Teaching English in a Multi-Cultural Classroom
with ESL (English as a Second Language) Exercises

An Honors Thesis (ID 499)

by

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Muncie, Indiana
12 July 1982
This is a collection of writing exercises to be used in a resource file for a high school English class. The ideas for the exercises, taken from Edward Allen and Rebecca Valette's *Classroom Techniques: Foreign Languages and English as a Second Language*, were originally designed for students learning another language. There are two reasons for using this approach. The first reason is because native Americans often feel like standard written English is a foreign language. The second is because I want to teach English to the students by using their culture. These exercises allow cultural input. Hopefully, these exercises, which are broken down into seven specific categories, will help the students as they write.

There are sixteen different writing exercises in this resource file. Five of these exercises require worksheets, so I have created worksheets by using literature about different cultural groups. These worksheets can be used as actual assignments or models for other assignments using the school's textbooks and library resources. The other eleven exercises do not need worksheets because they depend on the individual student's creativity. I used this kind of exercise because it would allow the student to express himself through his own culture.

Each exercise begins with a description sheet. At the top left is the exercise's name like "Dictation" or "Cloze Passage". Below that is a number like "11.3.3b" which indicates that this
exercise is taken from chapter 11, section 3, example 3b. I included the numbers in case I needed to look up the original exercise. Below the number is a very general objective for the exercise. I did not use specific objectives because they can be written later for specific lessons. Below the objective is the procedure, paraphrased from Allen and Valette's book.

If the exercise needs a worksheet, the worksheet and a teacher's copy with the answers follow the description sheet. Again, on both the worksheets and teacher's copies, the name of the exercise is at the top left corner like "Sentence Builders" or "Diamonte Poetry". If written directions are necessary, they follow. Then, at the end of the exercise is the information about the reference used. Any additional sheets follow.
I. Spelling
   A. Dictation
      1. Mexican-American History
      2. Urban Mexican Americans
   B. Cloze Passage
      1. Rosa Parks
      2. Story-Fire Tales

II. Parts of Speech
   A. Sentence Builders
   B. Diamonte Poetry

III. Complete Sentences
   A. Filling Out Forms
   B. Game: Writing Clauses
   C. Game: An Encounter
   D. Finishing Sentences

IV. Topic Sentences
   A. Writing Topic Sentences
      1. Hernán Cortés
      2. Jackie Robinson
   B. Writing Topic Sentences as a Class

V. Paragraph Organization
   A. Scrambled Sentences
      1. Louis Armstrong
      2. The Underground Railroad
   B. Comic Strip Cutouts: I

VI. Paragraph Division
   A. Comic Strip Cutouts: II
   B. Dividing Paragraphs
      1. Fast as a Frog
      2. Jesse Owens

VII. Compositions
   A. Composition Box
   B. Role Plays
I. Spelling

A. Dictation
   1. Mexican-American History
   2. Urban Mexican Americans

B. Cloze Passage
   1. Rosa Parks
   2. Story-Fire Tales
OBJECTIVE: To test the student's ability to spell.

PROCEDURE:

1. The teacher reads through the entire selection once.

2. The teacher dictates each sentence slowly, pausing after word groups, so that the entire selection is read a second time.

3. The teacher reads the entire selection a third time at a normal reading rate as the students check their work.

4. The students exchange papers for grading.

5. The teacher and class work together to write the correct form of the dictation on the board or on a transparency.

6. The teacher may want to have a correct form of the dictation ready on a transparency which can be covered to show only portions of the dictation at a time.
It is our belief that any history of the United States - and specifically the southwestern United States - is incomplete and fails to provide a basis for understanding contemporary society unless the Mexican-American contribution is fully covered. Present-day American society is a consequence of fusions of various cultures which have occurred over a period of several hundred years. In order to understand the present, it is necessary to understand the factors contributing to its development.

The Mexican American is an important element of modern American society. And he, too, is a product of cultural fusions which have occurred over the centuries. His culture, a significant aspect of southwestern American society, has developed from the fusion, first, of Spanish and Mexican Indian cultures and the subsequent introduction of northern Indian, European, Anglo-American, and modern Mexican cultures. Thus, to understand the Mexican American, we must look back in history and trace the various influences that have created his unique, present-day culture.

This paragraph is from Julian Samora and Patricia Vandel Simon's *A History of the Mexican-American People* (Notre Dame: Univ. of Notre Dame Press, 1977), pages 3 - 4.
Although encountering problems of discrimination, Mexican Americans continued to settle in the urban areas. By the 1960's they were a significant element in the industrial and urban setting of American society. Many of those who went to college became teachers. Others continued on to professional schools in the fields of medicine, dentistry, law, and social work. Only a few entered graduate school to obtain their doctorates and become university professors, researchers, or writers. Others chose to work in industry and in factories. Some became technicians, some engaged in unskilled work and some entered services as clerks, waiters, secretaries, truck-drivers and salesmen. A few became proprietors, mostly owners of small businesses. Coming from a rural background, a considerable number continued working in agriculture and many became seasonal farm workers. Regardless of their occupation, it soon became evident that urban centers had acquired large concentrations of the Mexican-American population which became more and more visible.

This paragraph is from Julian Samora and Patricia Vandel Simon's *A History of the Mexican-American People* (Notre Dame: Univ. of Notre Dame Press, 1977), pages 156 and 158.
Cloze Passage
11.3.2

OBJECTIVE: To test the student's ability to spell.

PROCEDURE:

1. The teacher prepares the selected passage for the cloze test by deleting every noun, verb, fifth word, or specific words from a spelling list.

2. The teacher types a ditto of the passage with a line in the place of each deleted word.

3. The teacher gives the students these sheets to write on.

4. The teacher reads the original passage while the students, listening for the missing words, fill in the blanks.

5. The students can grade their papers, or the teacher can collect the papers to grade.
Rosa Parks

For Rosa Parks the time had finally arrived, although her part in the unfolding drama was unplanned. About 5:30 P.M. on the _______ of December 1, 1955, she _______ work in the men's _______ department at the Montgomery Fair, _______ of the city's main _______ stores. She was tired _______ a day's labor at _______ sewing machine. The Parkses _______ a mile away in a _______ low row of two-story _______ duplex apartments in a _______ new development in the _______ section of the city, _______ as Peacock Track. This _______, because of fatigue, she _______ to ride the Cleveland _______ bus.

Mrs. Parks boarded the _______ and sat down on _______ third cross seat just _______ of the forward section _______ for white persons. She _______ on the aisle. A _______ man occupied the space _______ to the window. At the _______ stop a number of _______ came aboard, filling the _______ thirty-six seats, and _______ a cluster of Negroes to the _______.

The doors opened and in _______ a white passenger. One _______ down the aisle convinced _______ that every seat was _______. He gave the bus _______ a questioning look. Blake, the _______ heavy-set driver, turned _______ and yelled to the _______ four Negroes, "Let me _______ those front seats."

_________ Montgomery's Municipal Code, enacted _______ three years before, it _______ Blake's duty to "_________ the
white people from the _______," and to use his ______ as a police officer, ______ in "actual charge of ______ bus," to enforce the ______. This meant that Mrs. Parks, ______ male companion and two ______ Negro women sitting ______ the aisle from her ______ have to move, creating ______ for four blacks to ______ one white.

No one ______. "You better make it ______ on yourselves and get ______," Blake commanded. Slowly the ______ Negro women across the ______ from Mrs. Parks rose and ______ back. Then it was ______ turn of the Negro ______, alongside Mrs. Parks. He stepped ______ her and joined the ______ two in the rear.

"______ shoulder ached, I had ______ a bad day at ______. I was tired from ______ all day, and all ______ a sudden everything was ______ too much," Rosa Parks said ______. "It didn't seem logical, ______ for a woman to ______ way to a man. ______ had paid the same ______. I stayed where I ______." She suddenly rebelled at ______ memory of a thousand ______. The mild-mannered, soft-_______ Negro, who looked more ______ a symbol of Mother's Day ______ a revolutionary firebrand, became a ______ of courage. "I knew ______ had to take the ______ step and I made ______ my mind just not ______ move."

For Rosa Parks the time had finally arrived, although her part in the unfolding drama was unplanned. About 5:30 P.M. on the afternoon of December 1, 1955, she finished work in the men's alteration department at the Montgomery Fair, one of the city's main department stores. She was tired from a day's labor at the sewing machine. The Parkses lived a mile away in a long low row of two-story brick duplex apartments in a fairly new development in the Negro section of the city, known as Peacock Track. This night, because of fatigue, she decided to ride the Cleveland Avenue bus.

Mrs. Parks boarded the bus and sat down on the third cross seat just back of the forward section reserved for white persons. She was on the aisle. A Negro man occupied the space next to the window. At the first stop a number of passengers came aboard, filling the entire thirty-six seats, and forcing a cluster of Negroes to the rear.

The doors opened and in stepped a white passenger. One glance down the aisle convinced him that every seat was filled. He gave the bus driver a questioning look. Blake, the blond heavy-set driver, turned around and yelled to the first four Negroes, "Let me have those front seats."

Under Montgomery's Municipal Code, enacted only three years before, it was Blake's duty to "separate the white people from the Negroes," and to use his power as a police officer, while in "actual charge of the bus," to
enforce the [ provision. This meant that Mrs. Parks, [ her male companion and two [ other Negro women sitting [ across the aisle from her [ would have to move, creating discomfort for four blacks to satisfy one white.

No one moved. "You better make it light on yourselves and get up," Blake commanded. Slowly the [ two Negro women across the [ aisle from Mrs. Parks rose and [ moved back. Then it was [ the turn of the Negro [ man, alongside Mrs. Parks. He stepped [ by her and joined the [ other two in the rear.

"My shoulder ached, I had [ a bad day at [ work. I was tired from [ sewing all day, and all [ of a sudden everything was [ just too much," Rosa Parks said [ later. "It didn't seem logical, particularly for a woman to [ give way to a man. I had paid the same [ fare. I stayed where I [ was." She suddenly rebelled at [ the memory of a thousand humiliations. The mild-mannered, soft- [ spoken Negro, who looked more [ like a symbol of Mother's Day [ than a revolutionary [ firebrand, became a [ tower of courage. "I knew [ someone had to take the [ first step and I made [ up my mind just not [ to move."

Cloze Passage

Name ____________________________

Directions: Listen, as I read this passage to you, for the words that fill the blanks. Write those words in the blanks. Check your spelling before handing this paper in.

Story-Fire Tales

All folktales and legends _______ the many Indian nations, _______, and clans, which inhabited _______ once vast Indian territories _______ the Atlantic to the _______ coasts, have something in _______. Hundreds of varied stories _______ woven by the skillful _______ of tales from old _______, myths, and many things _______ both old and young _______ sensed, knew, felt, and _______ experienced: the joy, sorrow, _______, famine, and ecstasy of _______. Many versions of these _______ were told by the _______ of the various tribes. _______, the backgrounds of the _______ reflected the lure of _______, the thrill of the _______, and the blood-chilling _______ of mystery and magic. The _______ of the story webs _______ told vivid tales of _______ joy of achievement, the _______ of defeat, the still _______ storm of lake and _______, the fragrance of the _______, the excitement of _______, the sun of ________, and the woes of _______. Those who heard these _______ knew that they were _______ to an account of _______ way of life. Many _______ told by the tribal _______ inspired wonder, which in _______ cases developed into thought, _______ those who listened _______ the story-fire to ask, "Why?"

This passage is from Allan A. Macfarlan's Fireside Book of North American Indian Folktales (Harrisburg, PA: Stackpole Books), pages 13 - 14.
All folktales and legends of the many Indian nations, tribes, and clans, which inhabited once vast Indian territories from the Atlantic to the Pacific coasts, have something in common. Hundreds of varied stories were woven by the skillful tellers of tales from old legends, myths, and many things, which both old and young people sensed, knew, felt, and had experienced: the joy, sorrow, feasting, famine, and ecstasy of life. Many versions of these stories were told by the storytellers of the various tribes. Often, the backgrounds of the tales reflected the lure of adventure, the thrill of the chase, and the blood-chilling spells of mystery and magic. The weaver of the story webs also told vivid tales of the joy of achievement, the sting of defeat, the still and storm of lake and ocean, the fragrance of the forest, the excitement of spring, the sun of summer, and the woes of winter. Those who heard these tales knew that they were listening to an account of their way of life. Many tales told by the tribal storytellers inspired wonder, which in many cases developed into thought, causing those who listened around the story-fire to ask, "Why?"

II. Parts of Speech
   A. Sentence Builders
   B. Diamonte Poetry
OBJECTIVE: To give the student practice distinguishing parts of speech.

PROCEDURE:

1. The teacher writes words like these on the board:

   I \underline{\text{are}} \underline{\text{is}} \underline{\text{am}} \underline{\text{at school}}
   John \underline{\text{are}} \underline{\text{in the living room}}
   He \underline{\text{is}} \underline{\text{at the museum}}
   They \underline{\text{am}} \underline{\text{at the store}}
   Paul and I \underline{\text{are}} \underline{\text{at church}}
   George and Joe \underline{\text{are}} \underline{\text{at work}}

2. The teacher can find words to use in this exercise in students' papers, especially with problem constructions like "they is", "she don't", "I ain't", etc.

3. The teacher asks the students to write ten sentences using this sentence builder.
OBJECTIVE: To give the student practice distinguishing different parts of speech.

PROCEDURE:

1. The teacher passes out sheets like the ones included here to the class.

2. The teacher gives an example of a diamonte poem like the following written by a student:

   sun
   light warm
   relaxing enjoying swimming
   water people sea street
   walking hurrying rushing
   dark cold
   rain

3. The class and teacher write a poem together according to the following directions:
   a. Pictures can be used to get ideas. Good picture ideas are sun/rain, baby/old person, boy/girl, winter/spring, city/country, and other opposites.
   b. The first line, the orange line, should be a noun. The teacher should tell the students that the orange noun should be an antonym (opposite) for the purple noun which is at the bottom of the poem.
   c. The two brown adjectives should describe the orange noun.
   d. The three participles on the green line should be associated with the orange noun.
   e. The purple noun should be an opposite for the orange noun.
   f. The black adjectives should describe the purple noun and, if possible, be opposites of the brown adjectives.
   g. The red participles should also be associated with the purple noun and, if possible, be opposites of the green participles.
   h. The four blue nouns can describe the orange noun, the blue noun, or both.

4. The students should work on their poems individually.

5. The teacher, or student, can read the finished poems to the class.
III. Complete Sentences
A. Filling Out Forms
B. Game: Writing Clauses
C. Game: An Encounter
D. Finishing Sentences
Filling Out Forms
11.4.14

OBJECTIVE: To give the student practice filling out forms correctly using either short answers or complete sentences.

PROCEDURE:

1. The teacher can find different types of forms that would probably be used by the students at some time. For example, job applications, catalog order forms, complaint forms, and applications to universities could be used.

2. The teacher gives dittoed copies of the form to the students.

3. The teacher puts a copy of the form on an overhead projector to answer questions as the students fill the forms out.

4. The students can ask questions if they have difficulties.
OBJECTIVE: To give the student practice writing "if" clauses and complete sentences.

PROCEDURE:
1. The teacher divides the class into two sections.
2. The first section writes an "if" clause like the following: "if you were the last man on earth", "if you cooked dinner", "if you studied English", etc.
3. The second section writes independent clauses (sentences) with "I would" like the following: "I would give you a banana", "I would hit you", "I would give you $10", etc.
4. The teacher collects and puts all of the "if you" clauses into one hat and the "I would" independent clauses into another.
5. The teacher, or a student, pulls out one "if you" clause and one "I would" independent clause to read to the class.
6. The teacher, or a student, can write the new sentences on the blackboard.
Game: An Encounter
11.5.6a (3)

OBJECTIVE: To give the student practice writing sentences.

PROCEDURE:

1. The teacher selects several students to go to the blackboard, leaving enough space for each student to write a story.

2. The teacher provides each student with a copy of the seven questions used to create this encounter.

3. The teacher can give some examples of encounters written by students like the following:

   a. A pretty lady named Susan and a tall man named David met at the theater. She ate a hot dog, and he ordered a milkshake. She said, "Pardon me", and he said, "You are beautiful". And the consequences were: He paid the bill.

   b. A fat lady named Tina and a dishonest man named Greg met in the park. She was feeding her dog, and he smiled. She said, "I didn't love you", and he said, "Let's go to the movie". And the consequences were: They left each other.

4. The students first fill in the blanks for question 1 and write that sentence on the board.

5. The teacher reminds the student to not look at what the other students have written.

6. The teacher tells each student to move to the left, while the farthest left person moves to the place of the first person on the right like the following:

   ![Diagram](image)

7. The students, without looking at what is already written on the board, invent answers to question 2.

8. The students move, when finished, to the next position to the left and answer question 3, etc.

9. The students can read the finished compositions to the class.

   (A version of this game that can be played at the desks is also included.)
Game: An Encounter

Name __________________________

Directions: Fill in the four blanks and answer the following questions.

1. A/an ________ (adjective) girl whose name was ________ (name)
   met a/an ________ (adjective) man whose name was ________ (name).

2. Where did they meet?

3. What did the girl do?

4. What did the man do?

5. What did she say?

6. What did he say?

7. What were the consequences of their actions?
Game: An Encounter

Directions: Fill in the blanks below with the following:

1. an adjective describing a lady
2. a lady's name
3. an adjective describing a man
4. a man's name
5. Where did they meet?
6. What did she do?
7. What did he do?
8. What did she say?
9. What did he say?
10. What were the consequences?

Fill in ONE blank, fold the paper down so that what you wrote does not show, and pass it to another person.

1. A ____________________ lady

2. named ______________ and a

3. ____________________ man

4. named ______________

5. met ____________________.

6. She ____________________,

7. and he ____________________.

8. She said, "__________________",

9. and he said, "__________________".

10. And the consequences were:

______________________________.
OBJECTIVE: To give the student practice writing complete sentences.

PROCEDURE:

1. The teacher suggests the format for finishing the sentences. A possibility is "Seeking the Ideal Life".

2. The teacher prepares a dittoed worksheet like the page entitled "Seeking an Ideal Life" and distributes it to the students.

3. The students finish the sentences
Seeking the Ideal Life

1. An ideal father is a father who

2. An ideal mother is a mother who

3. An ideal brother is a brother who

4. An ideal sister is a sister who

5. An ideal grandparent is a grandparent who

6. An ideal friend is a friend who

7. An ideal teacher is a teacher who

8. An ideal boss is a boss who

9. An ideal president is a president who

10. An ideal house is a house that

11. An ideal school is a school that

12. An ideal car is a car that

13. An ideal job is a job that

14. An ideal vacation is a vacation that

15. An ideal climate is a climate that
IV. Topic Sentences

A. Writing Topic Sentences

1. Hernán Cortés
2. Jackie Robinson

B. Writing Topic Sentences as a Class
Writing Topic Sentences

OBJECTIVE: To help the student write topic sentences.

PROCEDURE:

1. The teacher selects several well-organized paragraphs in which the topic sentence is obviously the first sentence.

2. The teacher prepares the ditto copies in which the opening sentence is left out.

3. The students read the paragraph/paragraphs and write topic sentences in the blanks.

4. The students can suggest different topic sentences during the class discussion.

5. The teacher can write these suggestions on the board or on a transparency.

6. The teacher can write the author's topic sentence on the board or transparency at the end of the discussion.
Hernán Cortés led only a handful of soldiers against thousands of Aztec warriors. But in less than two years he succeeded in subduing the armies of Indian Mexico. He accomplished this even though he was defeated in some crucial battles and many of his men were killed. But the accomplishment seems less marvelous when we look closely at the factors that aided the Spaniards.

This paragraph is from Julian Samora and Patricia Vandel Simon's *A History of the Mexican-American People* (Notre Dame: Univ. of Notre Dame Press), page 17.
The military conquest of Mexico was surprisingly simple. Hernán Cortés led only a handful of soldiers against thousands of Aztec warriors. But in less than two years he succeeded in subduing the armies of Indian Mexico. He accomplished this even though he was defeated in some crucial battles and many of his men were killed. But the accomplishment seems less marvelous when we look closely at the factors that aided the Spaniards.

This paragraph is from Julian Samora and Patricia Vandel Simon's *A History of the Mexican-American People* (Notre Dame: Univ. of Notre Dame Press, 1977), page 17.
Writing Topic Sentences

Name _______________________

Directions: This paragraph's topic sentence is missing. Read the sentence and write a topic sentence for it.

Jackie Robinson

His greatest day on the diamond occurred on the final day of the 1951 campaign. The Dodgers had demonstrated their mettle early in the year by piling up a 13½ game lead over the second place New York Giants. As the season wore on, nevertheless, the Dodgers seemed to wear out. They saw their lead dwindle, and finally with one game to go, they were tied with the Giants for first place. A win by one and a loss by the other would decide the pennant. The Giants, playing the Braves in Boston, won 3 to 2. In Philadelphia, where the Dodgers were locked in another mortal struggle, the Phillies ran up a 6-1 lead in the early innings. The Dodgers dug in and by the eighth, had tied the score 8-8. Fighting desperately for every advantage, the two teams pushed the game into extra innings. In the bottom of the twelfth, the Phillies loaded the bases with two out. A walk or a hit would decide the pennant. The next batter hit a line drive toward center field for what appeared to be a winning run. At the crack of the bat, Robinson was off like a deer, dashing to his right and flinging his body in a hair-raising dive to reach the ball. When he hit the ground, the ball was safely tucked inside his glove for the third putout. Again the teams played furiously and again the score remained tied. In the top of the fourteenth, with two Dodgers retired, it was Robinson's turn at bat. He measured the great Phillie pitcher, Robin Roberts, rubbed resin on his fingers, and took his stance at the plate. The first pitch was a curve over the inside corner. Robinson swung with all his might, met the ball squarely, and sent it over the left-field fence for a home run. The Phillies could not crack the Dodger defense in their half of the fourteenth; Brooklyn had earned the right to meet the Giants in the playoff. Sid Friedlander, of the New York Post, called it Jackie's finest hour, evidence that he was "one of the greatest clutch players of all time."

This paragraph is from George R. Metcalf's Black Profiles (New York: McGraw-Hill), pages 162 - 163.
Jackie continued to play peak baseball throughout 1949, 1950, 1951, and 1952. His greatest day on the diamond occurred on the final day of the 1951 campaign. The Dodgers had demonstrated their mettle early in the year by piling up a 13\frac{1}{2} game lead over the second place New York Giants. As the season wore on, nevertheless, the Dodgers seemed to wear out. They saw their lead dwindle, and finally with one game to go, they were tied with the Giants for first place. A win by one and a loss by the other would decide the pennant. The Giants, playing the Braves in Boston, won 3 to 2. In Philadelphia, where the Dodgers were locked in another mortal struggle, the Phillies ran up a 6-1 lead in the early innings. The Dodgers dug in and by the eighth, had tied the score 8-8. Fighting desperately for every advantage, the two teams pushed the game into extra innings. In the bottom of the twelfth, the Phillies loaded the bases with two out. A walk or a hit would decide the pennant. The next batter hit a line drive toward center field for what appeared to be the winning run. At the crack of the bat, Robinson was off like a deer, dashing to his right and flinging his body in a hair-raising dive to reach the ball. When he hit the ground, the ball was safely tucked inside his glove for the third putout. Again the teams played furiously and again the score remained tied. In the top of the fourteenth, with two Dodgers retired, it was Robinson's turn at bat. He measured the great Phillie pitcher, Robin Roberts, rubbed resin on his fingers, and took his stance at the plate. The first pitch was a curve over the inside corner. Robinson swung with all his might, met the ball squarely, and sent it over the left-field fence for a home run. The Phillies could not crack the Dodger defense in their half of the fourteenth; Brooklyn had earned the right to meet the Giants in the playoff. Sid Friedlander, of the New York Post, called it Jackie's finest hour, evidence that he was "one of the greatest clutch players of all time."

Writing Topic Sentences as a Class
11.5.7d

OBJECTIVE: To help the student write topic sentences.

PROCEDURE:
1. The teacher, or student, suggests a subject.
2. The students write opening topic sentences for that subject.
3. The teacher writes the different suggestions on either the blackboard or the overhead.
4. The teacher and students discuss these suggestions.
5. The class selects two or three opening topic sentences.
6. The students, individually, use one of these sentences to write a paragraph on the subject.
7. The students bring the finished paragraphs to class on the next day.
V. Paragraph Organization

A. Scrambled Sentences
   1. Louis Armstrong
   2. The Underground Railroad

B. Comic Strip Cutouts: I
OBJECTIVE: To give the student practice in organizing a paragraph.

PROCEDURE:

1. The teacher selects a well-organized paragraph.
2. The teacher writes the individual sentences on a transparency and cuts the transparency into strips. (Or, the paragraph can be typed in large type on a piece of plain white paper and transferred to a transparency with a Thermofax machine.)
3. The teacher puts the strips on the overhead projector in random order.
4. The students read the sentences.
5. The teacher asks the students to identify the topic sentence.
6. The teacher places that sentence at the top of the overhead and moves the remaining sentences down.
7. The students and teacher reconstruct the rest of the paragraph.
8. For homework or practice, the teacher can prepare additional scrambled sentences on dittoed sheets.
Scrambled Sentences

Directions: The sentences below, that used to be one paragraph, have been scrambled together. After reading all of the sentences, find the topic sentence and write it on a separate sheet of paper. Rearrange the rest of the scrambled sentences according to our rules for a well-developed paragraph and write them after the topic sentence. Check your spelling and punctuation before turning the assignment in.

Louis Armstrong

As he stood in the middle of the street with the smoking gun in his hand, the sheriff appeared on the scene.

But Louis made the best of a bad situation.

It occurred on New Year's Eve - with a .38 pistol he found in an old trunk in his mother's room, he shot up the street in Wild West fashion, contributing his share to the noisy festivities.

Louis Armstrong regarded an incident that took place when he was thirteen years old as a turning point in his life.

The fault had been grievous and the punishment was severe.

Because then I had to quit running around and began to learn something.

The boy was arrested, tried, and sentenced to an indefinite term at the Colored Waifs Home.

"I do believe," he said, "that my whole success goes back to that time I was arrested as a wayward boy at the age of thirteen.

Most of all, I began to learn music."

And later he looked back on the episode without bitterness.

This paragraph is from Ben Richardson and William A. Fahey's Great Black Americans (New York: Thomas Y. Crowell Co.) on pages 25 - 26.
Original Paragraph: Louis Armstrong

Louis Armstrong regarded an incident that took place when he was thirteen years old as a turning point in his life. It occurred on New Year's Eve — with a .38 pistol he found in an old trunk in his mother's room, he shot up the street in Wild West fashion, contributing his share to the noisy festivities. As he stood in the middle of the street with the smoking gun in his hand, the sheriff appeared on the scene. The boy was arrested, tried, and sentenced to an indefinite term at the Colored Waifs Home. The fault had been grievous and the punishment was severe. But Louis made the best of a bad situation. And later he looked back on the episode without bitterness. "I do believe," he said, "that my whole success goes back to that time I was arrested as a wayward boy at the age of thirteen. Because then I had to quit running around and began to learn something. Most of all, I began to learn music."

The Underground Railroad

A hardware merchant and toolmaker, Garrett became convinced early in life that his special mission was to help slaves escape, and he proceeded to turn his home into a refuge.

The defendant looked up and fixed his eyes on the justice.

Violently attacked by the press, threatened and warned to leave the community because of his abolitionist activity, Garrett defied his critics until 1848, when a group of slave owners took him to court for aiding runaways.

Among these individuals, none was more dedicated than Thomas Garrett, the renowned Quaker of Wilmington, Delaware.

Garrett was said to have helped 2,700 slaves gain their freedom prior to the issuance of the Emancipation Proclamation.

At the end of the trial when Roger Taney, of Dred Scott fame, pronounced the sentence, a heavy fine, he said, "Garrett, let this be a lesson to you, not to interfere hereafter with the cause of justice, by helping off runaway Negroes."

"Station agents" were the men and women who received the runaways on the trip north, hid them, fed and clothed them, and often provided money for their support.

"Thee hasn't left me a dollar, but I wish to say to thee, and to all in this courtroom, that if anyone knows of a fugitive who wants a shelter, and a friend, send him to Thomas Garrett, and he will befriend him."

This paragraph is from George R. Metcalf's Black Profiles (New York: McGraw-Hill), pages 174 - 175.
Scrambled Sentences

Teacher's Copy

Original Paragraph: The Underground Railroad

"Station agents" were the men and women who received the runaways on the trip north, hid them, fed and clothed them, and often provided money for their support. Among these individuals, none was more dedicated than Thomas Garrett, the renowned Quaker of Wilmington, Delaware. A hardware merchant and toolmaker, Garrett became convinced early in life that his special mission was to help slaves escape, and he proceeded to turn his home into a refuge. Violently attacked by the press, threatened and warned to leave the community because of his abolitionist activity, Garrett defied his critics until 1848, when a group of slave owners took him to court for aiding runaways. At the end of the trial when Roger Taney, of Dred Scott fame, pronounced the sentence, a heavy fine, he said, "Garrett, let this be a lesson to you, not to interfere hereafter with the cause of justice, by helping off runaway Negroes." The defendant looked up and fixed his eyes on the justice. "Thee hasn't left me a dollar, but I wish to say to thee, and to all in this courtroom, that if anyone knows of a fugitive who wants a shelter, and a friend, send him to Thomas Garrett, and he will befriend him." Garrett was said to have helped 2,700 slaves gain their freedom prior to the issuance of the Emancipation Proclamation.

OBJECTIVE: To help the student organize paragraphs in a composition.

PROCEDURE:

1. The teacher selects a comic strip that has an obvious story.
2. The teacher blackens or whites out the dialog.
3. The teacher can xerox the cartoon, make transparencies of it, show it on an opaque projector, or make individual assignments.
4. The teacher can shuffle the scenes so that the student has to create an order for them.
5. The student makes an outline for the paragraph that corresponds with the cartoon pictures.
6. The student writes a paragraph from this outline.
7. The students can read the finished paragraphs to the class.
VI. Paragraph Division

A. Comic Strip Cutouts: II

B. Dividing Paragraphs

1. Fast as a Frog

2. Jesse Owens
Comic Strip Cutouts: II
11.7.3b

OBJECTIVE: To help the student make paragraph divisions in a composition.

PROCEDURE:
1. The teacher selects a comic strip that has an obvious story.
2. The teacher blackens or whites out the dialog.
3. The teacher can xerox the cartoon, make transparencies of it, show it on an opaque projector, or make individual assignments.
4. The student selects three obvious breaks in the action in the cartoon. These breaks will become the paragraph breaks.
5. The student makes up a story for the cartoon, making sure that there are three distinct paragraphs.
6. The students can read the finished stories to the class.
OBJECTIVE: To help the student organize a paper into several separate paragraphs.

PROCEDURE:

1. The teacher selects a passage with several clearly organized paragraphs.

2. The teacher types this passage as a single paragraph on a ditto master with numbered lines to make class discussion easier.

3. The teacher gives the students these dittoes.

4. The students work as a class, in groups, in pairs, or individually on dividing the passage into paragraphs.

5. The teacher and students can compare and discuss the results.
Dividing Paragraphs

Directions: The following paragraph is really many separate paragraphs typed together. Read the paragraph once or twice. Then, divide it into separate paragraphs using the rules we have discussed in class. To help, I'll give you two hints: 1) review the rules for dialogues, and 2) the original story had thirteen paragraphs.

Fast As a Frog

A trickster frog of the Northwest Coast was loudly boasting to some of his frog friends of his speed. "Even a deer who dared to race with me would be left far behind," he declared. A loud laugh came from the edge of a clearing, close to where the frogs sat. They looked and saw a big buck. "Why do you laugh, Deer?" asked the boastful frog. "Because your long tongue travels so much faster than your long legs, Frog," replied the deer. "Then you fear not to race me?" asked Frog. "No," answered Deer when he could stop laughing. So a race between Frog and Deer was decided on. It was to be run when the sun rose the next day. The race was to be a long one, through valleys and along the borders of marshes and streams, to a big boulder at the foot of a high hill. When darkness came, the loud croaking of assembled frogs could be heard everywhere. The next day, when the sun came, many frogs had gathered at the place where the race was to begin. No deer had come to see the start of the race, because Deer had been ashamed to tell his friends that he was going to race a frog. When a frog chief gave the "Go!" signal, Deer bounded away so fast that he did not see Frog start. Deer ran slower after his first few great leaps, thinking how foolish he was to race with Frog. He changed his mind when he saw Frog hopping fast along the trail, not far in front of him. Deer ran faster and thought that he had left Frog far behind. Then he saw Frog leaping along in front of him again. Deer now ran as fast as he could, but from time to time as he followed the trail along the edge of marshes and banks of streams, he saw Frog hopping along in front of him. Once Frog turned and waved to Deer, as if to say, "Hurry!" This made Deer very angry. When most of the distance had been run, Deer bounded ahead of Frog and no longer saw him. Then he felt sure that he had passed Frog...
for the last time. Deer was right. He did not pass Frog again.

When Deer reached the big red boulder, Frog was waiting for him at
the foot of it. "You must have run slowly, Deer," he laughed.

Deer was so ashamed that he made no reply. He walked off into the
forest with his head held low. What Deer did not know was that the
frog he had passed on the trail was not Frog, nor even one frog.

Many frogs had helped cunning Frog win the race by hopping part
way, joining in the race from different parts of the trail. As
soon as the race had begun, Frog had started out for the red boulder.

He went by a short and easy trail, so that he was waiting for Deer
long before that tricked animal arrived.

This story is from Allan A. Macfarlan's *Fireside Book of North American
Indian Folktales* (Harrisburg, PA: Stackpole Books, 1974), pages
179 - 180.
Fast As a Frog

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A loud laugh came from the edge of a clearing, close to where the frogs sat. They looked and saw a big buck.

"Why do you laugh, Deer?" asked the boastful frog.

"Because your long tongue travels so much faster than your long legs, Frog," replied the deer.

"Then you fear not to race me?" asked Frog.

"No," answered Deer when he could stop laughing.

So a race between Frog and Deer was decided on. It was to be run when the sun rose the next day. The race was to be a long one, through valleys and along the borders of marshes and streams, to a big boulder at the foot of a high hill. When darkness came, the loud croaking of assembled frogs could be heard everywhere.

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When a frog chief gave the "Go!" signal, Deer bounded away so fast that he did not see Frog start. Deer ran much slower after his first few great leaps, thinking how foolish he was to race with Frog. He changed his mind when he saw Frog hopping fast along the trail, not far in front of him. Deer ran faster and thought that he had left Frog far behind. Then he saw Frog leaping along in front of him again.

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When Deer reached the big red boulder, Frog was waiting for him at the foot of it. "You must have run slowly, Deer," he laughed.

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Dividing Paragraphs

Directions: The following paragraph is really many separate paragraphs typed together. Read the paragraph once or twice. Then, divide it into separate paragraphs using the rules we have discussed in class. To help, I'll tell you that the original had eight paragraphs.

Jesse Owens

It was August 1936. The Olympic Games were being held in Berlin, Germany. Adolf Hitler, the Nazi dictator, was in the stands. Lutz Long, one of Germany's best athletes, had just broken the Olympic record for the broad jump in one of his trial jumps to qualify for the event. Now it was Jesse Owens' turn to take his qualifying jumps. The Nazis believed in the racial superiority of the white peoples of Northern Europe, and as Jesse got ready to run, Hitler left the stands, a gesture of contempt for the black athlete. Seething with anger, Jesse raced for the takeoff board and threw himself into a soaring leap. Before he hit the ground, he heard the referee shout, "Foul!" His run had taken him six inches past the takeoff board before he leaped. He had two more chances to qualify for the event. Returning to the starting point, he controlled his anger. Knowing that he had plenty of power for a jump long enough to qualify, he was determined to be very careful this time. He would not try for great distance but would concentrate on not fouling. He would play it safe. He did play it safe, too safe. He fell short of the qualifying mark. His second jump was no good. He had one jump left. If he failed to make it, he would not even be able to compete in the event. He was nervous, shaky, close to panic. As the other finalists made their jumps, Jesse walked round and round in a tight circle, trying to keep his legs from trembling. Then the athlete whose turn preceded his own was jumping. He was next, and he wasn't ready. He would fail in his third attempt to qualify. He would be laughed at, humiliated. Suddenly, a hand was laid on his arm. Someone was speaking to him in broken English. "Hello, Jesse Owens," he said, "I am Lutz Long." They talked briefly, waiting for Jesse's name to be called for his last jump. In fact, Lutz did most of the talking. He told Jesse that he knew he was
capable of a better jump. He said Jesse should not fear fouling again. He should put everything he had into his jump. But the words were not important. It was the spirit that counted, the spirit of good sportsmanship. The human spirit, even there in Nazi Germany, could not be altogether stilled. Jesse did qualify on his third jump. And he went on to win a gold medal for the event, beating Lutz Long and breaking Long's Olympic record by establishing one of his own. He won three other gold medals, too, demonstrating thereby the emptiness of the Nazi myth of racial superiority. But he also learned something, something about the vitality of the human spirit and its surprising way of appearing even in the most unfavorable of circumstances.

This passage is from Ben Richardson and William A. Fahey's Great Black Americans (New York: Thomas Y. Crowell Co.), pages 280 - 282.
Dividing Paragraphs

Teacher's Copy

Jesse Owens

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Jesse did qualify on his third jump. And he went on to win a gold medal for the event, beating Lutz Long and breaking Long's Olympic record by establishing one of his own. He won three other gold medals, too, demonstrating thereby the emptiness of the Nazi myth of racial superiority. But he also learned something, something about the vitality of the human spirit and its surprising way of appearing even in the most unfavorable of circumstances.

VII. Compositions

A. Composition Box

B. Role Plays
OBJECTIVE: To help the students to write a paper as a group.

PROCEDURE:
1. The teacher puts several unrelated objects in several boxes.
2. The teacher divides the class into equal groups.
3. Each group is given a box with different objects.
4. The teacher might need to distribute a set of rules or suggestions that would encourage all of the members of a group to participate.
5. The group brainstorms on ideas for a story in which all of the box's objects would be mentioned.
6. The group writes the story together.
7. The group proofreads the story together and turns it in.
OBJECTIVE: To help the student write a composition.

PROCEDURE:
1. The teacher provides a brief written guideline for the composition.
2. The students read the written guideline and complete the directions.
3. The students can share the different responses with the class.
Plane Crash

Name ____________________________

Directions: Read about your situation and your companions. Decide who will go for help. Then, write your decision out in your diary.

Situation:
There has been a plane crash in a remote part of a desert. You are one of ten survivors. Since the desert is uninhabitable and very remote, there is very little chance for rescue or survival. There is enough food and water for the ten survivors to live for two days. You and the other people have unanimously decided to choose four people to take all of the food and water and spend six or more days walking east. (The pilot is positive that civilization is about 100 miles due east.) The remaining six people will die; therefore it is up to you and the other nine survivors to discuss the situation carefully and come to a decision - who are the four people to try to reach civilization? You have 25 minutes to reach your decision.

Role Assignments:
1. you
2. an army general - commando-trained; 40 years old
3. the pilot - understands navigation; 35 years old
4. a young mother - a widow whose children were not on the plane; a teacher
5. a college junior studying geology - 21 years old; extremely intelligent
6. a priest - hobby anthropology; has been on digs in desert countries; 45 years old
7. a famous senator who is running for the Presidency - 55 years old; honest
8. a nurse - 25 years old; well-trained in emergency treatment
9. a child - age 12
10. a famous physician who is on the verge of discovering a cure for leukemia; age 65
Bibliography


