10: IMPROVIZATION

"Improvisation utilizes all points on the circle."

Warm-up exercises

Discussion:
1. Summary: all points prior to this meeting. Improvisation is based on the development of all skills. It includes all that has gone before.
2. Teacher approach to class—what to expect, "stretching" and how to tie it together
3. Study story p. 201-208 (Development Through Drama) and list skills used.

Activity: Modify the story to fit a junior high class.
Share with large group

Meetings 11 and 12:

Work on product

Discussion: tying drama to the rest of the curriculum.
APPENDIX O

DISCUSSION GUIDE: DEVELOPMENT THROUGH DRAMA
Our purpose is to give teachers unfamiliar with developmental drama an insight into the tremendous possibilities it has for the classroom. Although we recommend that you deepen your knowledge by reading, *Development Through Drama*, by Brian Way, we are attaching an outline of the first 2 chapters as an overview.

As we were discussing this book and relating it to Moffett's, *A Student Centered Language Arts Curriculum*, we discovered that many of us would need to go beyond Moffett's book so that we could discover where our students were ready to begin—according to their experience and development.

Following, then, are a number of pertinent statements from Moffett's book which correspond with the insights gained in studying Way.

K through 3 - Dramatic activity is improvisational

1. inventing one's own drama
2. enacting stories of others

Drama is not theatre, but an acting out of feelings from the participants point of view.

Children like to show what they want to be, rather than what they are.

The steps children go through are:
1. Solitary play, play in pairs, then groups
2. The second point of departure is music, which motivates the use of the body
3. Then pantomine, in which not toys or music but ideas are the stimulant
4. Combine movement and speech—groups act out short familiar stories

As you will discover from reading Way—but he cautions us not to lock-step the students—many of them will need preliminary development before they are ready for pantomine. Way also states that perhaps the teacher may be comfortable with plunging right in—even so a knowledge of the purpose of certain preliminary dramatic activities, and the rationale behind them, is important. These are the ideas we have outlined for you.

Although our students are in junior high, we may not be able to start with pantomine and script writing. We may need to reconstruct some experiences they may not have had earlier. Whatever we may decide is most appropriate for us and our students, we need to keep in mind some of the reasons, to quote Moffett, for dramatic activities: In pantomine the students (a need particularly of the boys) "see the benefits and limitations of non-verbal communication." They learn the reasons for reading and writing.
K through 6 - Drama elaborates narrative and narrative summarizes drama. Therefore, "the students sees an abstract relationship between the two." Moffett discusses the value of students learning to abstract in, Teaching the Universe of Discourse.

Grades Seven through Nine - "Drama helps kids to see school as a place where feelings and energy can be shaped and handled."

Another book we discussed is Drama: Information Schools in Britain Today, Blackie, Bullough and Nash. They state that the teacher needs to supply structured and activities within which the students can use their imagination.

The activities teach the students to communicate as they learn to abstract (qualify) certain ideas from their experience - or elaborate upon them. These skills then show themselves in student writing, speaking, listening, and reading.

They list, "Expressive and creative movement," in a hierarchy as follows: Basic movement (exploring personal and communal space)
Movement into dramatic and dance situations
Adaptation to partners and group
Recalling of sensory experiences
Character and improvisation
Sounds from movement leading to language flow
Moving into response to sounds and music
Dramatic themes

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OUTLINE

Chapter 1. The Function of Drama

I. Definition -
   A. To develop people
   B. Not to communicate to an audience
   C. Operate from standpoint of viewer
      1. His level of readiness
      2. Experiments

II. Education
   A. Traditionally trains physical prowess and intellectual achievement
   B. Arts train intuition through the

III. Basic Aspects of Drama
   A. Consider nature of human beings
      1. 5 senses          4. Speech
      2. Imagination       5. Emotion
      3. Physical self     6. Intellect
   B. Through these teach concentration
      1. By protecting students from audience
      2. Needs to be rebuilt because of self-consciousness

Chapter 2. Consider a Human Being

I. Concentration exercises
   A. Hearing - easiest
      1. Do with whole class first
      2. Must be "genuine"
      3. No fear of failure
      4. Done regularly
      5. Don't have to say, "this is drama."
   B. Looking
   C. Touching
   D. Link the two
   E. Taste and smell--most difficult to do

II. Activities for these exercises
   A. Move from ego to other centered
      1. Lots of personal experiences
      2. Many more in pairs
      3. Then move to large numbers

Example: Have the whole class listen individually to outside sounds. After many similar activities they can work with a partner--one listens while the other reads from a book to distract. Later chapters tell the next steps in this retraining of the intuition and the ability to concentrate--aimed at becoming less self-conscious.
Chapter 3. Begin from Where You Are

Story session—most comfortable way of easing into beginnings of drama

Control factor: simple arrow to control volume

Important point: Emphasize you need their help with the story

With sound participation several points should be kept in mind:

1. Make sure to have at least one practice with the arrow before starting.
2. Do not give the arrow to one of the class to use; this is your medium of control.
3. There may be moments when, with maximum sound, it is impossible for them to hear you telling the story—so don't try.
4. Do not be worried if they do not make some of the sounds you expect or hope they will make. Do not stop the story to comment on this.
5. Do not, before, during, or after the story either tell or demonstrate how to make the sounds. They will discover for themselves.
6. During the first few stores it may be necessary to remind them to follow the arrow.
7. If excitement grows too much, either cut the story short or bring in the use of quiet sounds.
8. First few attempts at sound-participation stores may not last more than a few minutes.
9. Sound-participation stories should not supplant listening to stories; two activities should exist side by side.

Similar approach can be used with older groups by using tape recorder to create background sounds for the story.

Next step: invite class to participate in story with action, sitting where they are

Sound (controlled with arrow) may or may not be included.

With action participation several points should be kept in mind:

1. Do not be worried if class introduces some sounds.
2. Do not be worried if they do not do all of the actions. Do not stop to comment.
3. Never—before, during, or after the story—either tell or demonstrate how to make the actions. They will discover for themselves.
4. Do not worry them about exactness of detail or accuracy of mime.
5. Do not expect stories with action to last for very long to start with.

Try to make 'casting' arbitrary
Don't comment on your selection

Keep praise general to whole class

Keep atmosphere uncritical. We are not training people to be competitive artists, we are using the creative arts to help make fully developed people.

Next step—stories made up by class and teacher together

Ask leading questions
Accept the suggestions made

Story is vital factor in drama, deeply concerned with imagination

Chapter 4. Imagination

I. Clarification of definition of imagination (pg. 42-43)

A. Imagination should not be equated solely with "good" professional art.

B. All factors of life (home and environment, clothes and cooking activities and relaxation, etc.) are all closely bound up with imagination.

C. In terms of education, it is vital that each human being is helped both to develop his or her own imagination and to have confidence in it.

D. One needs constant opportunity to practice the use of one's own imaginative faculties.

E. Too early exposure of "good" professional art might undermine personal imaginative development.

F. The practice in using imaginative faculties must take place in a totally uncritical atmosphere (free from competition and comparison and free from audience reaction).

II. How to start the development of the imagination (pg. 43)

A. Remember that we are simply taking what already exists and working outwards from there.

B. Just as the development of concentration begins by exercising the five senses, so does the development of imagination.

C. The first goal might be that of creating "stories," by using the senses to stimulate imagination.
III. Comments on activities for developing imagination (pg. 44-64)

A. It is wisest to allow opportunity for early practice and mastery to be entirely personal, individual and isolated; following this, little by little one learns how to share with other people, developing from the few to the many, often working with one's own friends in natural social grouping (pg. 46).

B. Children hear sound emotionally, not intellectually (45).

C. In the beginning keep activities (sounds, movements, etc.) simple and short (pg. 46).

D. With juniors and secondaries, the approach will need to be more sophisticated than with younger children, but still it should remain simple and short in the beginning (46).

E. It should always be borne in mind that the exercise is being used to develop and stimulate their ideas, not for them to read into our minds what our ideas might be (47).

F. Any selecting of student ideas should appear quite arbitrary in the eyes of the students; the teacher may, however, have his or her own reasons for making the selection (pg. 47)

G. Again, the class atmosphere must remain uncritical. For teenagers, the atmosphere may also need to be private, which means talking to neighbors, not to the whole class (pg. 47).

H. In the beginning, the emphasis must remain only on stimulating imagination. Later on, opportunity for sharing may be possible, but communicating to an audience should wait for a much more developed stage (47).

I. In early stages, do not criticize any lack of form or development. The main concern is in building confidence in personal imagination. (pg. 53)

J. Accept things that are strongly dramatic such as violence, thunder, monsters, etc. There is far less fear of failure involved in these than in subjects that are "beautiful." (pg. 55-56)

K. Acceptance, practice, and confidence are the key factors involved in developing the imagination which in turn will help to develop the "whole person."
Chapter 5 Movement and the Use of Sound

I. Definition

1. Drama gives a full, personal, inner opportunity for discovering the precise philosophy of life embodied in the quotation "Love thy neighbor." (p. 70)

2. Drama helps to develop intuitive thinking.

3. Drama, in whatever form the teacher is teaching, moves in a natural progression from students working solo, then in pairs, then in group situations.

4. Drama is an attempt to help every child achieve mastery of his physical self, enabling an emotional harmony to develop regarding his own body, on a basis of full personal confidence and sensitivity. p. 65.

II. Drama and the Classroom

1. Much improvised movement can be done within the confines of a classroom (see pg. 83 for dramatic methods of moving classroom furniture).

2. It is important to establish a simple arrangement with the class concerning you, as teacher, having full control at all times, pg. 68.

3. The sound the teacher makes for these movements of control can be as simple as a single clasp of the hand or the use of a cymbal or drum. pg. 68.

4. It is most important for each teacher to make with each class, this bond of control.

5. Consistency, with great firmness, in the early stages, will help develop a process of liberty which is entirely different from licence. pg. 69.

6. Many classroom activities are mentioned in this chapter, all of them are most practical and usable.

III. Justification for Teaching Drama with Music

1. A young child discovers and enjoys three basic ingredients of sound or music-time, rhythm, and climax.

2. The essence of music is rhythm, the essence of all aspects of the earth, including human life, in rhythm. The use of the one develops as intuitive appreciation of the other.
Chapter 6 Speaking

I. Definition

1. Speech has its roots in the very essence of personality.

2. Because so much of speech is based on personality, the basic necessity in any consideration of speech as part of drama in education must be linked to thoughts on developing the whole person. pg. 118

3. Speech has been described as "the music of the soul," therefore, it is important not to interfere at the wrong moment in the wrong way. pg. 118

II. Goals in Teaching Speech

1. We must not approach speech as though we were training each of our students to become professional orators.

2. We must not lead our students to believe that the only way to survive in the "rat race" of life is to "speak properly," regardless of the motional strain involved. pg. 119

3. Speech and drama are concerned with developing and enriching factors that already exist, different as each factor may be for each individual. pg. 121

4. Basically, the teacher is concerned with developing personal confidence to speak at all. After this self-confidence is
established, the opportunity to realize other ways of speaking, including "good speech" may come into play. pg. 122

5. By acceptance of and encouragement of the basic indigenous speech, enrichment of that way of speaking is fully developed and added to other ways of speaking—and equals multilingualism. pg. 122

Chapter 7. Sensitivity and Characterization

I. Summary and Introductory Material (pp. 157-158)

A. One constant aim has been to overcome self-consciousness largely by allowing the work itself to take place at an "unconscious level."

B. The progression is in the people doing the drama not in the drama itself.

C. Much of the personal challenge arises eventually from within each individual rather than as an external facet of the work itself.

D. The "personal challenge" aspect is eventually the most important part of the progressive factor in drama.

E. Part of this progression is the gradual development of consciousness of self, not just at an intellectual level of perception, but emotionally and spiritually as well.

F. This consciousness of self forms a rock-like foundation of living in harmony with oneself if the growth is slow and organic rather than swift and imposed.

G. Self-consciousness often arises from simple lack of confidence—which in its turn arises from lack of opportunity to practice the use of the many facets of oneself—and from fear of failure, which arises from the expectations others have of one achieving more than one is capable of doing and then comparing the lack with the results of others.

H. Self-consciousness is negative; consciousness of self is wholly positive.

I. Consciousness of Self brings a capacity to use all one's own resources, with genuine humility—and part of that humility stems from an acute sensitivity to other people.

II. Sensitivity and Personal Control

A. Sensitivity, the basis of human and social awareness, is not so much another point on the circle as the progression of all the points at a higher level of existence (p. 158).
B. Once a person has developed as an individual, according to the circle, his progression continues in conjunction with a growing awareness—conscious and intended—of the existence of many other human beings. (p. 158)

C. Sensitivity cannot be achieved without practice, and that practice must be fully centered in practical emotional training aimed at helping each young person to become fully responsible for control of his own behavior, within a framework of growing realization of the emotional self. (p. 158)

D. Sensitivity cannot be developed through coercion; it must be practiced, unconsciously at first, and later at a fully conscious level.

E. By this point, some sensitivity has already been developed through the preceding activities.

F. One important essence of this unconscious growth of sensitivity and personal control is the organic nature of its development. There is opportunity to explore all facets of the motional self and to reach a point of selectivity. (p. 159)

1) legal opportunities to behave "illegally" by the creative exploration of the more primitive or negative emotions.

2) The discovery of personal wellbeing resulting from the use of positive emotion.

3) Definitely need the contrast of the negative emotions.

G. Personal awareness must precede awareness of other individuals' similar experiences since the only emotional experience that is tangible is that which is personal to oneself. (p. 160)

H. Understanding, sympathy, and compassion for the emotional experience of others is a mixture of imaginative projection and the memory of similar personal experience. Drama is perhaps the only way of helping the full development of the imaginative aspect of this process. (p. 160)

III. Activities

A. Once personal concentration, absorption, confidence and some liberation have been achieved, two immediate developments become possible.

1) More conscious awareness of other people

2) The beginnings of characterization (p. 161).

B. As confidence grows, there will be fuller spreading out over the whole floor space—any sudden return to bunching is usually indicative of some undermining of confidence. (p. 161)
C. Only designate spaces if one group is so on top of another that neither can work easily (state this reason). (p. 161)

D. Encourage constant changes of partner, so that each person in the class becomes used to working with many different people.

E. There is a progression in characterization from concrete and personal to the more abstract and impersonal.

1) unconscious exploration of characters of the inner world of fantasy and imagination.

2) unconscious explorations of characters (both of the fantasy and of the real world) in action

3) beginnings of exploration of the causes and effects of the actions of characters.

4) exploration of external and internal (motivation) factors of cause and effect. (p. 175)

F. Through dramatic work in characterizations, students will develop a sympathy and understanding and compassion for others which is routed in the emotional and physical and spiritual self as well as in mere intellectual knowledge (being a blind person vs. knowing what a blind person is). (p. 176)

G. Accompanying this development is that of discovering fully and truly about oneself.

1) It is possible to try out what happens if ... what it feels like if ... what it really means if ... one is someone else or has this that or the other circumstances in life.

2) Out of this trial and error slowly emerges, at a very deep level, the ability to live in harmony with one's own personality and with one's own destiny.

3) Parallel with this comes the awareness of and understanding of other people. (p. 178)

IV. Characterization

A. After sensitivity is developed, characterization provides the opportunity through which depth is added by more detailed personal awareness, both conscious and unconscious, as a result of imaginative projection of oneself either into the circumstances governing other people's lives or else into actually 'being' other people in such circumstances. (p. 172)
B. Early dramatic work includes little or no actual conscious characterization, in the sense of 'being' other people—it is largely made up of being oneself in situations plus circumstances different from those that are normal and ordinary to one's personal everyday life. (p. 172)

C. The process of characterization must be allowed both privacy of growth and individuality of expression. (p. 174)

D. Gradually, in drama, the characters of the real world begin to supersede the symbolical (stereotyped) characters of the fantasy or imaginative world, parallel with the growth of more consciousness of intended creation. (p. 174)

Chapter 8. Improvisation

Improvisation: play without a script

Does not depend on any form of skill or ability at reading, nor of learning and remembering lines

Activity for all age groups and ability levels

Subject matter sources: either original or from any number of different sources—mostly original

Expect 'scribble' stage:

1. no form
2. no proper beginning, middle, or end
3. people all talk at once
4. talking includes suggestions to one another
5. speech faltering and unclear to everyone except participants
6. difficult for observer to have clear idea of what's going on

Improvisation utilizes all points on the circle

Beginning steps:

1. Keep story simple and short
2. Involve the whole class in group experience
3. Precede story by pre-experience of all the different characters and action of story
4. Simple casting experience and opportunity to sustain a single contribution to whole

Teacher's function involved in 'stretching'—deeply concerned with emotion, spiritual and physical growth as with intellectual

No field of human activity that is not exciting material for drama
Stages of stretching, extending outwards from simple experience of being:

1. Conflict
2. Climax and de-climax—Important to emphasize the use of sound
3. Mood and atmosphere
   a. In ordinary life children susceptible to mood and atmosphere until their senses become deadened through lack of use.
   b. Atmosphere created by mood of people: stimulated through imagination: stimulated by senses
   c. Good form of stimulus—use of music
4. Emotion—drama concerned with exploring and mastering the emotional self
5. Characterization—Greater and greater emphasis is placed on people, whose characteristics become more and more detailed and complex
6. Intellectual consideration
   a. Mind beings to control
   b. Fully conscious drama, fully intended acts of creation
   c. Basis: constant discussion—should always start from what went right
7. Development of form in provisiation
   a. Entirely intuitive

Drama in school provides important safety-valve during childhood

Important for teachers to avoid thinking that one type of drama ends in primary school and another starts in the secondary.

Useful technique to use drama in secondary school: film-making

Advantage: all children are constantly and readily exposed to it and they enjoy it

Film of what? Anything that is of direct interest to youngsters

Advantages:

1. By being cameramen or film directors, etc., they are involved in practical drama
2. Creative intention high enough that they don't feel activity is 'beneath them'

Develop from small groups, all working at once, to whole class working as one entity

Links with other art obvious—activities of painting, writing, etc., can easily follow
APPENDIX P

TEACHER-EDUCATOR'S GUIDE: VISUAL LITERACY

In-Service for a Student-Centered Curriculum
SYLLABUS
Interaction--OSU Course

Texts: Group Process - Small Groups and Self Renewal
C. Gratton Kemp

Film Study--Need Johnnie Read,
Frederick Goldman and Linda Burnett

Meeting       Reading/Discussion       Leader       Observer

Part I. WHY 1. Need Johnnie Read

1. Rationale for curriculum reform
2. History of education
3. More history, brought into present
4. Teacher education--teach as taught
5. Competition with media
6. Author's idea of education today
7. Change in literacy emphasis
8. Need to change classroom teaching style
9. TV brings different learning habits
   and VIOLENCE
10. Politics
11. "Action" attracts--leads to act of
   violence in everyday life
12. Conditions ripe for reform

2. Educational TV

Part II HOW? 3 pp. 133 to 165 and
Cp. 18, Visuals

4 Cp. 19, Sound
5 20, Editing
6 21, Film Acting
7 22, Film Narrative
8 23, Metaphor and
   Symbolism
24. Evaluation and
   Esthetics

First Meeting

HOW TO LOOK AT FILM

1. Visual--does the film help us look at ordinary things as
   though they were extraordinary?

2. Theme--what is it? how well is it expressed?
3. Story—what is it? how well is it done?  
(but relate film to theme and philosophy rather than plot.)

4. How well are each of these ingredients handled, shaped, put together?

HOW TO DISCUSS FILM


2. Technicalities--don't discuss.

3. Think--of the theme behind the plot.

EDUCATION IN A VISUAL AGE: IMPLICATIONS FOR EDUCATORS

1. Competition--where the students are

2. Influence--negative without educated viewing

The Language of Film

I. Visual - Perception through concentration

darkness-brightness
substance-color
form-place
remoteness-nearness
movement-rest

A. Movement
1. camera in relation to subject
2. form or movement of subject
3. lighting

B. Color

II. Sound

Easier for script writer to get things across in verbal terms. Film is primarily a visual medium.

A. Dialogue or narration - play subordinate role.

1. complement or contradict visual - humor, mockery, etc., can result from contrapuntal use of sound, music, visuals.
2. as a unifying device
3. narrative can serve as an extra performer
4. look at actor's eyes
"Some documentaries' reliance on narration is illustrated journalism."

B. Sound effects and music - important element - emotional charge

1. Matched in some way with
   a. action
   b. subject - only enough to add expressiveness
   c. film form
2. deliberate disharmony
3. alternating sound and silent sequences

Devote time in class to unusual uses of sound and music.

Q. .... when does sound contribute - fail to - to total film?

III. Editing

  is the heart of film art.

  Film does not need to be shot in a continuous process.

A. Mechanical - assembling and splicing of 100's or 1,000's of separately photographed pieces.

B. Art

1. shots which further narrative rhythm of scene and remain faithful to overall theme.
2. eliminate the irrelevancies and confusion of real life.
3. emphasis creates emotional charge ("montage").

C. Terms

1. shot - uninterrupted running of camera
2. scene - number of shots, depicts continuous action
3. sequence - group of scenes, joined to comprise major action of film.

D. Continuity - important - transition between shots

1. cut - one shot replaces another
2. fade-out - to dark screen
3. fade-in - opposite
4. dissolve - combination of fades
5. wipe - division line passes across screen

E. Time - manipulated

1. flash-back
2. flash-forward
3. reversal
F. Tempo

1. slow-cutting
2. quick-cutting

G. Relationships - juxtaposition - useful for propaganda

E. Matching sound track and visual print

"Chaos often breeds life, when order breeds habit."

"It is the meaning of the artistic statement which is significant, not its surface harmonies."

Test of well-edited film - enthusiastic and intelligent response from viewer - each spectator, in light of his unique personal life, responds in a different way.

Teach these principals by screening film - through individual discovery.

IV. Film Acting

A. The actor and director

Characterization introduced late in course to avoid "identification." Film is a director's medium.

1. actors submerging personalities vs "Hollywood"
2. exaggerated gestures not needed as on stage
3. spectator not stationary, moves freely through editing
4. acts with whole self, not chiefly voice as on stage

Sound allows characterization to be drawn in greater depth.

Dramatic unity must be provided by director since scenes are not shot in sequence.

B. Criteria for basic film study

1. does the acting ring true to the characterization?
2. does it relate reasonably to the other performances and characterizations?
3. is it appropriate to the narrative, the theme, and the director's overall conception?

V. Film Narrative

A. Definition - narrative is a general term for a story - long or short; past, present, future; factual, imagined; told for any purposes; with, without detail. Every film has a narrative.
Tell the student the above in a few minutes' lecture. (Not the usual conventional story-line, i.e., plot)

B. Resources - main one is imagery

1. interesting atmosphere
2. characters believable and representative
3. emotions and adventures recognizable
4. account direct, gripping, surprising, revealing, dramatic
5. theme thus developed contains broad human values and focuses upon some meaningful facet of the human condition

C. Criteria for perfect narrative - authors intent be understand by a group of 200 representing a complete cross-section (young-old, rich-poor, etc.)

VI. Metaphor and Symbolism

A. Rationale - May start interpretation as early as class on editing. Tendency of students to interpret will increase, so last films used should be rich in symbolism. Still refer to what is seen and heard objectively and go on to the subjective. Rescreen on many occasions.

Work of art are not limited to one right interpretation. Juxtaposition dissimilar films. Our goal is creativity, as well - to help the students respond in new and different ways. The new knowledge obtained leads to thinking and then to problem solving. Then on to allegory and parable.

B. Possibilities

1. Color - for narrative expressions.
2. Motion - as a unifying device (vehicle as a symbol of life's journey, for example).

VII. Evaluation and Esthetics

A. Criticism two-fold
1. One's awareness to the beautiful
2. A discipline of percision

B. Theory of esthetics includes
1. Coherent form(union)
2. Disunion
   a. juxtaposition
   b. repetition

C. Purpose of art to communicate experience
1. Intellectual and emotional
2. Form and content
D. Fiction in film
1. True to human activity
2. Unique view of specific time and place

E. Questions to critique film
1. Is the work filmic?
   a. does it use the resources of the motion picture?
   b. is it a skilled selection of visual and aural details?
2. What is the creator trying to say?
3. Analyze its parts
   a. does it hold our attention and interest?
   b. is the form appropriate to the purpose?
4. Total judgment of the whole
   a. assessment of maker's purpose.
   b. skill with which he achieved it
5. Finally - set aside everything and ask
   a. is it successful as a form of expression?
   b. what is it significance as a creation of the imagination?

"To have great poets, there must be a great audience."
Walt Whitman

Recommended films for each category are:

VISUALS

SOLO (Mountain climbers (14 min.)
PAS DE DEUX (ballet/strobe-light, 10 min.)
NEIGHBORS (real life animation, 9 min.)

Suggested: SKI THE OUTER LIMITS (25 min.)
BEGONE DULL CARE (9 min.)

SOUND

NIGHT PEOPLE'S DAY (10 min.)
CATCH THE JOY (dune buggy, 15 min.)
CHAIRY TALE (10 min.)
PEACE AND VOICES IN THE WILDERNESS (Nature visuals/war sounds)

Suggested: THE INTERVIEW (short animated interview)

EDITING

LADY OR THE TIGER? (16 min.)
FRANKENSTEIN (10 min.)
ORANGE AND BLUE (15 min.)
ENTER HAMLET

Suggested: PIGS
FILM ACTING

PEOPLE SOUP (10 min.)
HAPPY ANNIVERSARY (12 min.)
THE GREAT TRAIN ROBBERY (10 min.)
PAWNSHOP (19 min.)

Suggested: THE HUNCHBACK OF NOTRE DAME (26 min.)

FILM NARRATIVE

NIGHT AND FOG (31 min.)
LEO BEURMAN (13 min.)
THE STRING BEAN (17 min.)

METAPHOR & SYMBOLISM

THE PARABLE
UNICORN IN THE GARDEN (10 min.)

Suggested: THE LEAF (7 min.)
THE CHICKEN (15 min.)

The following quotes from Need Johnnie Read, may be placed on activity cards for the first meeting. This use of the cards gives the teachers another experience which parallels those of their students. The teachers separate into small groups to discuss the questions. They then return to the large group where all the ideas are shared.

"Are we interested in teaching children to think and to function in a creative interaction with their environment, or do we want to teach them to have a bundle of things and information 'bits' that they can trout out at command and that may or may not be relevant?"

Preface

We urge teachers to make room in the conventional, established humanities curricula for study of the visual language because

--without such training, young people will get less and less from school, eventually becoming ciphers as citizens; brainwashed, manipulated, and motivated by the mindless spellbinders of films and television; whereas

--with such training, students will get more out of their normal in-school educational experience (rather than be passive passengers on a conveyor belt); because

--films can enrich the study of all humanities disciplines while providing a new skill and a new form of literacy
which are critically important to exercise of citizenship in a culture dominated by electronic communications.

p. 54. "The purpose of film study and analytical discussion is to provide a working knowledge of the tools and rules of the visual language, thus to capitalize upon youthful perceptions already sensitive and attuned."

p. 90. "Every high school should have a course in how to read the newspaper and how to interpret radio and television news broadcasts.

The object would be to condition students to question "Why" and "How" and not be satisfied with "what, who, when, and where." An educated audience would provide a safeguard against malfeasance... intelligent criticism could demand a better product than is now provided by some media, both print and broadcast."

--Walter Cronkite

THESIS: ... FILMS AND TELEVISION, because of the Manner of their presentation, are vastly more influential than the same subject Matter presented in other media.

Another activity used in the first meeting for visual literacy study asked the teachers to react to this statement: James Moffett, as principal of your school, has declared a moratorium on "units." How would you integrate the study of film and television into the language arts curriculum?
Child Development and a Student-Centered Curriculum

If the role of the school is to enhance and modify development, then it becomes the task of the teacher to understand the factors under his control which may influence development. The following set of concepts is illustrative of the new task:

A. In any phase of development, such as the cognitive, the learning behavior of the child is a function of the structure and organization he has already developed, the nature of the immediate learning, and the manner in which it is presented to him.

1. If a new learning or concept is required of the child that does not "match" the child's already developed structure, he will not actively engage in the mastery of the new material or concept.

2. Failure of the situation to engage the child may be due to mismatching in several dimensions.
   a. Cognitively, the child and new concept may be mismatched because it goes beyond the child's structure (too "hard" for him), or because it may have already been incorporated into his structure, and fails to challenge his competence motivation (too "easy" for him).
   b. Emotionally, the child and the new concept may be mismatched because the new learning may be too removed from his needs, or too threatening to his self-concept.

3. If the new concept is presented at a time when the child's structure is matched to act upon it, and it is seen by him as being in keeping with his level of aspirations and goals, he will engage in mastering it.

4. Thus, both the cognitive and affective aspects of the child are continuously involved and interacting in his behavior, learning and development.

B. Mastery of a new concept modifies the structure of the child.

1. Intellectual structure, that is, the complex organization of concepts, is built upon successive mastery of learnings presented by the environment.

2. Self-esteem, the view of oneself as competent, is also built from the mastery of learnings.
The Dartmouth Conference

The Seminar involved some 50 scholars and teachers from America and Great Britain, assisted by a large number of consultants. Albert Marckwardt was Director of the Seminar and will present his impressions during the Houston convention.

The complexity of the month-long deliberations prevents detailed discussion of particular issues and recommendations. Conferees stressed, however, the importance of integrating instruction in all aspects of English (reading, literature, speaking and listening, writing) at every educational level, and of viewing English as part of the total social process affecting children. English thus was regarded as the most complex of all school subjects, one inevitably linked with teaching in other fields as well as with the home and community culture. Calling for determined action to review and reform the teaching of English in British and American schools, Seminar participants reported general agreement on the following eleven-point program:

1. The centrality of pupils' exploring, extending, and shaping experiences in the English classroom.

2. The urgency of developing classroom approaches stressing the vital, creative, dramatic involvement of children and young people in language experiences.

3. The importance of directing more attention to speaking and listening experiences for all pupils at all levels, particularly those experiences which involve vigorous interaction among children.

4. The wisdom of providing young people at all levels with significant opportunities for the creative uses of language—creative dramatics, imaginative writing, improvisation, role playing, and similar activities.

5. The significance of rich literary experiences in the educative process and the importance of teachers of English restudying particular selections to determine their appropriateness for reading at different levels.

6. The need to overcome the restrictiveness of rigid patterns of grouping or "streaming" which limit the linguistic environment in which boys and girls learn English and which tend to inhibit language development.

7. The need to negate the limiting, often stultifying, impact of examination patterns which direct attention of both teachers and pupils to aspects of English which are at best superficial and often misleading.
8. The compelling urgency of improving the conditions under which English is taught in the schools—the need for more books and libraries, for better equipment, for reasonable class size, for a classroom environment which will make good teaching possible.

9. The importance of teachers of English at all levels informing themselves about scholarship and research in the English language so that their classroom approaches may be guided accordingly.

10. The need for radical reform in programs of teacher education, both preservice and inservice.

11. The importance of educating the public on what is meant by good English and what is meant by good English teaching.

Conferees from the three countries agreed that if there is a "new English," it is to be found by reexamining and reinterpreting the child's experiences in language, not by introducing new content as has been characteristic of curriculum reform in mathematics and the sciences. Such a new attitude toward the teaching of English, resulting from the reexamination of aims, purposes, and methods, will be reflected in the forthcoming reports on the Anglo-American Seminar at Dartmouth.

**Ways to Share Experiences**

1) have the scribes among the large-group members (all in one big circle), but insist upon creative silence by the group members until all the scribes have given their small-group reports.

2) use the Moffett Panel Model* and when the discussion is opened to the large group, allow some of the more aroused spectators to form a second panel.

3) use the Moffett Panel Model* but take the panel discussion to paper while it is still "hot." Our leader would direct us to put down what has been said, the point being not to recapitulate the panel discussion but to express further thoughts stimulated by it. (Part of the later aftermath of the pannel may be to pick up the issues in small-group discussion, and to read aloud in class the papers written in response to the panel.)

4) use the Moffett Panel Model*. During the panel discussion if individual members from the observant group have questions, they may write out their question(s) to the group or an individual panelist while the panel is in session, and pass it around to a panel member for their possible consideration.
5) eliminate the use of a designated scribe and have each member from a small group state one "happening" within their group, until that particular group feels satisfied that major points have been compactly stated for the large group.

6) use the first fifteen minutes of our large-group discussion to have each designated scribe go from one small group to another, allowing for some group questions (5 minutes for each of the three groups other than their own). For the last half of the large-group discussion, all members would join together and react to the scribes' reports.

7)* Moffett Panel Model - scribes form a panel; they give their small-group reports to one another; they ask questions and interact among one another with no large-group distractions until the panel asks for large-group participation.

Opinion on Today

Joe I think this is stupid.
Patty I totally agree with you, this day is useless.
Joe I feel like a ginny pig in an experiment
Patty No its more like a RAT
Joe How can you think when you know that they are talking about you
Patty True! Very True!
Joe I think that we ought to get up and walk out
Patty OK on a count of 3---Let's get up and walk out
Joe 1-2-3 -----

Act II

Patty Why did we chicken out?
Joe I don't know
Patty + Joe It's because we would let Mr. Nelson down
Rita (her opinion) What This? I tell you I couldn't put it down on paper
Joe to Larry Larry what do you think of this?
Larry I think that there nuts
Patty to Doug Doug [what] do you think of this crazy class?
Doug HUH! You really want to know? Well it think it-------
Joe I think that we ought to go on a Wildcat Strike
Patty No I think that we ought to have a sit down strike
Joe Patty, we already are sitting down
Patty Oh! I forgot! See what this class is doing to me
Act III

Greg  I think that this class is very educational
Joe to Dave What do you think of this class
Dave  Well I think that it's it
Rita   I think that it would be OK if there is something to do
Joe to Jim Jimmy, WHAT DO YOU THINK OF THIS CLASS
Jimmy  It's a little of this and a little of that
Joe    You know, I really miss Dave
Patty  Yes I know--He is really a traumatic experience
Joe to Mr. Nelson When are these, these intelligent people going to leave
Mr. Nelson Beats me, just go along with it
Joe to Patty Patty, what do you think of this class
Patty  I feel like a damn ginny pig
Riter to Barb what do you think of this class
Barb   I think that it's allright--it's not as boaring as usual

Act IV

CLIMAX (Why-Because the Bell is going to ring)

Joe    OH! BOY - Just 4 more minutes
Rita   I really don't think that the people took there part in observing. Riter says "They were too sociable among themselves"
Patty  I'll be glad when this day is over
Joe    They think this is some family reunion

THE BELL JUST RANG!
APPENDIX R

EVALUATIVE INSTRUMENTS: ATTITUDE SURVEYS

Used by Permission of the Department of Evaluation, Research and Planning; Columbus Public Schools, Columbus, Ohio.
STUDENT QUESTIONNAIRE

Department of Evaluation, Research and Planning

The teacher will read these instructions while the student reads them silently.

General Instructions

The purpose of this student questionnaire is to find out your feelings about your English class. This is not a test. You will be given sufficient time to complete the questionnaire. You are not required to give your name. The only requirement is that you give honest answers to the questions. We must know your true feelings if this questionnaire is going to be of any value.

A separate answer sheet is provided for your responses. Use only a pencil to mark your responses. Do not make pencil marks anywhere on the sheet, except in the slots which show your answers. If you make a mistake or wish to change an answer, be certain to erase completely any wrong marks. It is important that you mark your answers in the spaces that are numbered the same as the questions. Mark only one response for each question. Before you receive the instructions for the questionnaire, turn to the printed side of the answer sheet and complete the personal data as directed by your teacher.

If you agree with the statement, darken the slot under the letter A. If you are undecided about the statement, darken the slot under the letter B. If you disagree with the statement, darken the slot under the letter C.

EXAMPLE: Agree Undecided Disagree

  A       B       C

  □       □       □
1. I like almost everything about this class.
2. Most students find this class interesting.
3. I would like to do more projects.
4. Doing projects is great, I get to use my own ideas.
5. I learned spelling, punctuation and capitalization.
6. Most of the activities are too easy.
7. I'm a better listener than I was a year ago.
8. Some days I don't have much to write in my journal.
9. I have many chances to speak before the class.
10. I hardly ever get to do what I really like.
11. Our teacher establishes class rules.
12. After awhile our group made up activities without the cards.
13. We all talk in class discussions.
14. Most activities are too hard.
15. Some of the games we do here are fun to do at home.
16. Feedback in class discussions helps me find ways to make my projects better.
17. We have read fewer books but more stories this year.
18. I talk over problems with my teacher.
19. In the writing workshop we teach each other.
20. I like keeping a journal.
21. The project I like best is writing myths and legends.
22. Generally the same people serve as leaders in our group.
23. Class discussions make me feel good about being in this class.
24. Everybody helps make decisions.
25. Feedback from my group makes my work better.
26. Strange inventions is one of my favorite activities.
27. I would rather work alone than with a group.
28. You get new ideas listening to other people.
29. I like to listen to oral readings of plays.
30. Getting group reactions makes writing easier.
31. In my group I work on projects for other classes too.
32. I like to take part in news broadcasts.
33. Everyone has to help to make group activities succeed.
34. I just couldn't let my group down.
35. Everyone in the class gets to express an opinion.
36. Too much feedback makes it hard to know what to do.
37. Learning to describe things helped me learn to punctuate better.
38. In my group I've been a scribe.
39. Making paragraphs is easy for me now.
40. I had a turn at being group leader.
41. I like being the decision maker.
42. Being activity planner is the best job in the class.

Answer the following questions by darken the slot under the letter which best answers the question.

43. I have been absent
   A. Once
   B. Two to Five Times
   C. More than five times

44. Of these three activities, the one I like best is
   A. Writing workshop
   B. Reacting to the work of other group members
   C. Writing plays or stories
Teacher Questionnaire

Moffett Materials:

- encourage voluntary reading
- teach students to speak well
- should be chosen by teachers
- teach students to write well
- have to be rewritten by the teacher
- are too easy for my students
- are too difficult for my students
- provide for a variety of student interests

Room space is:

- adequate, plenty of room
- adequate, some room
- inadequate, need more room
- inadequate, need much more room
- very inadequate, need a room

Three things I need most are: (check 3)

- study carrels
- room dividers
- carpet
- back to back rooms
- tables
- locked filing cabinets
- supplies

Organization works best:

- if students have freedom to choose activities
- if student freedom alternates with structured activities
- if activities are structured
- if neither one exists

Tracking charts are:

- useful at the beginning of the program
- useful at the end of the program
- useful after the program is established
- not useful in the program

The most beneficial help would be: (Please rank in 1, 2, 3, 4 order)

- older student
- OSU Intern - 2 Quarters
- teacher's aide
- work with reading teacher
Classes function better if groups are:

- chosen by the teacher
- chosen by student interests
- chosen by individual students

Did you participate in In-Service?

Yes_____ No_____

If yes, which in-service workshop did you attend. Please check more than one if attended.

- group process
- drama course
- writing workshop
- other

When did you attend In-Service?

- summer
- fall
- winter

Did you find In-Service:

- very helpful
- somewhat helpful
- helpful
- not very helpful

Other in-service activities should be: (Please rank according to preference.)

- weekend retreat with guest speakers
- resource center
- opportunities for more meetings
- support from resource person
- suggestions from resource person
- Saturday in-service courses
- visit other teachers
- class visit from resource person
- enrichment, poetry

The Moffett program is most useful with modified students.

- True_____ False_____

My released time was spent:

- visiting another teacher
- viewing films
- making tapes, activity cards
- In
Teachers "writing back," encourage students to keep writing in their journals.

True_____ False_____

I can give individual help in this type of classroom.

True_____ False_____

Students help each other more in a Moffett classroom.

True_____ False_____

Punctuation comes naturally as students write more.

True_____ False_____

I have the most difficulty:

with planning

with structuring

with paperwork

without a teacher's aide

Punctuation and grammar should be taught in a structured way.

True_____ False_____

Discipline Problems:

do not exist

are fewer

are about the same

show a slight increase

show a large increase

Students in the Moffett Program produce:

much more work

more work

about the same amount of work

less work

I have seen improvement in:

writing

reading

listening

speaking

discussion skills

social skills
Communication with my class has been:

- very rewarding
- rewarding
- rewarding sometimes
- seldom rewarding
- unrewarding

I would like to teach in the Moffett Program again

Because

If

No, because
Questionnaire for Administrators

1. Do students in the Moffett Program work harder?
2. Is attendance better for students attending the Moffett Program?
3. Do students in the Moffett Program show a gain in social skills?
4. What other benefits have you noted?
5. The noise level is ______________ .
6. The staff development program has been ______________ .
7. Other comments ___________________________________________________________________
APPENDIX S

LETTERS: AN EXAMPLE OF PERSONAL EVALUATION
Dear Dr. Ellis:

I am writing this letter to commend the efforts of James Sims, Supervisor of Secondary Language Arts, and Elizabeth Pettit, Facilitator of the Moffett Program, for the outstanding job they have done in helping classroom teachers, like myself, become more effective in working with students. These two individuals have spent hours of time planning in-service workshops on individualizing instruction, using group process in the classroom, reading and film study techniques, and effective classroom management. Liz and Jim have arranged time for teachers to spend observing and learning from one another as we attempt a more "student centered" approach to education. Other teachers in my own building have remarked that they wish other departments would be as concerned about improving instruction as the Language Arts Department has been concerned with the success of its teachers.

You are to be complimented for introducing James Moffett's Language Arts Program into our curriculum and for having people like Ms. Pettit and Mr. Sims on your staff. It is good to know that you believe education can be exciting for the teachers as well as for the students we teach.

Sincerely,
Dear Mrs. Pettit:

I thought you would be pleased to have a copy of this letter from Mrs. Applegate, teacher at Barrett Junior High School.

It is gratifying to have words of praise for our efforts. They are too seldom expressed.

Best wishes for a fine summer.

Sincerely,

John Ellis
Dear Student,

This Moffett Program is really neat. I enjoy it a whole bunch.

My favorite thing to do is doing activity cards. They really give you a lot of ideas on what to do. They are real fun to do and they help you learn a little more, too. The activity cards I liked were: Making a Scrapbook, X marks the spot, Say it on a poster, and Letterheads. They took a little brains, but it was worth it. I wish they would have had something like this in Elementary. The thing I liked least was the reading chart. I know you should read because it's good for you but I like the other things better. Although the reading isn't anything dangerous, I guess you should try it out. Another thing I like to do is writing an Essay. You can choose anything you like and write about it. You can think of a million things to write about. This packet I'm doing now is fun. It's called "Writing a letter." That's what this letter is. Another thing I would advise you not to do is a slide show. Boy, it's too much money: Film $1.50, Flash cubes $1.95, and Developing $6.00. That's too much for me. We had to drop our slide show. If you have the money go ahead and try it. It would be a whole lot easier if you did it with about 6 or 7 people. This Moffett Program is my favorite subject this year. To take this course you need a lot of responsibility. You can walk all around the room instead of sitting down a period. I used to hate English, but now I love it.

Sincerely
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Evaluation Report
Moffett Program
7th and 8th Grades
1973-1974
Evaluation Report
Moffett Program
7th and 8th Grades
1973-1974

Report Prepared By:
Julia A. Butler, Ph.D.
Evaluation Assistant

Under the Direction of:
Dr. Damon Asbury, Director
Department of Evaluation, Research and Planning
Division of Special Services
Columbus, Ohio
Introduction

The teaching of English to seventh and eighth graders is a subject of con­
tinuing interest in junior high schools across the country and especially in
Columbus, Ohio where the junior high school was first established. In the
past year, a new approach to teaching English was initiated. This approach is
called the Moffett Course in English.

Purpose

The purpose of the Moffett program was to teach English using a functional
global approach that instead of sub-dividing English into blocks of content
will teach most aspects of literature simultaneously and interrelatedly, through
examining student productions side by side with analogous professional writing.
Part of the purpose of this program is to teach drama, narrative, description,
and essay writing.

Philosophy

The philosophy of the program is to Implement the Group Process in a
classroom setting. Students will work with one another and learn from each other
using the content, the process and the above purpose.

The Course

A language arts course based on the concept of a writing workshop with 200
activities prepared for use in these areas; People, Games, Project and Process,
Making Things Up, What Do You Think, Acting Out, Finding Out. The organization
of the course work is sequential based on projects concept of human Intellectual
structure, a successive mastery of learning through a sequential process. Less
emphasis is placed on grammar and spelling and more on language and reading.

Teacher's Role

The teacher's role is that of a facilitator, non-authoritarian. The teacher
uses no textbook. She organizes the students in two groups. (1) A task
oriented group who band together for a specific project and (2) a discussion
group which is fixed and is led by the teacher.

Each student evaluates his own work, and the work of his fellow students.
Relevant discussions are held on these writings (products) to which each
student makes relevant contributions.

In a student-centered language arts program such as this, a student may
select the materials and areas with which he wants to work. Each student's
contribution is important to the success of the group.
Collection of Data

On sight visitations to schools to see the program being initiated and to see materials to be used and to plan for future interviews with personnel involved in the program. Students were observed in the classes. Literature about the program, materials prepared for use in the program by teachers and work done by students was shared. Out of these visits, the review of literature written about the Moffett Program and pupil's products, interview instruments evolved for teachers, students, administrators and other personnel. These instruments assessed the functioning of teachers, students; the use of materials and procedures outlined in the program. (Samples of each instrument used may be seen in the appendix). Questionnaires were administered in May, 1974.

The Teacher Questionnaire assessed the teacher's evaluation of the Moffett Materials, Room Space, Needs, Organization teaching procedures, workshops, in-service value with modified students, released time, punctuation discipline, student improvement and communication with class, continued teaching in Moffett Program.

The Administrator's Questionnaire assessed the administrator's evaluation of student performance, the noise level of the classrooms, the staff development program and other concerns.

The Student's Questionnaire assessed the student's evaluation of the Moffett classroom, the teacher, the materials, procedures and the group process. These data were analyzed and the results reported, and the major findings summarized.
Definitions

Product = A paper

Self Reports = Each student keeps a personal journal, exploring his own feelings and gauging his own growth.

Writing Workshop = This is a procedure where participants or students write about topics they chose and discuss with the group. Group members make relevant contributions to the discussion.

Moffett Program: A student centered language arts program. In a student centered program students may select the materials and areas with which he wants to work. Each student is important to the success of the group.

Group Process: Having students work with one another and learn from each other, it involves content (what), Process (How), Purpose (Why).

Evaluation of the Program

The innovative nature of the project, the differing role of the teacher, the differing participation of the student and the involvement of other personnel suggest these evaluative measures:

(1) A Teacher Questionnaire
(2) A Student Questionnaire
(3) An Administrator's Questionnaire
(4) A Questionnaire for Teachers and Other Personnel who have had contact with the program
(5) A measure of reading vocabulary

This Introduction presents the program to be evaluated, the purpose, definitions and evaluative measures.
Procedures

Purpose of the Evaluation

1. To respond to the request of the Department of Secondary Education for an evaluation of the Moffett Program.

2. To analyze the data received from teacher, student, administrator, and other personnel from questionnaires.

3. To prepare information received from questionnaires for the use of the Director and Administrator of the program.

4. To share the evaluation report with other persons involved in the program.

Audience Served

Administrators, teachers, students and other appropriate persons will be served by this evaluation.

Time Interval

This evaluation encompasses the 1973-74 school year.

Locale of the Program

The Moffett Program has been in effect in some seventh and eighth grades of several junior high schools in Columbus, Ohio.

Some teachers of seventh and eighth grade English have been teachers of the Moffett Program. In-service programs in group process, drama, writing workshop and other matters were given for teachers of the program. For pre-planning six weeks in the summer a writing workshop in-service program was offered to acquaint teachers with the Moffett philosophy and the group process. Teachers could also attend courses at OSU in the Moffett process during the school year.

Materials

The following materials comprised the selection to be used in the Moffett program. Not all schools received the materials this year.

200 activities including (1) soft cover anthologies (fiction, epigrams, letters
Consumable booklets
700 item-packed activity cards
100 hours of quality recordings
18 films for in-service or classroom instruction
A literary kit containing a variety of materials for reading instruction
Other non-book items such as card decks, games, and punctuation pads for additional activities to enrich the program.
Presentation of Data

Administrator's Questionnaire

1. Do students in the Moffett Program work harder?
   - Yes 64%
   - No 36%

2. Is attendance better for students attending the Moffett Program?
   - No - 45%
   - Yes - 32%
   - Unknown - 23%

3. Do students in the Moffett Program show a gain in social skills?
   - Yes 73%
   - No 27%

4. What other benefits have you noted?
   - Other Benefits 73%
   - None 27%

5. The noise level is
   - Normal 50%
   - Higher 45%
   - Unknown 5%

6. The staff development program has been successful
   - Yes - 86%
   - No - 14%

7. Comments
   - The Moffett Program is beneficial to students ---------59%
   - The teacher is the key to the Moffett Program---------23%
   - Teacher support and staff development are very
     important to the program ---------------------------64%
   - The Moffett Program is no help to reading-----------5%
Discussion

Administrators generally consider the program beneficial to students. They see students gaining in social skills, working harder and the noise level is considered normal by a majority of them. They state that teacher support and staff development are most important to the program. Only a small percent saw the teacher as the key person in the program.

Conclusion

Major findings of the administrators survey were administrators, students gaining in social skills, the program as beneficial to students, students working harder and teacher support and staff development as very important to maintaining the program.

Teacher's Questionnaire

Areas evaluated were Moffett Materials, Room Space, Needs Organization, Tracking Charts, Most Beneficial Help, group functioning, participation in In-service, workshop attended when in-service attended, degree of helpfulness of in-service, desired in-service activities, use of Moffett Program with modified students, released time journal "Writing Back", Individual help, students helping each other, punctuation use, most difficult teaching task, punctuation, grammar and structure discipline problems, work produced by students, improvement, communication, desire to teach in Moffett program again, reasons for teaching again.

Discussion

Questions came from teacher conferences, observations and teacher and student materials. Results are as follows.

Moffett Materials

77% of teachers say Moffett materials provide for a variety of student interests.
68% of teachers say M.M. encourage voluntary reading.
68% of teachers say materials should be chosen by teachers.

Room Space

52% say room space was inadequate
20% adequate
18% somewhat adequate

Needs

68% of teachers would like to have study carrels
59% would like supplies
42% would like tables
Organization

74% say organization works best if student freedom alternates with structured activities.

Tracking Charts

65% say tracking charts are useful after the program is established.

Most Beneficial Help

41% - OSU Intern for 2 quarters

Classes Function Better

42% - if chosen by student interests

In Service

94% participated in in-service
94% in group process
45% in writing workshop
65% attended in the fall quarter
55% in the summer quarter
42% in the winter quarter
13% in the spring quarter
74% found in-service helpful

Moffett Program - Modified Student

65% of teachers said the Moffett Program is not more useful with Modified student.

Released Time

48% of released time was spent visiting another teacher.
29% of released time was spent in workshops.
16% of teachers had no released time.

Journal (Writing Back)

77% of teachers say "writing back" encourages students to keep writing in their journals

Individual Help

68% of teachers give individual help in this type (Moffett) classroom.

Student Help

74% say students help each other more in the Moffett classroom.
Punctuation

52% say punctuation comes naturally as students write more.

61% say punctuation and grammar should be taught in a structured way.

Teacher Difficulty

74% of teachers have the most difficulty with structuring and paperwork.

Discipline Problems

76% of teachers say discipline problems are about the same or fewer.

Production

48% of teachers say pupils produce more work.

Improvement

61% of teachers saw an improvement in writing.

55% saw improvement in discussion skills.

55% saw an improvement in social skills.

48% saw improvement in listening skills.

45% saw improvement in reading skills.

Communication

64% of teachers say communication with class has been rewarding.

Teaching

65% would like to teach in the Moffett Program again.

Because

46% - They can help students more after first year's experience has been gained and because of the access to books and materials.

Conclusion

A majority of teachers (65%) would teach again. Most teachers understand their strengths and weaknesses and have suggestions and could identify their needs.
1. I like almost everything about this class.

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2. Most students find this class interesting.

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3. I would like to do more projects.

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4. Doing projects is great, I get to use my own ideas.

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5. I learned spelling, punctuation, and capitalization.

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6. Most of the Activities are too easy.

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7. I'm a better listener than I was a year ago.

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8. Some days I don't have much to write in my journal.

9. I have many chances to speak before the class.

10. I hardly ever get to do what I really like.

11. Our teacher establishes class rules.

12. After a while our group made up activities without the cards.

13. We all talk in class discussions.
14. Most activities are too hard.

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15. Some of the games we do here are fun to do at home.

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16. Feedback in class discussions help me find ways to make my projects better.

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17. We have read fewer books but more stories this year.

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18. I talk over problems with my teacher.

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19. In the writing workshop we teach each other.

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### Moffett Survey 1974

**20. I like keeping a journal.**

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**21. The project I like best is writing myths and legends.**

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**22. Generally the same people serve as leaders in our group.**

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**23. Class discussions make me feel good about being in this class.**

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**24. Everybody helps make decisions.**

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**25. Feedback from my group makes my work better.**

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Moffett Survey 1974

26. Strange inventions is one of my favorite activities.

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27. I would rather work alone than with a group.

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28. You get new ideas listening to other people.

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29. I like to listen to oral readings of plays.

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30. Getting group reactions makes writing easier.

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31. In my group I work on projects for other classes too.

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### 32. I like to take part in news broadcasts.

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### 33. Everyone has to help to make group activities succeed.

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### 34. I just couldn't let my group down.

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### 35. Everyone in the class gets to express an opinion.

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### 36. Too much feedback makes it hard to know what to do.

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### 37. Learning to describe things helped me to learn to punctuate better.

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38. In my group I've been a scribe.

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39. Making paragraph is easy for me now.

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<td>Eastmoor</td>
<td>54.7</td>
<td>24.4</td>
<td>20.9</td>
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<tr>
<td>Everett</td>
<td>55.7</td>
<td>28.3</td>
<td>11.3</td>
</tr>
<tr>
<td>Hilltonia</td>
<td>67.0</td>
<td>23.0</td>
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<tr>
<td>Indianola</td>
<td>67.6</td>
<td>22.9</td>
<td>9.5</td>
</tr>
<tr>
<td>McGuffey</td>
<td>53.1</td>
<td>31.3</td>
<td>15.6</td>
</tr>
<tr>
<td>Monroe</td>
<td>41.7</td>
<td>39.6</td>
<td>16.7</td>
</tr>
<tr>
<td>Roosevelt</td>
<td>55.7</td>
<td>22.1</td>
<td>21.4</td>
</tr>
<tr>
<td>Southmoor</td>
<td>55.6</td>
<td>26.2</td>
<td>17.3</td>
</tr>
</tbody>
</table>

40. I had a turn at being group leader.

<table>
<thead>
<tr>
<th>School</th>
<th>Agree %</th>
<th>Undecided %</th>
<th>Disagree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barrett</td>
<td>47.7</td>
<td>16.4</td>
<td>35.0</td>
</tr>
<tr>
<td>Champion</td>
<td>*11.0</td>
<td>2.4</td>
<td>6.5</td>
</tr>
<tr>
<td>Clinton</td>
<td>56.0</td>
<td>12.8</td>
<td>27.5</td>
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<tr>
<td>Crestview</td>
<td>66.7</td>
<td>11.6</td>
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<tr>
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<tr>
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<td>40.0</td>
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<tr>
<td>McGuffey</td>
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<tr>
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<tr>
<td>Southmoor</td>
<td>47.7</td>
<td>16.4</td>
<td>35.0</td>
</tr>
</tbody>
</table>

41. I like being the decision maker.

<table>
<thead>
<tr>
<th>School</th>
<th>Agree %</th>
<th>Undecided %</th>
<th>Disagree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barrett</td>
<td>31.8</td>
<td>31.3</td>
<td>34.1</td>
</tr>
<tr>
<td>Champion</td>
<td>*8.1</td>
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<td>Clinton</td>
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<td>30.3</td>
<td>22.9</td>
</tr>
<tr>
<td>Crestview</td>
<td>37.7</td>
<td>43.5</td>
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<tr>
<td>Eastmoor</td>
<td>27.9</td>
<td>43.0</td>
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<td>Everett</td>
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</tr>
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<tr>
<td>Southmoor</td>
<td>31.8</td>
<td>31.3</td>
<td>34.1</td>
</tr>
</tbody>
</table>

42. Being activity planner is the best job in the class.

<table>
<thead>
<tr>
<th>School</th>
<th>Agree %</th>
<th>Undecided %</th>
<th>Disagree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barrett</td>
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<td>44.9</td>
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<tr>
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<td>22.0</td>
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<td>64.0</td>
<td>24.4</td>
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<td>14.2</td>
<td>49.1</td>
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<tr>
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<td>36.6</td>
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<tr>
<td>Southmoor</td>
<td>19.2</td>
<td>44.9</td>
<td>32.7</td>
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</table>
Moffett Survey 1974

43. I have been absent
   A. Once
   B. Two To Five Times
   C. More Than Five Times

<table>
<thead>
<tr>
<th>School</th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
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<td>35.8</td>
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<tr>
<td>Champion</td>
<td>4.1</td>
<td>8.4</td>
<td>7.4</td>
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<td>Clinton</td>
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<td>31.2</td>
<td>34.9</td>
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<td>42.0</td>
<td>46.4</td>
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<tr>
<td>Southmoor</td>
<td>12.6</td>
<td>34.6</td>
<td>48.1</td>
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</tbody>
</table>

44. Of these three activities the one I like best is:
   A. Writing Workshop
   B. Reacting to the work of other group members.
   C. Writing plays or stories

<table>
<thead>
<tr>
<th>School</th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
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<tr>
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<td>11.9</td>
<td>27.5</td>
<td>38.5</td>
</tr>
<tr>
<td>Crestview</td>
<td>8.7</td>
<td>42.0</td>
<td>42.0</td>
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<tr>
<td>Eastmoor</td>
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<td>31.4</td>
<td>47.7</td>
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<tr>
<td>Everett</td>
<td>14.2</td>
<td>16.0</td>
<td>50.9</td>
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<tr>
<td>Hilltonia</td>
<td>9.0</td>
<td>24.0</td>
<td>61.0</td>
</tr>
<tr>
<td>Indianola</td>
<td>7.6</td>
<td>18.1</td>
<td>67.6</td>
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<tr>
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<tr>
<td>Roosevelt</td>
<td>11.5</td>
<td>30.5</td>
<td>51.1</td>
</tr>
<tr>
<td>Southmoor</td>
<td>19.2</td>
<td>28.5</td>
<td>40.2</td>
</tr>
<tr>
<td></td>
<td>7th Grade</td>
<td>8th Grade</td>
<td>7th &amp; 8th Grade</td>
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<tr>
<td></td>
<td>A</td>
<td>U</td>
<td>D</td>
</tr>
<tr>
<td>1.</td>
<td>I like almost everything about this class.</td>
<td>54%</td>
<td>23</td>
</tr>
<tr>
<td>2.</td>
<td>Most students find this class interesting.</td>
<td>29</td>
<td>42</td>
</tr>
<tr>
<td>3.</td>
<td>I would like to do more projects.</td>
<td>56</td>
<td>20</td>
</tr>
<tr>
<td>4.</td>
<td>Doing projects is great, I get to use my own ideas.</td>
<td>60</td>
<td>25</td>
</tr>
<tr>
<td>5.</td>
<td>I learned spelling punctuation and capitalization.</td>
<td>73</td>
<td>16</td>
</tr>
<tr>
<td>6.</td>
<td>Most of the activities are too easy.</td>
<td>17</td>
<td>35</td>
</tr>
<tr>
<td>7.</td>
<td>I'm a better listener than I was a year ago.</td>
<td>48</td>
<td>32</td>
</tr>
<tr>
<td>8.</td>
<td>Some days I don't have much to write in my journal.</td>
<td>58</td>
<td>30</td>
</tr>
<tr>
<td>9.</td>
<td>I have many chances to speak before the class.</td>
<td>34</td>
<td>31</td>
</tr>
<tr>
<td>10.</td>
<td>I hardly ever get to do what I really like.</td>
<td>33</td>
<td>28</td>
</tr>
<tr>
<td>11.</td>
<td>Our teacher establishes class rules.</td>
<td>61</td>
<td>21</td>
</tr>
<tr>
<td>12.</td>
<td>After awhile our group made up activities without the cards.</td>
<td>37</td>
<td>33</td>
</tr>
<tr>
<td>13.</td>
<td>We all talk in class discussions.</td>
<td>45</td>
<td>24</td>
</tr>
<tr>
<td>14.</td>
<td>Most activities are too hard.</td>
<td>19</td>
<td>32</td>
</tr>
<tr>
<td>15.</td>
<td>Some of the games we do here are fun to do at home.</td>
<td>47</td>
<td>27</td>
</tr>
<tr>
<td>16.</td>
<td>Feedback in class discussions helps me find ways to make my projects better.</td>
<td>50</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td>7th Grade</td>
<td></td>
<td>8th Grade</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17. We have read fewer books but more stories this year.</td>
<td>54%</td>
<td>27</td>
<td>19</td>
</tr>
<tr>
<td>18. I talk over problems with my teacher.</td>
<td>28</td>
<td>26</td>
<td>46</td>
</tr>
<tr>
<td>19. In the writing workshop we teach each other.</td>
<td>33</td>
<td>36</td>
<td>36</td>
</tr>
<tr>
<td>20. I like keeping a journal</td>
<td>31</td>
<td>49</td>
<td>15</td>
</tr>
<tr>
<td>21. The project I like best is writing myths and legends.</td>
<td>36</td>
<td>25</td>
<td>38</td>
</tr>
<tr>
<td>22. Generally the same people serve as leaders in our group.</td>
<td>37</td>
<td>36</td>
<td>26</td>
</tr>
<tr>
<td>23. Class discussions make me feel good about being in this class.</td>
<td>51</td>
<td>22</td>
<td>27</td>
</tr>
<tr>
<td>24. Everybody helps make decisions.</td>
<td>42</td>
<td>37</td>
<td>20</td>
</tr>
<tr>
<td>25. Feedback from my group makes my work better.</td>
<td>31</td>
<td>41</td>
<td>26</td>
</tr>
<tr>
<td>26. Strange inventions is one of my favorite activities.</td>
<td>51</td>
<td>25</td>
<td>23</td>
</tr>
<tr>
<td>27. I would rather work alone than with a group.</td>
<td>78</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>28. You get new ideas listening to other people.</td>
<td>51</td>
<td>25</td>
<td>23</td>
</tr>
<tr>
<td>29. I like to listen to oral readings of plays.</td>
<td>43</td>
<td>37</td>
<td>19</td>
</tr>
<tr>
<td>30. Getting group reactions makes writing easier.</td>
<td>14</td>
<td>22</td>
<td>63</td>
</tr>
<tr>
<td>31. In my group I work on projects for other classes too.</td>
<td>25</td>
<td>41</td>
<td>33</td>
</tr>
<tr>
<td>32. I like to take part in news broadcasts.</td>
<td>69</td>
<td>18</td>
<td>11</td>
</tr>
<tr>
<td>33. Everyone has to help to make group activities succeed.</td>
<td>55</td>
<td>29</td>
<td>14</td>
</tr>
<tr>
<td>34. I just couldn't let my group down.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>7th Grade</td>
<td></td>
<td>8th Grade</td>
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</tr>
<tr>
<td></td>
<td>A</td>
<td>U</td>
<td>D</td>
</tr>
<tr>
<td>35. Everyone in the class gets to express an opinion.</td>
<td>53%</td>
<td>24</td>
<td>21</td>
</tr>
<tr>
<td>36. Too much feedback makes it hard to know what to do.</td>
<td>38</td>
<td>39</td>
<td>21</td>
</tr>
<tr>
<td>37. Learning to describe things helped me learn to punctuate better.</td>
<td>48</td>
<td>34</td>
<td>15</td>
</tr>
<tr>
<td>38. In my group I've been a scribe.</td>
<td>40</td>
<td>26</td>
<td>26</td>
</tr>
<tr>
<td>39. Making paragraphs is easy for me now.</td>
<td>55</td>
<td>26</td>
<td>17</td>
</tr>
<tr>
<td>40. I had a turn at being group leader.</td>
<td>56</td>
<td>12</td>
<td>30</td>
</tr>
<tr>
<td>41. Like being the decision maker.</td>
<td>33</td>
<td>35</td>
<td>27</td>
</tr>
<tr>
<td>42. Being activity planner is the best job in the class.</td>
<td>17</td>
<td>52</td>
<td>26</td>
</tr>
<tr>
<td>43. I have been absent:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Once</td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Two to Five Times</td>
<td>32</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. More than Five Times</td>
<td>46</td>
<td></td>
<td></td>
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<tr>
<td>44. Of these three activities the one I like best is:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Writing Workshop</td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Reacting to the work of other group members.</td>
<td>26</td>
<td></td>
<td></td>
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<tr>
<td>C. Writing plays or stories.</td>
<td>47</td>
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</tbody>
</table>
Summary

The Moffett course is a new approach to the teaching of English. This approach utilizes the Group Process in a classroom setting. The course is based on the Group Process of the writing workshop concept. Materials for 200 activities are provided in these areas; People, Games Project and Process, Making Things Up, What do you think, Acting Out, Finding Out. Much emphasis is placed on language and reading and less on grammar and spelling.

The teacher's role is that of a facilitator, non-authoritarian. This is a student-centered language arts program.

Data was collected by on-site visitations to Moffett classes and through the administration of questionnaires to teachers, students, administrators, and to other personnel. Data was also collected by the analysis of test scores and attendance records.

The evaluation was done at the request of the Department of Secondary Education to provide information for the program director and administrator and other persons associated with the program.

Analysis of responses to the administrator's questionnaire revealed the majority of administrators approved students work, attendance and behavior. Most administrators stated the program was beneficial to students, 86% stated the staff development program conducted by the administrator and director was successful. A small percent saw the teacher as the key person in the program.

Analysis of the teacher's questionnaire showed teacher approval of Moffett materials. Most teachers said Moffett materials encouraged voluntary reading. Teachers also stated need preferences for facilitating teacher-student performance.

94% of the teachers participated in In-Service in group process and other areas. The program facilitated individual help by teachers and encouraged students to help each other more. Teachers saw an improvement in writing and in discussion, listening and social skills. A majority of teachers stated they would like to teach the Moffett class again.

Analysis of Student Responses showed that a majority of students liked almost everything about the class, viewed their peers and teachers favorably and found many activities interesting. Most students liked doing projects, using activity cards. Some of the students carried these activities into games at home. A large group of students stated their skill in punctuating, capitalization and paragraph writing had increased.

Many students stated they had made gains through class discussions, getting new ideas from listening to others. Three-fourths expressed the idea that everyone has to help to make group activities succeed and a majority stated they couldn't let the group down.
Recommendations

After an analysis of responses to questionnaires by administrators, teachers, students the following recommendations are made.

1. Teachers assist in choosing the materials to be used in the program wherever possible.

2. On-site visitations by project directors be continued to provide teacher support and to assist in the direction of OSU-interns.

3. Staff development meetings be provided at regular specified intervals by project directors.

4. Brief written reports of each booklet read by a student be kept in a card file throughout the year for review.

5. Teachers encourage the use of Moffett skills and materials for other class projects.

6. Wherever possible needs of teachers, i.e., room space, supplies, study correls, tables, etc. be provided at the start of the program.
PLEASE NOTE:

Video tape and slides, available for consultation at The Ohio State University Library.

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