

A.M.I. Elementary Alumni Association Newsletter

Volume XIII

Number 1

Fall 1985

Storytelling
A Conference Session Summary
Patricia Joy

Here it is, only October and I've told more stories than all of last year. Even Jeremy stops to listen! The session on storytelling during the Annual Conference was a revelation to me—the variety of stories, the techniques, and the discovery (hurray!) that not all stories must be prepared. The stories we shared tended to fall into certain categories. There were the stories that form the bedrock of the curriculum. There were "non-repetoire" stories you might use to guide children in their work or for classroom management purposes. There were stories you might use to dramatize the holidays or other events.

Kevin O'Loughlin began the storytelling session by presenting the story for the hand chart. He prefaced his story by saying that he would present it in the second year of the 6-9 class, after the children had done the long black strip.

He sat on the floor holding the rolled up hand chart. "Do you remember the long black strip? All the time that went by . . . all the things that happened. Remember the thin red strip of time that showed how long people were here?"

"Let's stretch it out and see what humans were doing." He began to unroll the chart on the floor. It was blank. "We know that people lived, but not how. We know what their needs were, but not how they took care of them. Until . . . a clue was found." On the chart a picture of a hand holding a hand axe was revealed.

"People were using their hands to make tools. They were using tools with things around them and doing things no animal could have done." Kevin continued to unroll the chart, which was again blank. We still don't know much about these times, until a special work began." A red strip appeared. "Writing was invented. Writing enabled us to record what happened. The time before this is called prehistory. The time after is called history."

In a written article, it's difficult to convey how fascinating this story was. Kevin used few words and careful, but dramatic gestures. During questions afterward he revealed a few of his techniques. He mentioned using eye contact to maintain the spell and prevent interruption. He was careful to use words like "watch" and "look". Someone pointed out how effectively he used his voice with words like "s-s-t-r-e-e-c-h".

Kevin presented to us the story with improvised material. In his classroom he has a 10 foot length of cloth that is a foot wide. At the mid-point is a picture of a hand holding a hand axe. At the end is a thin strip of red cloth.

Tom Lepoutre-Postlewaite pointed out that in addition to the stories that are fundamental to the curriculum, we must be ready to tell spontaneous stories to assist children who are stalled in their work. These off the cuff stories would probably be told only once and extemporaneously.

Tom described a situation in which children were gathered around a diorama of Cro-Magnon people making tools and gave an example of a story he might tell.

"Imagine when humans appeared as new animals on the Earth. They were weak and had no special talents, such as flying. But they did have imagination. They formed the tools we see here."

"After hunting they were very tired. It was wearisome work. Someone came up with the idea, perhaps it was in a dream, of capturing the animals, breeding, and raising them. Some animals they tried this with lived and some died. Those that lived became domesticated. I wonder which ones lived? I wonder how they kept them?"

After telling the story Tom mentioned that these little stories are the ones that carry on the work. He stressed the importance of being sparing with the details and not answering the children's questions for them.

Carla Caudill presented another "non-repetoire" story, one she used in her class when she noticed that her energy was being diverted away from lessons to checking up on people. She created a facsimile of a dollar bill and brought it to a class meeting. She held it up and asked what it was. The children answered, "Phoney money."

Carla responded, "Money is like work. You can in just looking at it tell whether it's real or phoney."

News From the Regions

Region 1: Steve Mazer has been attempting to reach area teachers in hopes of meeting together with the possibility of joining an area meeting in southern California. The teachers of southern California continue to meet. This year they plan to meet every 2 months. Sharon Anglin-White spoke of these meetings and the tremendous possibilities to discuss particular points of philosophy in depth with teachers who have been meeting together over many years.

Region 2: A group of teachers met recently and after sharing current classroom situations and information regarding the Art Workshop, decided on an agenda for the year. In January, teachers will be bringing their resources, ideas on goings out, and other materials related to a particular time period of U.S. History. A follow-up meeting on U.S. History will tie any loose ends. In the Spring, Phyllis Pottish-Lewis will direct interested teachers in the making of the Chinese Boxes for the Kingdom Vegetalia. Details will be announced in the future or contact Ann Tennant.

Region 3: Sandi Russell will be sending out invitations to the area people as well as reaching out to Texas and others to meet together to focus on music in our classrooms.

Region 4: About 15 teachers met together in October. During this meeting Carol Hicks presented the hand chart and migration charts. Marianne Dunlap reports that teachers of this region will be gathering again in March to discuss language.

Region 5: Four AMI-trained elementary teachers met in one of the local classrooms on Friday evening, September 20th. The discussion was general, yet lively, touching upon such topics as creative writing, report writing, assessing reading levels. We caught up on each other's summer activities, and shared how our respective classrooms were developing. We determined to meet every other month. The focus of November's meeting will be the biology curriculum, and a materials-making session (Kingdoms Vegetalia and Animalia). We would love to meet with others in our region—Kansas, Arkansas, Louisiana—if you can let us know where and when we can get together.

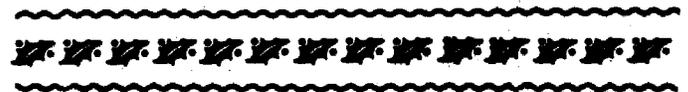
Region 6: On September 28th about 15 teachers from several states met in Lexington, KY to participate in Carla Caudill's presentation on Affirmation, Communication, and Cooperation. It was a highly successful meeting. The next meeting will be hosted by the Berno's (in Cincinnati) in March. Teachers will be bringing materials and ideas on classroom management as well as participating in a presentation by the Berno's on creative writing.

Region 7: Audrey Newton has enthusiastically accepted to be representative for this region. She is looking forward to contacting teachers for a meeting. We should hear more in the near future.

Region 8: Many teachers from this region met on Sept. 17th in conjunction with the preliminary planning of the future continuing conference on Peace and Education, a fruitful branch of Atlanta's Peace and Education Conference last March. Gail Westgate is celebrating the opening of a new building after many hard years of working towards this goal.

Region 9: We are hoping to be able to announce a new representative for this year in the near future.

Region 10: There is a tentative date set for November 16th for the teachers of this region to meet Atlanta. "Going out" in the area may be a topic for exploration. Also at this time teachers will decide on the possibilities and interests for future meetings.



From the Materials Co-ordinator . . .

We are pleased to announce that AMI has given us permission to make available certain materials to our membership. Following is a list with the prices:

Timeline of Life	
Control	\$10.00
Blank with pieces	\$10.00
Timeline of Humanity	
Lower Paleolithic	\$10.00
Upper Paleolithic	\$10.00
Fundamental Needs Charts (2) ...	\$10.00

There is a limited supply. Price does not reflect shipping for which there will be an additional charge. Questions and/or orders should be mailed to:

Tom Lepoutre-Postlewaite
Materials Co-ordinator
229 North Avenue
Aptos, CA 95003

she was giving me fits in the classroom. Her favorite classroom activity was talking, usually about subjects unrelated to the work at hand. She didn't like taking instructions and wanted to know why every new lesson was necessary. New lessons, especially in math, were a trauma. She found new work to be difficult and was sometimes reduced to tears by "awful" math. Her achievement level was not impressive, scoring at the high average level on national norms (Standard Achievement Test) and below average for her peer group.

Ann's parents were not happy with her performance, and they seemed to be mystified by it. She was more athletic than her brother and her skills seemed to lie outside of the academic realm. They liked to tell of examples of Ann's assertive behavior, but they were worried by her lack of academic achievement. Ann wasn't happy either. She hated living in her brother's shadow and any mention of Jim brought an angry response from her.

But early in her second year of 9-12 she decided to work. Her changed attitude seemed to relieve her parents somewhat, but they remained skeptical about her potential. Her progress, while immediately noticeable, was slow. Ann struggled and whined and at times seemed very dense, but she had an iron determination that seemed to carry her through every difficulty. By the end of her second year, she was receiving group lessons with the most advanced students, thanks to a very impressive effort on her part.

Ann and her peers made great progress in their last year. She still struggled with lessons, but I was encouraged. Ann was now one of my top students and her personality was exerting itself in the most positive ways. Her group was very close, with the best boy-girl interactions since her brother's class. Ann was the leader and would meet any problem head-on, be it solving an algebra problem or organizing a play or a fund raiser. She showed natural leadership skills and charisma that I had never before seen in a child her age. But her parents were still worried.

Ann's mother suggested that Ann might have a learning disability that would account for her difficulties. I explained that the tremendous progress made during the last year and a half indicated otherwise, but Ann's mother decided to have Ann tested through the public school system. I received forms to fill out. The paper work, from me, a former teacher, her parents and our school administrator, tended to dispel suspicions of a learning disability. But her mother was not satisfied. A school psychologist came to our school to do I.Q., achievement and personality testing. Ann seemed very nervous and tense in the period leading up to the test, so to reassure her I told her that I did not think she needed any testing but that we ought to go along with it to appease her mother. Ann agreed.

She gave me a running report of the testing. It was fun. The results were out in short order, and they were mildly surprising. Ann had no serious psychological problems.

She had unusually well developed interpersonal skills. She had outstanding achievement test scores. None of these results came as a surprise to all of us who knew her well, but she had only high average I.Q. scores. We had an overachiever on our hands!

I am happy to report that Ann is no longer following in her brother's shadow. Her parents have decided against an elite private school and are sending her to a public junior high this year. Early reports from the family indicate that Ann is enjoying junior high, working hard, and taking school very seriously.

Alan Wallace received his elementary training in Bergamo, Italy in 1973. He has been teaching for 12 years. He first taught in a 6-9 class in Chicago. He has been teaching in a 9-12 class at Community Montessori for the past 5 years.



Dear AMI-EAA Members,

I am right in the middle of my master's thesis and could use your help. My topic is the Montessori concept of imagination. In my review of current educational literature I have found that most educators use the term "creativity" which does not necessarily have the same meaning as Montessori's "imagination". However, there are virtually no instruments which measure imagination. There are a few which claim to define creativity, and I will choose one of these to administer to children of both Montessori and non-Montessori backgrounds.

The St. Louis area has very few full-program Montessori schools. For my subjects I would like to use 8-, 9-, 10-year olds who have had a Montessori preschool and elementary school experience. Please let me know if you have students I could use in my sample. I would like to get the assessments underway as soon as possible and complete my project.

Thanks for your help.

J. McKeever
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Manchester, MO 63021



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CHARTER AND BYLAWS

of the

AMI-ELEMENTARY ALUMNI ASSOCIATION

Fall 1985

Dear Members,

One of the big tasks of this year's annual business meeting at the annual conference was the revision of the AMI-EAA charter. As all of you who were present at the meeting know, all the proposed revisions which were printed in the spring newsletter were passed unanimously.

Once the revisions were approved by our own membership, I submitted the revised charter to the AMI-USA Board for approval for affiliation. At its July 1985 board meeting the AMI-USA Board approved the revised document unanimously, thus we continue to be an AMI affiliated organization.

Phyllis

I. Name

The name of the organization shall be the Association Montessori International-Elementary Alumni Association, hereafter referred to as AMI-EAA, or as EAA.

II. Office

The address of the AMI-EAA office shall be the address of the chairperson of EAA.

III. Purposes and Services

AMI-EAA is a professional teacher organization whose main purpose is to support its member teachers. This shall include providing continuing education, support of the training of new teachers, promoting communication and dialogue between teachers, and other support functions deemed necessary by its members. It also, in its turn, shall support AMI, AMI-USA, the AMI elementary training centers, and other AMI affiliated organizations.

A. Annual Conference

The annual meeting is an annual gathering/meeting of AMI elementary trained teachers which carries out the business of the organization, provides a variety of programs/presentations that address the development of a teacher's professional abilities, and offers community support within a professional environment. The annual conference shall provide lectures and presentations by its members, opportunities for sharing, as well as involving teacher trainers from the various courses as resources for curriculum evaluation, continuing education and supplemental presentations that may not have been given in all courses.

B. Refresher Course

The refresher course shall seek to re-engage the experienced teacher with the curriculum of the elementary Montessori program for purposes of refreshing, and maintaining, skills necessary for providing an effective environment for the elementary child. The refresher course shall be conducted in accordance with the standards of EAA and those of AMI. These courses shall be taught by AMI Elementary pedagogues, trainers, or lecturers and shall be comprised of lectures, practicals, discussions, and goings-out.

C. Regional Workshops

Regional Workshops are a form of continuing education and must offer topics which are timely, pertinent, and of high standards. AMI-EAA is committed to offering regional workshops as the need for them dictates.

D. Newsletter

The newsletter shall provide a vehicle for professional communication, discussion and argument. It shall contain articles which are written by, and for, its own membership.

E. Directory

The directory shall provide the current list of AMI-EAA members, training centers, and other relevant names, addresses, and information, and shall be published annually.

F. Materials and Curriculum

EAA shall act as a material distribution center for approved Montessori materials that it is authorized by AMI to distribute to its members. EAA may engage in curriculum development and research under the direction of its pedagogical advisors.

G. Teacher Training

EAA shall provide support for, and communication with, AMI, its affiliated organizations and AMI elementary training centers. This shall include efforts for recruitment of new teachers and development of Montessori elementary as a professional career.

H. Teacher Support

The AMI-EAA shall provide other services of support as needed by the membership and as described in the Policy and Procedure Manual. This shall include encouraging the development of new leadership within the organization.

IV. Executive Board

A. Composition of the Board

The AMI-EAA Executive Board shall be comprised of (1) the Chair, (2) the Vice Chair/Research and Development, (3) the Publication Editor, (4) the Materials Coordinator, and (5) the Past Chair.

B. Description of Duties of the Executive Board as a Whole

The members of the Executive Board work together to serve the membership by implementing the purposes and services as described in the charter. The Board is charged with maintaining the functioning of the organization by making and assisting in decisions for planning conferences, refresher courses and workshops; by establishing committees and delegating responsibilities as needed; by communicating with AMI, AMI-USA, and AMI-EAA pedagogues as is necessary; and by attending the annual meeting. The Executive

Board shall promote communication and dialogue between and among teachers, regional representation, and staff. The Executive Board is charged with the responsibility of implementing the precepts in the Charter and maintaining the Policy and Procedure Manual. The Executive Board manages the finances of EAA. The Executive Board may establish savings and checking accounts in the name of the organization, may borrow money and incur indebtedness for the purposes of the AMI-EAA, and may cause to be executed and delivered, therefore, in the organization's name, promissory notes, bonds, deeds of trust, mortgages or other evidences of debt and security therefore; as the needs of the organization may require.

C. Duties of Officers of Executive Board

Chair

The Chair is the overall coordinator of AMI-EAA, serves as treasurer, and is a representative to AMI-USA. The Chair presides at the annual conference, and at meetings of the Executive Board.

Publication Editor

The Publication Editor publishes the AMI-EAA Newsletter and is the acting secretary of the Executive Board.

Vice Chair/Research and Development Coordinator

The Vice Chair assists the chair as needed; and coordinates, solicits, and provides for publication of information related to research and development.

Materials Coordinator

The Materials Coordinator maintains, houses, and organizes for distribution AMI materials and articles from past newsletters, workshops, and conferences. The Materials Coordinator also keeps, for non-distribution, the archives of AMI-EAA.

Past Chair

The Past Chair serves as an advisor to the Chair and the Executive Board, and assists in the transition during the first year a new Chair is in office. The Past Chair also keeps minutes at the Executive Board meeting and Annual Business Meeting. The Past Chair serves to insure continuity. His/Her responsibility will be a liason with the membership in matters or concerns regarding the history of the organization, the charter, or finances.

D. Terms of Office

1. Chair: The Chair serves a full elected term of three years, one term maximum. When a new Chair has been elected, the Chair then becomes the Past Chair.

2. Vice Chair/Research and Development Coordinator:
Serves an elected term of three years; two terms maximum.
3. Publication Editor: Serves an elected term of three years, two terms maximum.
4. Materials Coordinator: Serves an elected term of three years, two terms maximum.
5. Past Chair: Serves until a new Past Chair emerges.

E. Qualifications for Members of the Executive Board

All members of the EAA Board shall be members in good standing of EAA, a resident of the United States or its territories, and have Montessori elementary teaching experience. Members of the Executive Board shall not be supporting or working for a non-AMI Montessori teacher training course. A person can be considered for nomination, or appointment, to the Executive Board only if he/she meets the above requirements and has been a member of EAA for at least two consecutive membership years prior to the date of nomination or appointment.

F. Election of Officers

The following procedure shall be followed concerning the election of officers:

1. During the fall prior to an election for an office, the Executive Board shall draw up a slate which shall be published in the Winter Newsletter.
2. The Newsletter shall notify the membership that additional nominations are being solicited. A person may be nominated by another member and a second, and all nominations must be submitted in writing to the officer in charge of elections at least two weeks prior to the Spring Newsletter deadline.
3. All nominees must meet all qualifications as described in IV E of this charter and must agree to have their names submitted.
4. Ballots will be distributed to the membership in the Spring Newsletter.
5. Only people whose names appear on the printed ballot are eligible for election; there shall be no write-in candidates.
6. If only one name has been placed in nomination by the date of closing, that person will be deemed elected and no ballots will be distributed.

7. All ballots must be returned to the officer in charge of elections by June 1.
8. At the Annual Meeting, a committee of members shall be appointed to open and count the ballots and to report the results to the members present at the meeting.

The officer in charge of elections shall be the Chairperson except when the office of Chairperson is up for reelection; in this case, the Publication Editor shall be in charge of elections.

G. Executive Board Meetings

Meetings of the Executive Board shall occur at least once a year besides meetings held during the Annual Conference. Meetings shall occur at a time and place convenient to all Board members. Notice of meeting time and place shall occur at least one month prior to the meeting unless all Board members waive this provision. Three members shall constitute a quorum. When decisions are made by vote of the Board, the vote shall be carried by the majority of Board members present.

H. Removal of an Officer

1. Cause

Cause for removal of an officer from the Executive Board shall include (1) non-compliance with the qualifications of an officer, as described in IV E of the Charter, and (2) neglect of duties, and (3) failure to provide the Board with required records or documents.

2. Procedure

The Executive Board can, by majority vote of a quorum, remove an officer for any of the reasons listed above (IV H 1). In this event, the Board shall notify the membership of this action and shall appoint a successor according to the procedure in IV I.

I. Replacement of an Office

In the event that a vacancy arises on the Board, the remaining Board members shall appoint a replacement to serve until the next regular election. At that time, the Executive Board shall follow the procedure for nominations and elections as described in IV F of the Charter. The replacement candidate shall then be elected by, or vote of, the membership to fulfill the remaining term of office. This partial term shall not be considered a full term for consideration of terms that may be served as specified in IV D of the Charter.

In the event of a resignation by the Chair, the preceding steps would be followed. The resigning Chair, however, shall not move into the position of the Past Chair as described in IV D of the Charter, but shall resign from the Board altogether. The Past Chair continues to serve until another Past Chair emerges.

In the event of a vacancy in the position of Past Chair a member at large shall be appointed and then elected to serve until a new Past Chair emerges. The filling of this vacancy will serve to provide the organization with a five member Board.

- V. Regions
The United States may be divided into regions for the purpose of facilitating EAA's purposes on a more local level. These regions may change as needs dictate.
- B. Regional Representatives
Each region shall have a regional representative. This representative shall be selected by members of the region at the annual meeting, or by members at a regional meeting prior to the annual meeting. The Executive Board may appoint members to fill any vacancies that may occur.
- C. Duties of the Representatives
Representatives shall provide public relations for EAA recruitment, solicit articles for the newsletter, submit written reports on activities of the region for the newsletter, and organize local meetings (costs incurred in holding regional meetings beyond amount stipulated by the Executive Board would be borne by the region.)
Representatives are to attend the annual conference (costs incurred as a result of attendance will not be reimbursed), keep mailing lists up-to-date and work together with AMI-USA on regional meetings that involve elementary projects.
- D. Term of Service
Term of service shall be one year with annual review at the annual meetings; limited to four years.
- E. Qualifications for Regional Representatives
All representatives shall be members in good standing of EAA, a resident of the region, and have Montessori elementary teaching experience. Representatives shall not be supporting or working for a non-AMI Montessori teacher training course.

VI. Finances

- A. Membership dues may be levied as a self tax for operational expenses only. Within four months of the end of the fiscal year, a financial report will be published for the membership. Dues must be set at the annual meeting for the following June.

- B. Fund-raising: All fund-raising activities undertaken by the membership, regions, or committees shall be approved by the AMI-EAA Board. Prior to approval, an operational budget must be submitted to the Board.
- C. AMI-EAA will donate to AMI-USA 10% of net monies from tuitions derived from the annual conference, refresher course and regional workshops.

VII. Membership

All members of EAA shall currently be a member of AMI through AMI-USA and shall hold a valid AMI elementary diploma.

VIII. Quality Control

Three trainers, mutually acceptable to AMI-USA and AMI-EAA, will serve as consultants and quality control for AMI-EAA sponsored Activities (seminars, workshops, research projects, publications, and other media, etc.) with the exception of the AMI-EAA newsletter which is an in-house, teacher-opinion publication available only to members of EAA.

IX. Revision of this Document

This document may be revised at the annual meeting. The following procedure shall be followed.

1. The Executive Board, or an EAA member with a second, may draw up a proposed revision. Revisions from EAA members must be received by the Board by January 1. All revisions shall include an appropriate effective date.
2. The Executive Board will consider the proposed revision and may propose changes subject to the agreement of the agreement of the submitters.
3. All proposed revisions shall be published in the Spring Newsletter prior to the annual meeting, for which it shall be discussed.
4. The revision will be read, properly discussed and voted on at the annual meeting. Non-substantive changes in the revision (including wording for clarity or consistency and effective date) may be made at the annual meeting.
5. The revision passes or fails with a majority vote of AMI-EAA members present at the annual meeting.

**The Elementary Alumni Association's Annual Meeting
Unicol State Park, Georgia**

Topic: Evaluation of Our Organization - Ideas to Strengthen it

A representative from each region shared a brief description of their year's activities. A discussion followed.

What makes a successful region function?

1. There had been a leader who had taken the initiative to organize meetings.
2. Everyone in the region felt like they had something to contribute.
3. Workshops by Miss Stephenson acted as a focus and were a drawing card. People wanted to come. Local members were involved.

What causes a region not to function well?

1. Members feel that regional meetings are a board directed expectation.
2. People's needs are not being met.
3. Regions too rigid. We should allow for more natural groupings within the larger divisions.
4. Meetings have no prearranged focus.
5. Groups are too small or too large. Distances are too great. Some people feel isolated.

Suggestions Discussed:

1. Set up a specific date in each area so people can commit to it.
2. A "Phone Tree" communication system could be set up so that each person has a "buddy" to call.
3. Decide on a focus for your first meeting at the annual conference so it can be published in the newsletter.
4. Representatives should have some contact with the E.A.A. board during the year to spur them on. Accountability and/or deadlines could be helpful.
5. Each region could be responsible for part of the annual conference.
6. Regional reps. could solicit newsletter articles.
7. New graduates from training courses could be contacted personally.
8. Discuss what the region wants to do for the year at their initial meeting.
9. Redesign regions so there is a "focus event". Then allow smaller "natural" groups to meet at other times.
10. Stay in the same regions for one more year and then evaluate the structure at the next conference.

Although valuable, the preceding evaluation meeting of regions used more time than anticipated. It was decided that, for the remaining evaluation topics, people would divide into smaller discussion groups according to their interests. Each group then reported back to the whole meeting. The following are suggestions that we finalized altogether.

How can we increase membership for E.A.A.?

1. Each elementary trainee will be given the new brochure by Phyllis when she talks to them about our organization.

2. Kathy Bihl will write a letter to inform the trainees of our "Buddy System" and to be expecting a contact from one of our regional representatives. Phyllis will let each representative know who will be coming to their area to work from the graduating classes.

3. Each Elementary Training Center will be sent a bulk mailing of our first newsletter each year so that each trainee can have their own copy. Phyllis will take it to Washington. It will be mailed to the student representative at Bergamo. Anne Nephew will take care of the Dublin Center.

4. A letter will be sent to all A.M.I. schools by a trained administrator urging them to financially support their elementary teachers to the conference and refresher courses. Gail Westgate volunteered to ask at the next M.A.C. meeting how our goals are compatible with theirs.

How can we increase recruitment to the Training Centers?

1. All E.A.A. members are charged to make themselves available to career days and/or education classes at local colleges and high schools. It is also their responsibility to inform minority group organizations about Montessori as a career.

2. Future workshop coordinators will inform their local press about the conferences and refresher courses for local and possibly national coverage.

3. Sue Walters and Patricia Joy together with Phyllis will put together the packet of information for sponsorships to the training centers to be given to any interested schools.

How can we improve communication between E.A.A. and other A.M.I. trained elementary teachers?

1. Each region will set up a phone tree with a call back system to the regional representative. It will be used to inform members of meetings AND WORKSHOPS IN THE REGION AND TO ESTABLISH COMMUNICATION AND BUILD community.

2. We were all asked to contact members of our graduating classes by phone or postcard saying we miss them and hope they will join E.A.A. Encourage them to come to the next conference and refresher course.

3. J. McKeever will send a write-up of our conference to Family Life Magazine and the Namta Journal.

How are the following services of E.A.A. functioning?

1. **The Newsletter:** It must be successful since so many people join but do not attend the conference and refresher course.

2. **The Directory:** A computer will be used in the future to speed up its printing. It was decided that "overnight" information be deleted since it seemed to be ineffective.

3. **The Conference:** A phone tree at the regional level will be used to take an informal survey to E.A.A. membership. The executive board will write survey questions which will be mailed to all E.A.A. members. It was asked that each member present try to bring another member with them to the conference next year.

4. **The Refresher Course:** Suggestions were give to hold them as part of the Annual Summer Institute every other year. Perhaps more people will be able to attend.

5. **Regional Workshops:** Members are charged with reaching out to non-A.M.I. trained teachers and administrators to inform them about these workshops.

Notes submitted by Marianne Dunlap

Marianne Dunlap received her AMI elementary training in Bergamo, Italy in 1975. During these past ten years of teaching, Marianne has worked with children of the ages ranging from 6 to 12 years old. Marianne received her B.A. in Early Childhood Education from the State University of New York.

POEMLEMS

A "poemlem" is a math problem within a poem. After introducing them to a group a few years ago, I found that they quite often would compose them on their own.

The person who writes the "poemlem" must also be able to solve it, as s/he would also check the answers for those others in the classroom who attempted the solution. I wish I had saved the accompanying illustrations -- they were terrific!

Here are a few examples:

THE HOUSE by Jessica

Once there was a house,
that had a lot of creepy things.
It had 36 creepy doors,
29 creaky floors,
39 little rats,
63 flapping shutters,
and 1 ghost that always mutters.

Now please, would you tell me,
if you dare,
how many spooky things were there?

ABSENT by Matthew

I woke up at 7:00 this morning
to the sound of 632 mothers mourning.
I could not understand why.
Then, all of a sudden the reason appeared.
Each had a child that had disappeared.
I could not understand why.
Then to 583 mothers' glee,
I found enough children to total 583.
The person who found them was I!
Oops! I guess I was mistaken.
73 more were taken.
73 mothers began to cry.
Now, if you wish to make me happy,
you shall tell me how many mothers are unhappy.

STONES AND BONES by Nikole

There was a secret pond with 94 stones around it,
until one day, two girls found it.
They took 29 stones
and put them with 46 bones.
The very next day
they took 29 more away,
and these also with the bones lay.
On the third day, what did I see?
A lovely lady looking at me.
She said, "Nikole, take 40 of the stones
that you put with the bones,
and dump them into the sea."

By now you should know
how many stones are around the pond
and how many are still with the bones!

J. McKeever received her AMI elementary training at the Washington Montessori Institute in 1981 and her AMI primary training in 1980. J. worked for several years in a 6-12 class. She is currently beginning a new elementary class. J. received her B.A. in English from the University of Missouri.

BIOLOGY SESSION

On Wednesday morning at the 1985 EAA conference Sandi Russell presented a biology classification and experience workshop. She gave us a brief overview of the currently accepted classification system, a few hints for working in the classroom and then led us in a "hands on" experience of dissection.

Everyone seemed to thoroughly enjoy and learn from our dissecting experience as we worked in pairs on our specimens. We all shared our individual work with everyone present. Sandi brought with her preserved specimens including; grasshoppers, clams, worms, frogs, crayfish and starfish. We all came away resolved to try at least some dissection in our classes this year.

I have tried to accurately report the classification work that Sandi presented to us. However, since there was so much material to absorb, I would suggest that you check with Sandi or a biology text book for accuracy before using any of this material in your classes.

THE FIVE KINGDOMS OF LIVING THINGS

Below is a listing of the Kingdoms, the corresponding divisions, some examples of the life forms and a few notes to aid in distinguishing the characteristics.

I. K(Kingdom) Monera

P(Phylum) Bacteria

- C(Class) Eubacteria--rods, spheres and spirals
- C Myxobacteria--soil spores
- C Spirochete--syphilis
- C Rickettsiae--Rocky mountain fever
- C Actinomycota--leprosy

P Cyanobacteria--Blue-green algae (the first fossil life)

II. Kingdom Fungi

D (Division) Myxomycophyta--slime mold

- C. Myxomycetes
- C Acrasiomycetes

D Eumycophyta (true fungi)

- C Oomycetes--spores
- C Zygomycetes--zygospores, eg. black bread mold
- C Basidiomycetes--mushrooms, smut
- C Ascomycetes--sap fungi, morels, truffles, bread and wine yeast
- C Deuteromycetes--athletes foot, ringworm

Notes: The D Myxomycophyta move. The classes of D. Eumycophyta are distinguished by reproductive methods, i.e. sexually, spores or vegetatively (they split). The fungi can be used by humans to change things for they eat by absorption, eg. wine and soy sauce are the results of fungi action.

III K Protista

P Pyrrophyta

P Chrysophyta (silicone)

P Euglenophyta

P Zoomastigina

P Sarcodina

O Heliozoa--amoeba

O Foraminifera--form their shells from calcium carbonate

- O Radiolaria
- P Ciliophora--paramecium

Notes: The P Pyrrophyta, chrysophyta and euglinophyta are photosynthetic forerunners of the plants.

IV K Plantae

- D Rhodophyta--red algae
- D Phaeophyta--brown algae
- D Chlorophyta--green algae
- D Bryophyta--mosses
- D Tracheophyta
 - SubD Lycopsidea--ground pine and club mosses
 - SubD Sphenopsida--horsetails
 - SubD Pteropsida--ferns
 - SubDSpermophyta
 - C Gymnospermae
 - C Angiospermae

Notes: The division Tracheophyta begins the plants with vascular tissue, with tracheo, that is the cell wall is hard. Plant evolutionary changes that allowed for land development include rigid walls in the cells for upright growth, stomata and their guard cells for water conservation. Some of the K Plantae reverted to one celled structures.

V. Kingdom Animalia

- P Porifera--sponge
- P Coelenterata (2 body layers) or Cnidaria (stinging cells)
 - C Hydrozoa--hyro
 - C Anthozoa--corals and anemones
 - C Scyphozoa--jellyfish
- P Platyhelminthes--1 digestive tube, 1 out put, 3 layers
 - C Turbellaria--planaria
 - C Trematoda--flukes
 - C Cestoda--tapeworms
- P Nematoda--(round worms)--have brain and nerves, 3 layers, muscle layer between outer layer and gut.

PROTOSTOMES

- P. Annelida--heart and respiratory systems
 - C Oligochaeta--earthworms
 - C Polychaeta--bristleworms
 - C Hirudinea--leeches
- P Mollusca--gills or lung, nervous system, full cylium, mantle
 - C Monoplacophora
 - C Aplacophora
 - C Scaphopoda--tuskshells
 - C Amphineura--chitons
 - C Gastropoda--Snails and slugs
 - SubC Prosobranchia--periwinkle, limpets, coweries, abalone
 - SubC Pulmonata--land snail (lung)
 - SubC Opisthobranchia (inner shell)
 - O Saccoglossi (aphid like)
 - O Pteropoda--sea butterfly
 - O Nudibranchia sea slugs
 - O "Sea Hares"
 - C Pelecypoda--clams, bivalves
 - C Cephalopoda--octopus, squid

- P Arthropoda (2 million species)
 - C Arachnida--spiders, scorpions, ticks, mites
 - C Diplododa--millipedes
 - C Chilopods--centipedes
 - C Crustacea--shrimps, crabs, lobsters
 - C Insecta
 - O Diptera
 - O Homoptera
 - O Hemiptera
 - O Orthoptera
 - O Lepidoptera
 - O Hymenoptera
 - O Coleoptera

DEUTEROSTOMES

- P Echinodermata--starfish, sea urchins
 - C Crinoidea--sea lilies
 - C Echinoidea--urchins, sand dollars
 - C Holothuroidea--sea cucumbers
 - C Asteroidea--starfish
 - C Ophiuroidea--sea stars
- P Chordata
 - SubP Vertebrata
 - C Agnatha--jawless fish
 - C Chondrichthyes--shark and ray
 - C Osteichthyes--bony fish
 - C Amphibia
 - C Reptilia (includes birds as reptiles with feathers)
 - C Mammalia

Notes: The distinguishing characteristic between the Protostomes and the Deuterostomes is the way in which the mouth develops in the embryo. This particular system places birds in the same class as reptiles because the embryonic development of these two groups is so similiar.

General Notes on classification

The first characteristic to be examined is the cell structure, especially the absence or presence of DNA, RNA, a nucleus and a membrane. Prokaryotic cells have DNA but no membrane or nucleus. Eukaryotic cells have all three.

The second major characteristic noted is whether or not the cell produces its own food. True photosynthesis in a cells means the cell is autotrophic. If the cells gets its food from other living beings it is called heterotrophic.

Monerons are autotrophic. Protista are 1 celled, eukaryotic, some are autotrophic and some are heterotrophic.

HINTS FOR THE CLASSROOM

A contact at the local university is essential. Remember that tenure bound faculty are required to do community service in most Universities. They can help you answer questions, get supplies, get specimens, etc.

It is important to have live specimens in the classroom. The Junior class should no longer be limited to the classes of vertebrates, but should include a variety of invertebrates.

For the invertebrates an excellent arrangement is to have a salt water fish tank. (See The Joys and So rrows of a Salt-

water Aquarium by Sandi Russell, EAA Newsletter, Volume IX, Number 2 May 7, 1982)

The classroom should have both a compound (standard) and a dissecting microscope.

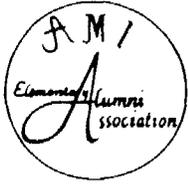
Get the book, The Medusa and the Snail, by Lewis Thomas and enjoy.

On the use of the 5 Kingdom system of classification. Keep in mind that it is the development of the child, not the memorization of information which is important. There are still many different systems of classification accepted by experts. The point is; can the children observe the characteristics presented or are they so based on embryonic development that the children cannot see the distinctions? Can the children manipulate the classification work?

Sandi used the text book; Biology, Scott, Foresman, ISBN 0-673-13700-7, 1980.

Notes submitted by Carol Hicks

Carol Hicks received her AMI elementary training at the Washington Montessori Institute in 1980. Carol taught 6-9 year olds for 4 years. She is currently in her 2nd year of teaching 9-12 year olds. Carol received her B.A. in History and Elementary Education.



AMI Elementary Alumni Association

382 63RD STREET, OAKLAND, CALIFORNIA 94618
(415) 654-6090

STATEMENT OF REVENUES AND EXPENSES

August 1, 1984 to July 31, 1985

REVENUES:

membership	\$3198.00
refresher course	6526.45
annual conference	4555.18
ads	537.00
regional workshop (Chicago)	4845.00
regional workshop (WDC)	3190.00
reprinted articles	12.00
miscellaneous income	65.00
Total	\$22928.63

EXPENSES:

bank service charges	75.20
refresher course	6471.51
annual conference	6724.74
printing/postage	87.55
newsletter	2119.57
telephone	216.87
insurance	176.35
regional workshop (Chicago)	1794.01
regional workshop (WDC)	1674.15
board meeting travel	1407.25
AMI Holland affiliation	77.00
office expenses	36.50
Total	\$20860.70

BALANCE:

\$2067.70

ASSETS:

cash in savings account	\$14344.87
cash in checking account	\$4424.31



AMI Elementary Alumni Association

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AMI-EAA ANNUAL CONFERENCE UNICOI, GEORGIA JUNE 1985

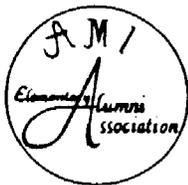
STATEMENT OF INCOME AND EXPENSES

INCOME: \$4555.18

EXPENSES:

Announcement/Postage	\$ 211.50
Supplies	50.82
Unicoi expenses	4382.12
Printing (miscellaneous)	9.00
Travel (board)	680.00
Travel (speakers)	1160.75
Travel (local in connection with conf)	120.79
Picnic	109.76
	<hr/>
TOTAL	\$ 6724.74

DEFICIT: \$ 2169.56



AMI Elementary Alumni Association

382 63RD STREET, OAKLAND, CALIFORNIA 94618
(415) 654-6090

AMI-EAA ANNUAL REFRESHER COURSE UNICOI, GEORGIA JUNE 1985

STATEMENT OF INCOME AND EXPENSES

<u>INCOME:</u>	\$6526.45
<u>EXPENSES:</u>	
Announcement/Postage	\$ 211.50
Supplies	60.81
Printing	147.05
Unicoi Expenses	4249.26
Travel (board)	680.00
Travel (speakers)	450.00
Local Travel (in connection with course)	120.79
Honoraria	<u>552.10</u>
TOTAL	\$ 6471.51
<u>SURPLUS:</u>	\$ 54.94

— BOOKS — BOOKS — BOOKS —

from Anne Nephew

There is a set of 12 "Easy Reading Essential Books" (Item No. 2-1588) which have been used very successfully for 4 years with 6 and 7 year olds. At the end of each book there are questions and page numbers to find the correct answers. These are available from the Rourke Publishing Group, P.O. Box 711, Windermere, FL 32786. (1982 price for set was \$78.00.)

Also available from Rourke Publishing Group are world maps showing the distribution of various products. Following are the items numbers and titles. (1982 price for each was \$6.50.) Bread (2-1596), Butter (2-160X) etc.

The Specific Skill Series is a set of books designed to develop reading skills such as following directions, detecting the sequence, getting the main idea, identifying inferences and many others. Each booklet focuses on one reading skill on one reading level. Levels range from Pre 1 reading to 12. Complimentary overview or sample copies are available. These are published by Barnell Loft Publications, 958 Church Street, Baldwin, N.Y. 11510 Phone: (800) 645-6505.

The Ecology Sea

Recently a man by the name of Gil Toff from Southern California sent me (on Estela Palmieri's recommendations) a tape and booklet of children's songs. I listened to them several times this summer while I worked on my elementary classroom. Like the name of the tape suggests, *The Ecology Sea*, they are songs about sea life and sea animals. I found them to be lively and quite catchy little tunes. They might even give the children the idea they can create their own lyrics to tunes already familiar to them.

If you are interested in obtaining this set write to:

Gil Toff

ETC

16610 Ventura Blvd. #10

Encino, CA 91436

The tape and booklet are \$8.50

Classified Ads

Positions Available

NORTHWOODS MONTESSORI CENTER in Atlanta, Georgia announces teaching openings for elementary and secondary levels. Will sponsor someone to AMI elementary summer course in Cleveland. Process oriented individual and experience are high priorities. Supportive community of teachers, parents and administrative; good benefits; salary DOE. Contact Phil Gang NMC 3340 Chestnut Drive Atlanta, GA 30340 or call (404) 457-7261.

SANTA CRUZ MONTESSORI SCHOOL seeks an elementary teacher immediately for an equipped, newly build classroom of 6 to 9 year olds with 26 children. Also accepting applications for the 1986-1987 school year for primary and elementary teachers. Supportive staff of a 21 year old school-parent board. Active parents. Three primary classes, two 6-9 classes, and one 9-12 class. Salary negotiable. Benefits include medical. Santa Cruz is located 1½ hours south of San Francisco on the beautiful Monterey Bay. Please contact Patrice Keet, 6230 Soquel Drive Aptos, CA 95003 or call (408) 476-1646.

THE MONTESSORI SCHOOL OF N.W. CT established in 1972 invites AMI Elementary trained applicants to join professional, supportive staff. Aim: Initiate a 9-12 program with a small group; AMI administrator with 7 yrs. experience teaching this age group willing to assist in program development. Negotiable salary, excellent benefits, ideal location, rural setting between Boston and N.Y.C. Resume to Gordon Maas, P.O. Box 142, Northfield, CT 06778.

NEAR NORTH MONTESSORI SCHOOL needs primary and elementary trained teachers for 1986-87. Salaries range from \$15,000 to \$26,000. Insurance an annuity benefits. If you are an experienced Montessori director/directress who likes city life and wants to work with a dedicated, experienced staff, send resume or call: Jacqueline A. Bergen, 1010 W. Chicago, Chicago, IL 60622, 312-226-1010/312-951-0773.

CHEBOYGAN AREA PUBLIC SCHOOLS is seeking an Elementary A.M.I. teacher for the 1986-1987 school year. Public School certification desired or willingness to work for such is necessary. Salary range \$15,000 to \$26,717 with full fringe benefits. Montessori classes established in 1981 with A.M.I. certified primary teachers. Contact Tom Cavanaugh (616) 627-7103 —Cheboygan Junior High—Cheboygan, Michigan 49721.

THE WEEHAWKEN WRITING APPROACH

Frequent writing alone does not improve writing. Teacher input is necessary. Peer feedback and editing can effect improvement in writing also. Revision is critical in improving writing. Children need to learn techniques.

Writing is a way of thinking, learning, and knowing. Traditional writing instruction has emphasized the final product. However, the process of writing is equally important. There are four aspects to the writing process: prewriting, composing, rewriting, and sharing.

Prewriting occurs before anything is put on paper. It is a verbal clarification of the purpose for writing and the audience for whom one is writing. It helps to generate and expand ideas and to focus ideas. Some people feel 85 percent of the writing time should be spent in prewriting exercises.

Composing consists of refining the main idea, organizing the material, and developing the ideas.

During the rewriting process ideas are further clarified, refined, and revised. This is where the proofreading and editing occurs and where the writing is prepared for sharing.

Sharing can be done in a number of different ways. Written material can be read to others. This method is especially effective for the child who is still struggling with spelling, punctuation, and capitalization. No one sees the misspelled words or other technical errors when it is read, and it provides positive reinforcement for the writer. Written material can also be published, displayed, or presented to the class or another class. All student writing should be shared in one of these ways.

The Weehawken Program consists of two categories, improver techniques and starter techniques.

Ways to Improve Writing

1. Expansion techniques
2. Moving elements within a sentence
3. Slotting, substitution techniques.
4. Sentence combining techniques.

Notes taken by Gladys Strauss at a Writers Workshop given by Neil Vail. The material for the workshop was based upon the Individualized Language Arts Program developed by the Weehawken Board of Education, Weehawken, New Jersey.

Ways to Begin

1. Framed (unfinished) sentence.
2. Sentence synthesis.
3. Framed paragraph.
4. Expansion by paragraphing.

Sentence expansion is the improver technique to start with because it can be used in almost every other activity. It is a skill that gives positive results and reassures even the poor writer of being able to write longer, more involved sentences. By asking questions such as what kind of, where, when, and how, students can expand greatly the detail of any sentence.

Example: The dog barked.

What kind of? The shaggy, spotted dog barked.

How? The shaggy, spotted dog barked loudly.

Where? The shaggy, spotted dog barked loudly at the front door.

When? The shaggy, spotted dog barked loudly at the front door early Saturday morning.

Why? The shaggy, spotted dog barked loudly at the front door early Saturday morning because he was hungry.

1. Begin by gradually developing this skill:

A. Write a sentence on the board.
The fire started.

B. Ask, what kind of fire started? Write in suggestions.
The blazing fire started.
bright
red
hot
smoking

C. Rewrite the sentence perhaps using more than one, but not too many adjectives.
The hot, blazing fire started.

D. Then ask how did the fire start? Put the suggestions on the board:
The hot, blazing fire started suddenly.
gradually
quickly
quietly

2. Practice:

A. Write three sentence on the board:
The whistle blew.
The cat meowed.
The plant grew.

- B. Ask the children to rewrite the sentences supplying what kind of whistle, cat and plant. Also ask them to answer how the whistle blew, the cat meowed, and the plant grew.
- C. Have the children share their expanded sentences.

3. Moving elements in a sentence:

- A. Write a sentence on the board.
The bird chirped.
- B. Ask the children what two questions we ask to add details to a sentence.

What kind of? and How?

- C. Allow the children to give some responses to these questions and write a few on the board.
The tiny nervous bird chirped shrilly.
- D. Ask the children what word can be moved and to where: the adverb, shrilly.
Shrilly the tiny nervous bird chirped.
The tiny nervous bird shrilly chirped.
- E. Write two sentences on the board.
The horse galloped.
The monkey fidgeted.
- F. Ask the children to write what kind of and how details to each sentence.
- G. After the children have written the two sentences, ask them to move the adverb to as many different places as possible in each sentence. Each child should be able to write at least two more sentences for each original sentence. They can share them with the class.

4. Further sentence expansion:

- A. Write a sentence on the board.
The train roared.
- B. Allow the children to answer the what kind of and how questions.
- C. After writing some of the responses on the board ask where did the train roar? Write some responses on the board.
The shiny silver train roared loudly through the town.

- D. Ask what kind of town was it?
The shiny silver train roared loudly through the busy town.
- E. Ask, what word or words can be moved in this sentence.
Loudly the shiny silver train roared through the busy town.
Through the busy town the shiny silver train loudly roared.

5. Further sentence expansion:

- A. Write a sentence on the board and have each child add what kind of, how, and where details.
- B. Ask the children to add one more detail to their sentences.
When?
The tired farmer slowly plowed the huge field early in the morning.
- C. Ask the children to share their sentences. Discuss which how, when, and where details can be moved. Examine their sentences for what kind of detail can be added to the where and when phrases.

6. Further sentence expansion:

- A. Write a sentence on the board.
The skunk ran.
- B. Ask the children to add what kind of, how, when, and where details to the sentence.
- C. Ask the children to add one additional piece of information to the sentence: Why? (Most children will answer the why question with "because". After they've had some practice with the why question, challenge them to start with another word besides "because". The children will learn that the why question can also be answered by starting with "for" or an infinitive.)

Another improver technique, slotting, is the substitution of words for common, nondescriptive words and for repetitious words in a piece of writing. This is an important revision technique.

1. Introduce the concept of slotting to the children:

- A. Write a sentence on the board.
This person went over to the unhappy child.
- B. Ask the children to suggest other words that can be slotted in place of a word in the sentence.

The person went over to the unhappy child.
woman
boy
grandfather
mother

- C. Continue by slotting other words in the sentence.
The person went over to the unhappy child.
walked displeased
strolled upset
sauntered depressed
meandered distraught
- D. Have the children select the best word from each list to use in a sentence.
2. The children can be encouraged to keep a shopping bag of interesting adjectives, verbs, etc. to be used when slotting. It becomes their own thesaurus. They can also use a thesaurus to generate new words for their lists. This can be an excellent way to build a vocabulary. Whenever children finish a piece of writing, ask them to go back and see if they can substitute better words for the ones they have used. Ask them to circle words that are used more than once. Substituting synonyms for these words will make their writing more interesting.
3. Slotted sentences can also be expanded by asking such questions as what kind of, when, where, how and why.
4. Slotted sentences can also be used as paragraph starters. For example:
- A. Write a sentence on the board.
The furry kitten played quietly.
- B. Have the children build shopping lists for the words kitten, played and quietly.
- C. When the shopping lists are completed, have each child select the best word from each list to write a sentence.
- D. Next, ask the children to add what kind of, how, where, and why expressions.
- E. Finally, ask the children to add some additional sentences to complete a paragraph. They should supply a clincher sentence if they haven't already done so.

Sentence combining techniques help the children develop more syntactically mature writing.

1. Begin with a number of simple sentences.
The puppy was cute.
The puppy was mean.
The puppy ate food.
The food was soggy.
2. Next show the children how the sentences can be combined into one complete sentence.
The cute mean puppy ate the soggy food.
3. Different sentence construction can be taught with sentence combining techniques.
For example:
The children are waiting for a train.
They are sitting on a bench.
The combined form:
The children are sitting on a bench waiting for a train.

The framed sentence provides for many short activities in all areas of the curriculum. It gives children at all levels the concept of sentence completeness. It can be used for a quick comprehension check after any activity. It can also be used as a story starter. Once the framed sentence is completed, students can be encouraged to add to the story line by supplying additional detail.

The framed sentence concept can be introduced as a group activity before students do individual ones. The framed sentence the children use does not have to contain the exact words the teacher writes or dictates. The children can change the wording as long as the original intent of the frame is not changed. When these framed sentences are dictated, this activity can become a good listening exercise.

1. Ask the children to write the framed sentence.
Yesterday we went to the zoo to ..., ..., and
2. Next, have the children give suggestions for filling in the blanks. Yesterday we went to the zoo to look at the animals, read about them, and talk to the zoo keeper.
3. After the framed sentence has been completed, use some expansion and slotting techniques.
 - A. Expansion:
What kind of zoo, animals?
Where is the zoo?
How did we get there?
What time yesterday?
 - B. Slotting:
Can better words for animals, read, and talk be substituted in the sentence?

4. Examples of framed sentences from different areas of the curriculum are:
 - A. This sentence: "The bird flew to its nest." is a complete sentence because...
 - B. Abraham Lincoln was an admirable person because ...
 - C. Soil erosion should be controlled because ...
 - D. This shape is a square because ...
 - E. Tom did not get enough change back because

Sentence synthesis can be used in all areas of the curriculum as a comprehension check on a lesson and its vocabulary.

1. Give the children a group of four or five words. Younger children should be limited to three words.
punctuation, sentence, period, question mark
2. Instruct the children to write one or more sentence using the words given. Punctuation marks such as a period and a question mark must be placed at the end of each sentence.
3. Once the children have written one or two sentences using the words given, use expansion, rearranging, and slotting techniques to extend what they *have* written.
4. Examples of groups of words from different areas of the curriculum include:
homonym, alike, sound, there, their
seed, grow, plant, soil, mud
circle, rectangle, square, triangle
storm, wind, scared, dark, thunder
Amazon, Tupi, Indian, antropologists

The framed paragraph will aid the children in learning the different types of paragraph formats they can use. After considerable experience with the framed paragraph the children will be able to write a paragraph with simply a well-constructed topic sentence as a starter. After the children have had some experience on their own, two or three children may be encouraged to develop a framed paragraph cooperatively.

1. Present a framed paragraph such as the following to the children.
A listener should know if he is hearing facts or opinions.
If something is a fact, ... If something is an opinion,
... When someone speaks to you about an idea, you should
... If you can't tell the difference between fact and
opinion then you

2. After the children have written their paragraphs ask them to do some revising by asking:
 - A. Have you circled the words which you feel may be misspelled?
 - B. Have you overused a particular word or chosen some "weak", nondescriptive words? If so, go back and slot in some other words.
 - C. Ask them to add detail to a particular part of their paragraph by answering one or two of the following questions: What kind of? When? Where? How? Why?
3. Framed paragraphs can be easily constructed in any area of the curriculum.
 - A. Start with a topic sentence and then add those key words that will elicit the kind of response you want. For example: Dwight Eisenhower was a great general. When the (what happened?), Eisenhower (did what?) later, after (what?), he (did what?)
 - B. Perhaps the best way to create a framed paragraph is to write a paragraph about a particular subject yourself and then go back and remove those parts you wish the children to supply.
4. Some points to remember in creating framed paragraphs:
 - A. When developing a framed paragraph, include one or more sentences that are open ended. These allow the children to come to some conclusion or to make choices.
 - B. Try to use as many transitional words as possible within the frame so the children become accustomed to using them. Examples of transitional words are: moreover, further, also, besides, in addition, but, yet, however, nevertheless, although, first, second, finally, meanwhile, later, eventually, next, afterward, for example, for instance, in fact, in any event.
 - C. Use dots (...) instead of lines (___) in a framed paragraph, because the children frequently think only one word is needed when a line is provided.

Expansion by paragraphing begins with a thesis sentence. A child is asked to write a complete paragraph to support a thesis sentence. Through questions and answers about the thesis sentence, the child attempts to persuade by presenting evidence or reason. A specific action for the reader to take may be recommended.

1. Begin with a thesis sentence. What statement am I making?
"Students should know how to write letters."
2. What is the most important reason this is true?
3. What are some other reasons this is true?
4. What should people do about this?

Revision begins almost immediately with this program. It is necessary in order to encourage children to work for improvements in their initial drafts.

1. Begin by writing a paragraph written by one student on the board. Correct all spelling, punctuation, capitalization, and usage errors since this activity is not a proofreading activity. If these types of errors appear, students will proofread rather than offer suggestions for improvement.
 - A. Ask what is good about the theme.
 - B. Ask what the class can offer in the way of suggestions. Encourage the use of expansion questions, moving elements, rearranging the sentence order, etc. Frequently the piece of writing will lack specific detail.
 - C. Do the revision on the board so the children can see the actual process.
 - D. If time permits, rewrite the paragraph with the suggestions to share with the class.
2. After at least three of these modeling activities, "stage" a conference between you and a student in front of the class. Let the class see how the process of conferencing occurs.
 - A. Comment first about what you liked about the child's theme.
 - B. Tell the child the suggestions you are making are just that, suggestions. It is the writer's option to accept or reject these recommendations. During this "staged" conference, have the child whose work you are discussing take notes.
 - C. Finally, have the child revise his work, as he chooses, and rewrite it to compare with the initial draft.

3. Begin peer tutoring with a previously completed framed sentence or a sentence that resulted from a sentence synthesis.
 - A. Put on the board:
Can you add some what kind of detail in your sentence?
Can you add a why detail somewhere in your piece of writing?
Have you circled any misspelled words?
 - B. After these teacher-directed revision suggestions, have paired students:
 1. Read their sentences aloud.
 2. Exchange papers and read each other's sentences aloud,
 3. Comment about what each liked about the other's sentence,
 4. Check to see if the writer followed the teachers directions,
 5. Share the revised sentences with the class.
 - C. After another activity with the framed sentence or sentence synthesis, have the paired children:
 1. read their sentences to each other,
 2. exchange papers and read each other's sentences aloud,
 3. comment about what each liked about the other's sentence,
 4. using the room chart, ask each other to offer suggestions for expansion, combining, or moveable elements in the sentence,
 5. have the students make improvements individually,
 6. have different groups of children read their initial and improved versions and have children comment on what was improved.
 - D. Continue this type of activity a few times before having students revise paragraphs with peers. Encourage students as they finish writing to seek out a peer to get together for conferencing.

PAGE ELEVEN

Two additional suggestions that will aid the children in their writing are:

1. Ask the children to put an x on every other line of their writing paper before they begin to write and then ask them to write only on lines with an x. This provides them with the required space for revisions.
2. Ask each child to keep a writing folder. Have them keep everything they write even one or two liners. These can be used at a later date for further expansion or revision, when looking for a topic.
3. Have a wall chart to which the children can refer when they are writing.

What kind of?
Where?
When?
Why?

A.M.I. Elementary Alumni Association Newsletter

Volume XIII

Number 2

Winter 1986

Cosmic Education

Kathy Bihl

Miss Stephenson began her series of lectures on Montessori's philosophy for last summer's refresher course by saying that she had nothing new to say, that we had heard it all before and that by our very presence we realized the value of repetition in deepening our understanding. In that spirit I offer to share with you from my notes of Miss Stephenson's lecture on Cosmic Education presented June 18, 1985.

The home of the elementary child drives the child to search out the interrelation between what s/he already knows by use of reason. Reasoning keeps things in relation to one another. When the child comes to conclusions through reasoning s/he arrives at psychological calm and repose. Therefore, the child from six to twelve needs opportunity to use his/her reasoning mind to reach conclusions which thereby can bring peace, stability and repose for his/her being. The memorization and abstractions of traditional education are thus not satisfying to the child.

In a lecture by Dr. Montessori in Amsterdam in 1950, she described the child of the second plane of development—the reasoning mind is the child's tool for this stage, his/her questions are innumerable and s/he wants to know everything. In the face of this excitement we often force the child to be silent and to learn what we think is appropriate. We thereby destroy the spontaneous interest. Learning is then tedious and tiresome and leads to deviations in personalities. Genuine interest cannot be forced. All that is chosen by adults is wrong and superfluous.

In the same lecture she spoke of the global vision of cosmic events. The child's interest remains fixed on one part. That part is the starting point for more intensive studies. We must leave the child free to explore where s/he wants to explore. Instead we get worried and scared about the huge gaps. "As all parts are related they will all be scrutinized sooner or later. They go from the whole to the parts back to the whole." . . . "Thus the child will develop a kind of philosophy which teaches him (her) the unity of the universe, the very thing to give a better insight into his (her) own place and task in the world at

the same time presenting a chance for the development of his creative energy."

Cosmic Education came into being to meet the insatiable thirst for knowledge which the child has between six and twelve. For if the child is impeded in research we create unrest and rebellion. What is the link we search for to present to the children? What keeps stars in courses and could bring man to unity and peace?

Order is the basis of culture—how do we show this to the child? Order is the underlying principle in the universe—how do we show this to the child?

Cosmic Education is not a scheme of divided subjects put into curricula. It is not timed and measured to fit into a schedule. We must be sure we are not doing this same thing as so often the adult needs to feel secure that all the bits are presented. Parents need to be educated to this view. Unrelated bits of information do not arouse the child. We must provide the child with what will arouse his/her interest by what corresponds to his/her psychological characteristics.

Do not limit the exploration by giving problems, by giving sentences and by giving . . . We must allow for the exploring mind to write sentences—exploration. Whenever we tie down and limit, we take away from Cosmic Education.

Through feelings more than intellect the child understands. Sentiment is how the child learns.

The child has the tendencies for exploration, orientation and order. We need not to teach a syllabus but to be able to open to the child a new field of exploration. The sensorial foundation laid in primary is indirect preparation for the plan of Cosmic Education. Cosmic Education has to be the underlying factor of all we prepare for the child even in the primary level.

Cosmic Education is that form of relating the child to the universe and humanity that enables the child to understand the law and order underlying the universe and realize his/her own unique potential. We are concerned with the development of the whole human person not just the sportsman, the artist, the intellectual but each one must realize his/her own strengths and weaknesses.

Cosmic Education gives a vision of the whole universe. Our pupils are equipped in their whole being with enthusiasm to use their knowledge for service of some form or another. What releases us from content of subject

matter is that we are sowing seeds in the fertile field for growing under the heat of the flaming imagination.

We are asked to present not to force to memorize. We need to continually look at ourselves and classes and ask are we content to give presentations? Then once given realize we are sowing the seeds of culture.

In order for the child to touch the cosmos we prepare for the child going out into the outside world. That is when the child learns how s/he fits into the whole picture. We also need to prepare people for their coming.

Our aim is to help the child realize all that came before his coming. The world is furnished and decorated. There is glory and wonder here, something to admire, to wonder at and to be grateful for. The stage is set waiting for the last great actor to set foot on it coming in turn.

Each child enters new—a new appearance of people on the earth. No one else can play the part for us. The drama began with the creation of the universe, act after act, eons before life, then forms of life—plant and animal. Make the child aware he fits into the drama with his/her own part to play.

Before humans came on earth each type of life found out with order the type of life it led. To obey special directives became happiness for that form of life, keeping a certain set of rules and orders. Humans must make their own way falling and rising by their own efforts. Instincts guide those other forms of life. Humanity had been endowed with gifts only for humans, the intellect and the will. With these gifts and the environment they had to construct their own life. The tendencies they had gave possibility for maintaining themselves. They had special hands with an opposable thumb with which to work. When the physical needs were met then they must satisfy some other drive—the spiritual realm of religion, art, dance, music, jewelry, decorations—ever seeking more ways.

The cosmic plan offers the chance to find one's own place in the universe and learn what the universe is all about. Six to twelve year olds need to realize their own place in the universe and answer to that place. Therefore we must give Cosmic Education not subject education. We must present the coming into existence of the universe, the function of humans, the conquests through the ages, the need for humanity to depend on the environment and on one another. The cosmic task to that service to be rendered by each to the other.

The human being is the change agent. There is an urge both to adapt to the environment and to change the environment through imagination. The human has continued to change the environment. Unfortunately, we can see the possibility of destruction of the environment through nuclear war.

In the junior class the child is put into immediate contact with the order of the universe. Without order the environment could not be prepared for people to come into it. The child needs to have put before him/her the universe and its continuing order, the pattern underlying the life of creatures and humans. Only then can s/he fully appreciate the achievements of man and earth. Through service creatures find utmost happiness. Our existence becomes so narrow that without that we lose our way.

Open the door to enchant the child with the vision within. Give only a little of such significance the child can't wait to find out more. All facts are a part of one truth. Entice, seduce, inflame, set the imagination on fire! The materials we present are limited, the facts of life are unlimited. The lessons, presentations are limited to provide keys to unlock the human potential. Through Cosmic Education the child can catch a glimpse of the cosmic mission of humanity on earth which helps form a basis of the construction of the self to be an apostle of service to our fellow humans.

In our current time we lack vision of what to do. We need to find constructive ways to help. We need creative vision. Our task is the preparation for individuals who must live in this world, who must adapt to it but not necessarily conform to it. Montessori offers not imparting knowledge but an aid to life and an aid to human development.

Once again we have the pleasure of hearing from Kathy Bihl who has contributed to our newsletter several times. Kathy received her AMI Montessori elementary training at the Washington Montessori Institute in 1981. She has been teaching in elementary classes since then. She has also participated in AMI-EAA conferences and refresher courses for several years.

Elections of AMI-EAA

The Executive Board of AMI-EAA hereby nominates:
Tom Lepoutre-Postlewaite for the position of Materials Coordinator for the term of June 1986 to May 1989.

J. McKeever for the position of Publication Editor for the term of June 1986 to May 1989.

Any other nominations for these positions need to be submitted for publication by April 1st. Please send nominations to Phyllis Pottish-Lewis, Chairperson of AMI-EAA 382 63rd Street Oakland, California 94618.

As per our charter: (Section F-6) If only one name has been placed in nomination (for each position) by the date of closing, that person will be deemed elected and no ballots will be distributed.

The AMI-EAA Newsletter provides a vehicle for professional communication, discussion, and argument. It contains articles which are written by, and for, its own membership. The contents of this Newsletter do not necessarily reflect the opinions of AMI-EAA or AMI.

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Please send any editorial comments to the Publication Editor: Maryse Lepoutre-Postlewaite 229 North Ave., Aptos, CA 95003. Additional copies of this edition are available for members from AMI-EAA for \$4.00 per copy while supplies last.

AMI-EAA NEWSLETTER

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CLASSROOM MANAGEMENT STORIES

from Carla Caudill

During the course of conversation one day at the Unicoi conference Marianne Dunlap and I remarked to each other how resolving classroom management issues of a mechanical nature had opened up a wider perspective of the elementary class for us and freed our energy to deal with our real work of presentations and lessons. Marianne remarked that for it 'it' was pencils--managing their quantity, storage, ownership.....certainly that's one we're all familiar with!

* * * * *

Check with Marianne about her pencil system! As for the ownership thorn, Phyllis Pottish-Lewis has a unique solution. She orders personalized pencils for each child in her class--not only do the kids feel special about having their names on a pencil, the question of "Whose pencil is on the floor?" is automatically answered.

* * * * *

By the way, if you don't know about Bug Boxes, ask Carol Hicks, who keeps a supply on hand. They come in different sizes and are a definite convenience! They're also inexpensive--a definite plus.

* * * * *

Several years ago Phil Gang referred in a conversation to the stigma attached to "sending a note home"-- Bad News! Phil described his idea of sending notes home with a positive comment to parents about the work their child was doing. They were brief, but effective, affirmations. Everybody felt good, and feeling good has a direct link to classroom life.

* * * * *

A friend recently commented to me about a problem in her class--the note-passing one, which is usually accompanied by giggles, social exclusion and manipulative behavior. I recalled the morning I gave everyone a note. Each note said, "I love you." Talk about giggles--well, ok, outright laughter. I did it to head off a predictable incident, but upon reflection I realized that it was the truth, to which, in one way or another, all the children responded positively.

* * * * *

For myself, one of the major revelations in teaching elementary was that 'management techniques' must be dynamic. The children grow, the class changes, I develop..... some of the routines I set up in my first year stayed the same (for example, "Name, Date and Decorate" on papers); others evolved of their own accord; others disappeared as the children internalized a process and no longer needed the external reminder. (Then one day someone would say, "Remember when we used to....?") Some changed

page three

because the children let me know by their resistance that this routine was no longer relevant; their resistance was my cue to re-assess (otherwise known as 'live and learn').

I think that's one reason why the annual conference is so important to us, because it gives us the opportunity (and the time) to share stories, learn from each other, put things into perspective, experience the support of others and give our support to them. We can all learn from "Story-Telling".

(Heard any good ones lately?)

Carla Caudill shares a perspective from years of intriguing experiences from various places. Her educational background is rooted in her own schooling which included participating in World Campus Afloat, traveling around the world as a Sophomore. Carla received her B.A. from Goddard in 1976.

Carla received her AMI primary training in Atlanta in 1972. She taught primary for 6 years. Carla received her AMI elementary training at the Washington Montessori Institute in 1977. She taught elementary for 5 years. Currently, Carla is looking forward to completing her apprenticeship in the training for consultation this Spring.

INCREASING A CHILD'S SELF-ESTEEM

I wanted to share some of the following activities and projects I have worked on with the children I am currently teaching on the reservation. A number of these children which I am currently working with are in need of these types of activities which are designed to cause them to think and enhance their self-images. Children that I work with from the ages of 7-12 have responded very well to the informal class discussions we have had on the various subject matter involved.

As a group, we formulated and discussed the Ten Steps of How I Can Be Successful. We derived these steps together and, along with the comments written after each, made a large booklet with ring binders which is kept in the classroom for the children to thumb through and reinforce for themselves whenever the mood strikes them.

The original poems I used were also very successful and well-received by the children in motivating them to write about their own thoughts and feelings concerning school and their family and friends and other aspects of their lives. Many of them were spurred to write some poems and compositions of their own from these original poems of mine in which I expressed some of my own thoughts and feelings.

If you as a teacher endorse competition...If you believe in treating all kids alike...If you adhere to traditions - Then you are urged to internalize the themes found in these poems. In the years I have spent in teaching, I have found that many youngsters are "turned off" by the competitions imposed on them by well-meaning instructors. The obese, the shy, the unmotivated, and the uncoordinated need more teacher attention and compassion as well as compensatory opportunities, use of facilities and equipment. Traditional methods are supportive for some students while a majority need direction from some teachers who can "dare to be different."

As dedicated Montessorians, a good part of our success with the children in the classroom depends upon the degree to which we become EDUCARERS...Educarers whose persistent thrusts are guided by the theme "What's Best for Each Boy and Girl."

To this purpose, I submit these classroom activities.

Steve Mazer

Steve Mazer graduated from Towson State University in Maryland with a major in Music and Elementary Education. He taught in the public schools for 6 years.

Steve graduated from Washington Montessori Institute in 1981. He initiated 2 junior programs in South Carolina and also taught in Texas before coming to Mesa, Arizona to initiate another Montessori junior program at the Montessori International School in Mesa. Steve is currently teaching in the public school on the Pima Indian Reservation. Steve has also written songs for young children.

THE TEN STEPS OF HOW I CAN BE SUCCESSFUL

1. BE HERE. Successful people go to work regularly. They tend to work longer hours than less successful people. Remember, right now going to school is your work.
2. BE ON TIME. People who are successful get to where they are going on time. Others count on them to be where they say they are going to be when they say they are going to be there.
3. BE FRIENDLY. No violence. Successful people become successful because they help each other and not because they hurt each other. Successful people build or create. Unsuccessful people destroy by doing physical or spoken violence. To be friendly is to accept the differences of others.
4. BE POLITE. Be courteous. Successful people are polite people. They know that other people help them to be successful so they treat others with respect. They listen when others are talking. They wait their turn. They consider the feelings of others. They wait to be called upon in class.
5. BE PREPARED. Bring your tools and supplies to class. Successful people take good care of their equipment and they have the equipment they need when they go to work.
6. BE A LISTENER. Successful people listen to instructions and follow directions. By listening, successful people hear what others need so they can cooperate for success.
7. BE A DOER. Do your work the best you can. Successful people are doers. They know the more they do, the more they will know how to do. Good baseball players become good baseball players because they play a whole lot of baseball.
8. BE A TOUGH WORKER. Keep trying. Successful people keep working even when things get difficult. When the going gets tough, the tough get going. Tough times never last but successful people do.
9. BE A RISK TAKER. Show courage. Stick your neck out. Ask questions. Successful people are willing to run the risk of failure because they know that sooner or later they will make it if they keep trying.
10. BE A SUCCESS. Successful people are achievers. They complete their projects, turn them in on time, and feel good when they have finished their work.

YOU'VE ONLY JUST BEGUN!

Today, the first day of the rest of your life.
 Today, the beginning of joy and strife.
 Gay days, play days
 Mixed with dismay days.
 All carved by the Creator's knife.

Be proud! You've done well, so far.
 Walk tall! Head high! You're a star!
 In spite of resistance,
 You have shown persistence.
 Rewards will rain down where you are.

Why would you falter or fret?
 Why smother yourself with regret?
 You're alert and so beautiful,
 Anchored, unrootable;
 The greatest phenomenon yet.

But remember, as God you trust,
 Only us can save us from us.
 All of your pride
 Should shine from inside;
 It's a need you can heed, it's a must!

Whether bathed by the heavenly sun,
 Or moon struck when day is done.
 The message is clear,
 Right On! Without fear!
 "You've Only Just Begun"!

WHY MUST THEY ALWAYS LOSE?

These lines suggest a brand new look
 At the kids we often abuse.
 We make them take part in games and sports
 Knowing that they will lose.

Like selecting sides for soft ball games,
 With a democratic choose.
 Some poor child will be picked last;
 Why must he always lose?

He never pitches nor plays first base,
 Nor wears the shortstop's shoes.
 The captain says, "Go play right field!"
 Why must he always lose?

And when the team moves in to bat,
 He hears disheartening news.
 "Listen Bub, your turn is last!"
 Why must he always lose?

Perhaps we need to modify
 Traditional team-sport views.
 Cause I'm convinced that 50%
 Are surely destined to lose.

This poem has no ending,
 No brilliant thoughts to peruse.
 I simply wish our programs
 Could reduce the times they lose.

WHAT IS YOUR WORTH?

A five-pound bar of iron
Has a definite current worth.
It's monetary assessment is five dollars,
Regardless of girth.

But when that same bar of iron
Is made to shoe a horse;
It's value is ten dollars and fifty cents,
Plus labor costs of course.

When transformed into needles;
Which are sharp and shiny and nice,
Four thousand, two hundred and eighty bucks
Becomes the going price.

The balance wheels of watches,
Reduced from that mighty strand;
Priceless but really a steal
At two hundred and fifty grand.

In short, that mere block of iron
Dug from a mountainous pit
Increased its functional value
Depending on what was made of it.

Likewise, the human body,
Whether tall or short or dense;
When reduced to basic substances
Is worth one dollar, sixty cents.

But in spite of limited value,
And in spite of modest birth;
The true measure of greatness,
The valid criteria of worth

Is your help to the person in trouble,
Refusing to cry or complain.
Knowing that they will return PDQ
When they are in trouble in again.

Iron bars are practically worthless
Lying dormant on a shelf.
But you, like that bar can be priceless,
Depending on what you make of yourself.

UNLIKEABLE ME

I like Roy and Bob and Joe
Cause they play ball so well.
And I like Jane and Sue and Marge
Cause they know how to spell.

I like my brother; he plays the drums.
My sister is reading at three.
I like my parents, my uncles and aunts;
But I just don't like me.

I like my dog, the neighbor's cat,
My house, my room, my toys.
I like my church, my park, my school;
My life is filled with joys.

But yet, and still, I hate myself.
I'm always up a tree.
Cause no one wants to take the time
To mold a likeable me.

I'm jinxed each day; I can't succeed.
I'm slow to think and add.
If rain was soup, I'd have a fork;
My luck is always bad.

I try so hard to do what's right.
Oh, God please hear my plea.
If I can like your wonderful world,
Then why can't I like me?

WHAT THE EDUCATIONAL WORLD NEEDS NOW...

Is love.
Morality; an oft-forgotten word;
Like the cross atop the steeple.
Instead of loving man and using things;
We love things
And misuse people.

A PRACTICAL REPLY

"Dear Mrs. Jones,
Your youngster smells
And I can't seem to reach him."

"Dear Phys. Ed. Coach,
That may be true;
But please don't smell him; teach him."

INDIVIDUALIZATION OF INSTRUCTION?

Who makes the schedule assigning those mobs
To health and phys. ed. courses?
He ought to note Dr. OB's quote:
"More attention is given race horses."

ART WORKSHOP
given by Debby Temple

Notes by Ken Palmer

It was only a few hours long ... a morning workshop during last summer's conference at Unicoi State Park. Yet Debby Temple managed to cram a veritable short course in Montessori art education into that sunny Georgia morning.

When we entered the meeting room we could see that Debby had spent some time "preparing the environment". On display were examples of projects in many different media. Drawn from all the areas of the Montessori curriculum, the art work on display supported Debby's first major theme: Art should be intergrated into the rest of the curriculum, not set aside as a special activity or at a special time. Art enhances and decorates any work it accompanies.

Then Debby asked us to consider art as a creative process tied to personal expression, personal development. We make use of this process if our key lessons stimulate the imagination. Then it is only a matter of providing artistic outlets for the resulting ideas. We need not be artists ourselves, but we permit young artists to flourish if we provide preliminary lessons in the various media. To follow up, we should also provide access to supplies and space for storage of works in progress.

Stages of development are present in the art of children. Debby discussed the two stages of development most relevant to our conference: the "Symbol Stage", 4 to 8, and the "Beginning Realism Stage", 9 to 12. The earlier stage is characterized by a larger than life style. Important objects are often exaggerated in size. As children develop, their art shows greater control, more details, and increasing art skills. Shading, overlapping, spatial effects and other such techniques characterize the onset of the next stage of development.

We can learn to be good observers of artistic development if we are aware of signs of growth in each stage. There are also "danger signals" which warn of barriers to further development. Debby guided us through these topics skillfully.

A handout covered the same subjects and also included a discussion of the art materials suited to each age group.

4 - 8

1. poster paints
2. crayons
3. colored paper
4. clay
5. colored chalk
6. collage materials
7. glue, scissors, paste
8. tempera markers

9 - 12

1. water colors
2. charcoal
3. pastels
4. salt ceramics
5. paris craft
6. collage (cloth, paper, string, yarn)
7. 3-D construction

9. papier mache
10. print-making materials

Debby ended her talk with some tips on art appreciation.

We then had an opportunity to try our hands at what we learned. Debby proposed that we make use of the Georgia scenery to do some sketching in charcoal. Each of us was to draw a tree and one of its leaves. We were invited to make a comparison of the forms, the trees and their leaf shapes, as we experimented with charcoal on paper. Individual trees and leaves were cut out and mounted on a banner to allow us to learn from each other. We compared the forms, the artistic styles, and tried to guess the author of each drawing.

The session was rounded out by a question and answer period followed by some sharing of tips and helpful books.

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Debby Temple was born into a family of artists and architects. She holds a degree from the University of Kentucky in Special Education with a minor in Art. Her AMI elementary diploma is from Bergamo 1971-1972. Debby has taught at both the 6-9 and 9-12 levels.

Ken Palmer received his AMI elementary training from Bergamo in 1982-1983. He has been teaching in a 6-9 class for three years. Ken holds a Masters Degree in Anthropology from the University of Minnesota. He received his B.A. in Anthropology from Northwestern.

P L U R A L S

Rule 1

G U I D E T O P L U R A L S

Rule Number 1:

Reference: *Montessori Elementary Material*
pp. 33-38

Anne Nephew shares with us the following pages, ones she has found helpful in her class. Anne received her AMI elementary training in Dublin, Ireland in 1981. Previous to her training Anne had 5 years of primary teaching. Anne received her M.A. in Education. Anne is currently in her fifth year of administering her own school and teaching a 6-10 class.

Title page for each booklet

(Spelling for a 9-12 group - Reading for younger.)

PLURAL	book	SINGULAR
books	bed	bed
beds	desk	desk
desks	street	street
streets	tree	tree
trees	card	card
cards	prism	prism
prisms	lamp	lamp
lamps	cow	cow
cows	cat	cat
cats	train	train
trains	ticket	ticket
tickets	car	car
cars	floor	floor
floors	chair	chair
chairs	pin	pin
pins	shoe	shoe
shoes	wagon	wagon
wagons	bean	bean
beans	counter	counter
counters		

The plural of most nouns is formed by adding -s to the singular.
 Example: doll + s = dolls

Common nouns ending in

____ch

____sh

____s

____ss

____x

____z

usually form their plurals by
adding -es to the singular.

Example: fox + es = foxes

SINGULAR

būsh

church

box

fox

glass

watch

topaz

class

wretch

gas

buzz

slash

match

fish

stitch

recess

crash

sketch

brush

PLURAL

bushes

churches

boxes

foxes

glasses

watches

topazes

classes

wretches

gases

buzzes

slashes

matches

fishes

stitches

recesses

crashes

sketches

brushes

Rule #2

Rule # 3

Common nouns ending in -y preceded
 by a consonant or by qu change the
 -y to i and add -es.
 Example:
 baby = baby - babi + es =
babies

PLURAL	SINGULAR
cities	city
bodies	body
skies	sky
pennies	penny
berries	berry
countries	country
parties	party
gipsies	gipsy
candies	candy
ladies	lady
momies	mommy
fairies	fairy
Maries	Mary
flies	fly
cries	cry
daddies	daddy
fuzzies	fuzzy

Internal Change

A few nouns form their plurals by changing the middle vowel in the singular form .

Example: foot = feet

Compound nouns with these nouns at the end form their plurals in the same way.

Example: clubfoot = clubfeet

Only three nouns have plurals ending in -en.

SINGULAR	PLURAL
<u>tooth</u>	<u>teeth</u> ,
<u>go</u> ose	<u>geese</u>
<u>l</u> ouse	<u>lice</u>
<u>mo</u> use	<u>mice</u>
<u>ma</u> n	<u>men</u>
<u>woma</u> n	<u>women</u>
<u>fo</u> ot	<u>feet</u>
<u>mail</u> man	<u>mailmen</u>
<u>dorm</u> ouse	<u>dormice</u>
<u>buck</u> tooth	<u>buckteeth</u>
<u>club</u> foot	<u>clubfeet</u>
<u>Engl</u> ishwoman	<u>Englishwomen</u>
<u>child</u>	<u>children</u>
<u>ox</u>	<u>oxen</u>
<u>brother</u>	<u>brethren</u> brothers

Rule #4

Rule # 5

Singular and Plural Identical

Some nouns, mainly names of birds,

fishes, and mammals, have the same

form in the plural as in the

singular.

Example: deer = deer

Some of these words have a plural

differing from the singular to

show different kinds of animals.

Example: deer = deers

Many names of tribes, peoples, and

those living in certain cities have

the same form in the plural as in

the singular.

Example: Sioux = Sioux

PLURAL	SINGULAR
sheep	sheep
fish fishes	fish
deer deers	deer
swine	swine
moose	moose
grouse	grouse
trout trouts	trout
Iroquois	Iroquois
Sioux	Sioux
Portuguese	Portuguese
Milanese	Milanese
French	French

Some nouns ending in .

 f

 fe

change the f or fe to v and add _es.

Example: calf = calf = calv + es =
 calves

SINGULAR	PLURAL
elf	elves
half	halves
loaf	loaves
wolf	wolves
shelf	shelves
thief	thieves
leaf	leaves
self	selves
calf	calves
knife	knives
wife	wives
life	lives
scarf	scarfs scarves
staff	staffs staves
wharf	wharfs wharves

Rule # 6

Rule # 7

Nouns ending in -o

Nouns ending in o preceded by a vowel form their plurals by adding -s to the singular.

Example: zoo - zoos = zoos

Most nouns ending in o preceded by a consonant usually add -es.

Example: echo = echo + es = echos

Some nouns ending in o preceded by a consonant have two plural forms.

Example: butfalos or butfalos

PLURAL	hero <u>s</u>	hero
	mosquito <u>s</u>	mosquito
	motto <u>s</u>	motto
	domino <u>s</u>	domino
	echo <u>s</u>	echo
	tomato <u>s</u>	tomato
	piano <u>s</u>	piano
	zero <u>s</u>	zero
	banjo <u>s</u>	banjo
	dynamo <u>s</u>	dynamo
	cargo <u>s</u>	cargo
	butfal <u>os</u>	butfalo
	potato <u>s</u>	potato
	volcano <u>s</u>	volcano

One-syllable Words

Rule: Words of one syllable that end in a single consonant preceded by a single vowel double the final consonant before a suffix beginning with a vowel.

Example: hot + est = hottest

Exceptions:

bus + es = buses or busses
gas + es = gases or gasses

ROOT	SUFFIX	SUFFIXWORD
bag	age	baggage
hap	er	hopper
hot	est	hottest
red	er	redder
run	ing	running
stop	ed	stopped
cut	ing	cutting
clap	ed	clapped
hum	ing	humming
fat	est	fattest
big	er	bigger
snap	ing	snapping
smug	est	smuggest
gab	ed	gabbed
gun	er	gunner
gut	er	gutter
dam	ing	damming
pin	ed	pinned
tan	ing	tanning
ton	age	tonnage

Rule #1

Rule #2

Words with two or more syllables

Rule: Words of two or more syllables that have the accent on the last syllable and end in a single consonant preceded by a single vowel double the final consonant before a suffix beginning with a vowel.

Example: admit + ed = admitted

Exceptions:

change + ed = changed

transfer + able =

transferable

WORD	SUFFIX	ROOT
conferring	ing	confer
controller	er	control
regrettable	able	regret
abetted	ed	abet
bootlegging	ing	bootleg
monogrammed	ed	monogram
remittance	ance	remitt
unraveling	ing	unravel
controlling	ing	control
deferred	ed	defer
unzipped	ed	unzip
admittance	ance	admit
begotten	en	begot
bestirred	ed	bestir
disbaring	ing	disbar
disheveled	ed	dishevel
recapping	ing	recap
referance	ance	refer
uncapped	ed	uncap
dispelling	ing	dispel

Silent e Words

Rule: Words ending with a silent e usually drop the e before a suffix beginning with a vowel.

Example: agitate tion agitation

Exceptions: (There are many)

1. When the suffix being added begins with -e, the final e is not doubled.
2. Many words have alternative forms.
3. Words ending in -ce or -ge keep the e before the suffixes -able and -ous.
4. Words ending in -ie drop the e and i changes to y before adding -ing.

ROOT	SUFFIX	WORD
force	ible	forcible
glide	ing	gliding
operate	or	operator
judge	ed	judged
age	ed	aged
blue	er	bluer
amaze	ing	amazing
rewrite	ing	rewriting
broke	en	broken
cage	ed	caged
admire	ing	admiring
circle	ed	circled
dine	ing	dining
recite	ed	recited
disgrace	ing	disgracing
decide	ed	decided
choke	ing	choking
addle	ed	addled
dice	ed	diced
retire	ing	retiring

Rule #3

Rule #4

WORD	SUFFIX	ROOT
arrangement	ment	arrange
awesome	some	awe
nicety	ty	nice
forcibly	fully	force
amazement	ment	amaze
disgraceful	ful	disgrace
tiresome	some	tire
likely	ly	like
comely	ly	come
hateful	ful	hate
timeless	less	time
refinement	ment	refine
retirement	ment	retire
hopefully	fully	hope
lovely	ly	love
faceless	less	face
management	ment	manage
peaceful	ful	peace
statement	ment	state

abridge	abridgment
argue	argument
awe	awful
judge	judgment
nine	ninth
wise	wisdom
true	truly

Exceptions: (There are many)

Example: plate + ful = plateful

Rule: Words ending with a silent e do not drop the e before a suffix that begins with a consonant, such as -ful, -less, -ment, -some, -ty.

Silent e Words

Words Ending in y

Rule: Words ending in y preceded by a consonant generally change the y to i before adding a suffix, except a suffix that begins with an i.

Example:

accompany + ment = accompaniment

Exceptions:

1. Adjectives of one syllable usually retain the y. sly slyly
2. The y is kept in words with the roots, baby, city, and lady.

ladylike

cityward

babyhood

ROOT	SUFFIX	WORD
beauty	<u>ful</u>	<u>beautiful</u>
canopy	ed	canopied
ally	ed	allied
amplify	ed	amplified
appreciate	<u>ed</u>	<u>appreciated</u>
happy	er	happier
cry	ed	cried
fly	er	flier
dry	ed	dried
carry	ed	carried
biography	<u>ical</u>	<u>biographical</u>
biology	<u>ist</u>	<u>biologist</u>
rely	ed	relied
unify	ed	unified
deny	ed	denied
defy	ed	defied
specify	ed	specified
bloody	ed	bloodied
grumpy	<u>est</u>	<u>grumpiest</u>
simplify	<u>ed</u>	<u>simplified</u>

Rule # 5

Rule # 6

Words Ending in c
 Rule: Words ending in c almost always have the letter k inserted after the c when a suffix beginning with l, e, or y is added.
 Example: panic y panicky

WORD	SUFFIX	ROOT
picnicker	er	picnic
panicky	y	panic
colicky	y	colic
panicking	ing	panic
picnicking	ing	picnic
sacking	ing	sac
ticking	ing	tic
physicked	ed	physic
physicking	ing	physic
politic.....		politic.....
When the k is not added, the c has the sound of s, or sh.		
magician	ian	magic
medicine	ine	medic
optician	ian	optic
romanticism	ism	romantic
pediatrician	ian	pediatric

STUDY HABIT CHECKLIST

1. Do you keep up to date in your assignments? _____
2. Do you keep a written study schedule on which you show the time you plan to study each item? _____
3. Do you divide your time among the various subjects to be studied? _____
4. Is your study desk free of distracting objects? _____
5. Do you study in a quiet place that is free from noisy disturbances? _____
6. Do you study by yourself at least some of the time? _____
7. When you sit down to study, do you have the equipment and materials you need? _____
8. Do you get settled quickly when you sit down to study? _____
9. Before reading something in detail, do you make use of cues such as headings, heavy print, pictures? _____
10. As you read do you have questions in mind which you are trying to answer? _____
11. Can you find the main ideas in what you read? _____
12. Do you try to get the meaning of new words? _____
13. As you read informational material, do you make notes? _____
14. Do you look over notes after a lecture to use later? _____
15. Do you have a goal for yourself as you study? _____
16. Do you divide a lengthy assignment into several study assignments? _____
17. Do you have a real interest in the subjects you study? _____
18. Do you try to relate what you are learning in one subject to what you are learning in other subjects? _____
19. After reading something do you summarize it to yourself (retell it in your own words, briefly)? _____
20. If you have questions about your reading, do you talk it over with your parents or teachers? _____
21. Do you like to talk about the subjects you study with your friends? _____
22. Do you get enough rest at night and eat a good breakfast so that you always feel fresh and ready to study? _____

shared by Anne Nephew

INFORMAL

BOOK REPORT IDEAS

1. Written Book Reports That Are Creative

- (a) Write an interview between you and a character in the book.
- (b) Write an interview between you and the author, you and a friend about the book.
- (c) Write an interview between two characters in the book, or the author and a character in the book.
- (d) Write an entirely different ending to the story.
- (e) Write another episode as an added chapter to the book.
- (f) Write a letter of appreciation to an author you admired asking him questions and sharing thoughts you think he may be interested in. You may even wish to send her or him a story of your own.
- (g) Write your book report in verse.
- (h) For a biography, pretend you visited the person when he was your age or she was your age.

2. Oral Book Reports That Are Different

- (a) Four or five persons reads a different book by the same author, then arranges a panel discussion covering questions as: How are these books alike? How different? What are the authors strengths and weaknesses? How do you feel about this author? Are you interested in more stories by this author? Each panelist should sketch or outline his story briefly before the actual discussion .
- (b) Make a radio program around the topic of the book. Report in such a way that listeners will want to read the book.
- (c) Choose a lively scene from a book you and your friends have read and either dramatize it or make a puppet play of it.
- (d) Pretend to be the author of a book that you read and have a friend interview you about the book.
- (e) Make a hand-rolled movie of a book you have read. (Ask Anne how.)
- (f) Pretend to be a book and tell what you hold within your pages. advertise yourself a bit.
- (g) Get some favorite children's books from your grandmother's day. Read some of them. Have a few grandmothers in to tell about books they used to love.
- (h) Pretend to be your own children in the year 2000. Compare books your children are reading (in 2000 Ad) with those you have read in grade school.
- (i) Have a party and have everyone come dressed as a character from a book they read. Plan a program and invite other students or adults.

3. Oral and Written Informal Reports

- (a) In every case, name the author of the book and give the reasons why you liked or disliked the book.
- (b) What was your favorite character like?
- (c) Tell the most exciting or interesting part of the book.
- (d) Tell the whole story in a few words.
- (e) Read an interesting except from the book.
- (f) Teach the class the most interesting words you learned .
- (g) What have you found out about the author of this book. Use the encyclopedia. Make a file card about author(ess) for our Author's Index.
- (h) What other stories has the author(ess) written?

ELEMENTS OF LITERATURE

Different Types of Fiction and Nonfiction:

Fairy tale	Personal narrative	Biography
Legend	Classics	Fictionalized Biography
Tall tale	Mystery Story	Informational fiction
Folktale	Myths	Science Fiction
Autobiography	Informational	Historical fiction

Identifying Plot of a Story

The plot is the system of actions presented in a narrative work. People (characters) carry on the action. As a plot progresses in the book the reader expects events to happen which ultimately do or don't occur. Suspense is when there is uncertainty about what is going to happen. A surprize is when what you expected doesn't happen. Some stories have double plots. Flashbacks are parts of book when events that happened earlier than the opening of the story, are narriated. Climax is the highest point of the action as it develops; a peak. Foreshadowing is the opposite of flashback. It means the author is giving a clue to an event that will occur in the future. Deus ex machina (a Latin word meaning God is able to do anything in a story) is when the complication of the plot is solved by something totally unlikely to happen in real life.

Identifying Main and Minor Characters in a Story:

The protagonist or hero is the chief character in a story. He or she is pitted against an important oppoent, the character in the story called an antagonist.

Characters are recognized and evaluated by dialogue when people have conversations in the book, by thoughts the people have about events going on, and by actions taken by characters. The author may also describe the character in the early chapters by writing some descriptive paragraphs. The reader is interested in motivation or the reasons for actions a character takes which are right or wrong. Characters should be convincing or lifelike (someone you might know).

Characters carry on the plot of a story and the plot of the story reveals more about the characters as the book continues .

Identifying Theme of a Story: (or the motif)

Folklore and classical literature has frequently recurring characters and plots. An example is the king's best friend is sent to find a bride for the king and the knight and lade fall in love. (Tristan and Iseult, Camelot, etc.) When a plot sounds familiar to you, that may be a "common theme".

Identifying Nonliteral Language used By Author:

Study the package about nonliteral language in poetry. The same words occur un fiction writing.

Special use of language also includes jargon, dialect, satire, archaic language, sarcasm, and repetition.

Identifying the Author's Point of View:

KINDS OF PARAGRAPHS

Narrative Paragraphs:

Narrative paragraphs narrate or tell about events that happen. They generally are written in chronological order. They follow step by step as something happens.

What kinds of words occur most frequently in narrative paragraphs? Nouns? Verbs? Prepositions? Adjectives? Take a narrative paragraph and write it out and use grammar symbols above the words.

What is chronological order? Take a narrative paragraph and list in 1,2,3, order exactly when events occurred.

Descriptive Paragraphs:

Descriptive paragraphs provide the reader with a picture of people, places or things. They give concrete details, from the writer's point of view. They concentrate on how things look, smell, taste, feel or sound. They should appeal to the readers emotions and senses.

What does "concrete" mean? List some details that give concrete information about a subject of your choice.

What kind of words occur most frequently in descriptive paragraphs? Nouns? Verbs? Adverbs? Adjectives? Take a descriptive paragraph and write it out and use grammar symbols above the words. What symbols occur most frequently. Compare this paragraph with the one above and its grammar symbols.

Expository Paragraphs:

Exposition means explanation. Expository paragraphs usually present one or more general statements and then back them up with specific information. Examples, illustrations, details or definitions can be used.

Find a section of your book that explains how something is made or why something happened, or what a character expects to be doing.

Argumentative Paragraphs:

Argumentative paragraphs attempt to persuade the reader to agree with a particular idea or statement. They present details to back up a statement of opinion or a point of view; not a fact.

Creating an Environment That Fosters Imagination

Presentation by Marianne Moore

Notes by J. McKeever

Those of us who attended the 1985 EAA summer conference were very fortunate to have had Marianne Moore, AMI consultant and examiner, with us. This year she shared with us her thoughts on fostering the imagination of the elementary-aged child. Reminiscences of Mother Isabelle, with whom Ms. Moore had had the opportunity to work, were sprinkled throughout her presentation.

She began her talk with us by complimenting the EAA, which she felt was the strongest link in the AMI organization. She said the future belongs to people who care, and we are people who care.

While reviewing my notes of the session, three patterns of thought seemed to emerge.

Theoretical Considerations

Ms. Moore reminded us that imagination was built upon a solid base of fact and reality. It is important to make reality important for the children. A person's own experience with reality is the most valuable. Therefore, the classroom should provide the opportunities for exploration of reality. Our job as teachers is to give excitement in reality, to lead the child to truth.

The child is capable of both inductive and deductive reasoning, of both analysis and synthesis. Children have the ability to create a new synthesis of reality. They can work in imaginary gardens with real tools. We provide the tools for them. We should help the child develop observation skills. Their continued work in classification strengthens observation technique and attention to detail.

Teacher Responsibilities

It is our job to motivate by capturing the imagination. There should be much work going on within the classroom. It can release the prodigious energy of the child. The child can find expression through work.

The classroom atmosphere is the teacher's responsibility. It should be an open and loving place, communicating the spirit of friendship. Within it, there should be freedom from ridicule. The teacher should be aware of and appreciate each and every child. S/he should be loving with and confident about everyone in the class. How we touch each child affects that child's blossoming. The classroom atmosphere is intangible, but very important. Let the children know you value them.

Ms. Moore spoke of Mother Isabelle and the role of "the teacher as an entertainer." She enjoined us to teach with freshness, teach for enjoyment. She felt that being loving was not the same as being soft. Expect and encourage good work from the children. We should help them accept criticism as well as praise. Not only that, but we need to be honest about our own limitations. Admit our mistakes, apologize for our misjudgements. Mistakes are valuable. We can learn from them more easily than from our successes.

"There is nothing better than a dutiful teacher," said Ms. Moore. We should use our intelligence as creatively as we expect the children to.

Specific Curriculum Applications

Math

It seems that in traditional schooling, math work stops at comprehension, which is where the work really begins. With prolonged use of the materials, the child is able to discover truths that we had not intended. The powers of creativity and precision are tapped, abstractions truly understood. The mathematical mind is the result of man's intellect working on the environment. It is important when presenting the Story of Numbers, not to put it only in the past. Remember also the future. Keep in mind that the world's scientists and inventors are now in our classes. Ask questions that require some thought: How can we use a straight line? Why were precision tools developed?

Dance/Music/Art

The exactitude of mathematics extends to these areas. Order is the core of all the arts. They follow certain rules of harmony and precision.

Language

Language is quickly associated as an expression of imagination. When we feel something strongly, we need to let someone know. Mechanics are important as a means toward the end which is expression. Practice gives strength to the power of expression.

Our conversations with the children are important. We should ask ourselves, "Do I have something to communicate—something refreshing and new? Reading aloud is also important. We should choose sources of good language. Remember that polysyllabics ring well in the ears. The Bible is a tremendous source for good language, full of delightful cadences. Don't be afraid to choose Shakespeare. Even if the children don't know the meaning of all the words, the passages are full of lyricism and resonance. They create an echo in the heart. Poetry is another very rich source. Spark the children's interest by bringing in and sharing pieces that you love. Adventure is very appealing to the children. Look for good language and substance. Ms. Moore mentioned "Kidnapped" and works by R.L. Stevenson.

More important though, are the children's own creations. They have a tremendous urge to communicate. We must encourage their efforts, not only in writing, but in talk.

It is very important for each of us to do our own research on the history of language, and to be sure that the lesson touches other subjects. Look at what and when. Trivial Pursuit-type questions incite curiosity and exploration. Lyric poetry tells of things that have touched lives—wars, migrations.

Writing is a type of possession. You can tell the children ahead of time about the lesson. They are free to come, and perhaps they can contribute to the presentation if they found out something beforehand. In our classrooms we should have a variety of writing tools, colored inks, samples of typefaces collected from magazines.

We should encourage the children's expression in creative writing. If a child does not have the proper preparation, we need to work on that, and entice him to the delights of writing. Don't hurry the child toward the skills, but help him/her over incompetencies. The children can also be storytellers. They can retell and regive lessons. Everyone loves a story well-told. Children can be very good storytellers. Let them retell stories that they know.

We need to move the children into their own research. Kick off their interest with questions. Connect their research to archeology.

Ms. Moore stressed that clear language springs from a clear intellect. It is attached to the development of the child and his/her self confidence.

I spoke with Marianne Moore briefly recently, and asked what else she would add. She said we should not forget the great imagination that children do possess. We should enjoy life, have fun, and share this with the children. She herself did a wonderful job of sharing her insight and enthusiasm with us, for which we are most grateful.

J. McKeever has contributed several times to our newsletter sharing her talents in many ways. These notes capture dynamically our session with Marianne Moore. J. received her AMI elementary training at the Washington Montessori Institute in 1980. She has worked several years in a 6-12 class. She is currently teaching a new elementary class.

ART WORKSHOP

AMI-EAA presents "Nurturing Creativity Through Art," a workshop given by Debby Temple.

Art is the means by which each child's thoughts and knowledge can find personal expression. Stages of development and how art experiences are stimulated at both the primary and elementary levels will be discussed. Integrating art into the child's studies at the elementary level will be emphasized, utilizing some examples and hands-on experience.

Debby Temple is trained at both the primary and elementary levels and has had 13 years experience in teaching at the elementary level.

The workshop will be held on March 8th at Alcuin Montessori School in River Forest, Illinois. For more information and registration contact Marianne Dunlap at (312) 655-2816.

The 16th Annual Conference "The Legacy of the Ancient Ones"

Join us at Crow Canyon Center for Southwestern Archeology and Echo Basin Ranch for an experiential program exploring the Anasazi Culture. This year's conference will take place in Cortez, Colorado from June 15th to June 25th. The six days at Crow Canyon will include instruction, an archeological dig, a tour of Mesa Verde National Park, workshops on Indian technologies such as flint knapping and pottery, and much more. The three days at Echo Basin Ranch will integrate the previous week's experiences with Montessori time lines and practical classroom applications. Families may participate in this program.

Expect to receive your mailing with more details soon.

Positions Available

CASA MONTESSORI SCHOOL, P.O. Box 3981, NAPA, CALIFORNIA (94558) has an opening in Sept. 86 for PRIMARY and/or ELEMENTARY guide. CMS has enrollment of 95 children and has been established for 7 yrs. It is located in its own facility in the beautiful wine country of Napa Valley, close to mountains and seashore. Classes have complete materials and beautiful environment. Salary commensurate with education and experience. Write to: Mrs. Marion Sigel, Head Directress at above address. Telephone: (707) 224-1944.

NEAR NORTH MONTESSORI SCHOOL needs primary and elementary trained teachers for 1986-87. Salaries range from \$15,000 to \$26,000. Insurance an annuity benefits. If you are an experienced Montessori director/directress who likes city life and wants to work with a dedicated, experienced staff, send resume or call: Jacqueline A. Bergen, 1010 W. Chicago, Chicago, IL 60622, 312-226-1010/312-951-0773.

ALCUIN MONTESSORI SCHOOL, established 1961. Five primary-all extended day; four elementary. Montessorian as full-time Director. Parent-Board, not-for-profit. Desire one AMI trained Elementary teacher, Chicago area suburb. Stable, experienced faculty. Contact Shirley Mallot, Alcuin Montessori School, 7970 Washington, River Forest, IL. (312) 366-1882.

Classified Ads

SYDNEY, AUSTRALIA. We are expanding our school to cater for children aged three to twelve years. At present our school has a three to six years pre-school and a six to nine years primary (elementary) class. To achieve our objective we will require a Directress/Director for our six to nine year olds class by August, 1986. The successful applicant would need to have an A.M.I. certificate as well as standard educational teaching qualifications. Any applicant interested in working with children in sunny Australia would be assured of a friendly welcome and assistance with any aspects of the relocation. Please write for further details to: Ms. Sharyn Saville, 108 Woronora Parade, Oatley, N.S. W. 2223, Australia, including details of qualifications and experience.

Sponsor for Training

ALCUIN MONTESSORI SCHOOL, established 1961. Five primary-all extended day; four elementary. Montessorian as full-time Director. Parent-Board, not-for-profit. Desire to sponsor a student for AMI Elementary training for 1986-87. Chicago area suburb. Stable, experienced faculty. Contact Shirley Mallot, Alcuin Montessori School, 7970 Washington, River Forest, IL. (312) 366-1882.

Salary Questionnaire

Following is a rough compilation of questions asked a group of twenty-two AMI Elementary trained teachers regarding salary, benefits, and other assorted demographic data. This information was ascertained at an Annual Conference held in the summer of 1985.

The teachers trained at either Bergamo, Italy; Washington, D.C.; or Dublin, Ireland.

Of the sample of people at the conference the location of the schools were as follows:

Large Metropolitan:	10 responses
City:	9 responses
Town:	2 responses

The following socio-economic classes were served:

Upper:	1 response
Upper-middle:	12 responses
Middle:	5 responses
Lower:	1 response

Number of children in the class:

0 - 10	1 response
11 - 14	2 responses
15 - 19	1 response
20 - 25	6 responses
over 25	11 responses

Type of school structure:

Non-profit	19 responses
Profit	2 responses
Public	1 response

Ownership:

Parent Board:	13 responses
Individually owned	5 responses
Parent/teacher Board	3 responses
Advisor Board	1 response

The range of teaching experience:

From 1 to over 10 years

The starting salary for teachers:

First year teacher: \$15,000

For experienced teachers changing job location the starting salary was broken down as follows:

Experience:
2 - 5 years: \$16,000

Yearly salary increments: Varied by percentage of salary or was a flat monetary increase.

Increase by percentage was:

5% - 10%.....(9 responses)
20%.....(1 response)

\$500.....(2 responses)
\$500 - \$1500.....(3 responses)
\$2000.....(2 responses)

Varies year to year...(5 responses)

Cost of living increases:

Yes.....(9 responses)
No.....(13 responses)

Current Salary: (listed by years of experience)

First year.....\$16,000
2 - 5 years.....\$15,000 to \$21,765
(average \$18,300)
5 - 10 years.....\$19,000 to \$27,000
(average \$23,000)

Insurance Benefits:

Health only.....5 responses
Life only.....0
Both of the above.....10 responses
No insurance benefits.....2 responses

Sabbatical provided:

Yes..... 3 (partial provision)
No.....19 responses

(Note: Many schools are in the process of discussing sabbaticals. Under consideration are sabbatical with 2/3 salary, 1/2 salary. In each case a teacher must have been at the school for a period of 7 years before consideration.

(Note: (con't) Schools that currently have a sabbatical policy withdraw a percentage of salary. Another requires a contract for a period of time following the sabbatical--1/2 to 3 years depending on length of sabbatical.)

Number of sick days allotted:

No limit:.....	1 response
12 to 24:.....	3 responses
10:.....	12 responses
9:.....	3 responses
No policy.....	2 responses

Classes with assistants:

Yes.....	13 responses
No.....	7 responses
1/2 day ass't.....	2 responses

A.M.I.

Elementary

Alumni
Association

Newsletter

Volume XIII

Number 3

Spring 1986

Making Thinking a Part of the Environment

Tom Lepoutre-Postlewaite

In Montessori education, the task of the educator is to stand behind the child and allow the child to advance as far as possible. By standing behind, we do not impose ourselves on the mind of the child; it is easier to observe the development of the child and refrain from placing obstacles before him. Further, from this unobtrusive position we better perceive the expansion of the child's personality, and thus become a support to the child.

The child is an adaptive being. He must be. As an individual the child embodies an enormous power; he goes about the environment no matter how complicated and adapts himself to it. It is this power we teachers must recognize. It is this power that gives the mandate to clear the path of obstacles which stand in the way of the child incarnating and becoming a part of his culture. The child must adapt to his time, orient to his place and his culture.

Think for a moment. For the young child of today, what will the world be like for him when he takes his place on the stage as an adult? What will be the requirements of his world? Like the decree of the "mother monocotyledon" sending her prodigy into world, what baggage will the young child of today need in order to assure his fullest adaptation?

A look at any book or periodical addressing the conditions of the future shows that the children who take their places in the procession will live in a world where employment will primarily be in the fields of human services and informational services. Agriculture and industry will become the domain of advanced technology—further mechanization, robotics. The tools that will be crucial in their time will be evaluative and analytical, critical thinking, and problem solving skills. These young people will also have to have well developed relational skills.

Within our breed of education we speak of providing an environment that will influence a person to become a citizen of his culture, capable of making judgments based on reason and knowledge. Our work is rooted in the development of human potential.

To carry out our role, to aid the child in his adaptation, we must increase our awareness of how we set up an environment that encourages thinking, that builds skills of evaluative and analytical thinking, that stimulates critical thinking, and enhances problem solving.

In setting up an environment that facilitates thinking we need to teach thinking skills, thinking processes, and strategies. We must ask, "What does it mean to classify, analyze, and deduce? What does it mean to think hierarchically? What is subordinate and superordinate thinking?"

We can get a sense for some of these processes by looking quickly at the process used in reading. When the child encounters a new word he must decode it and synthesize it. If we take a word that we are unfamiliar with we can get a sense of what it might be like for a child. The first step involves analyzing the word—breaking it into its parts. Then we draw forth from memory any relevant material that would help shed meaning. Let's examine the word "pannikin" analyzing the syllables: pan-ni-kin. At this juncture we would draw on relevant material from past experience, perhaps even generalize. We might be familiar with the diminutive suffix "-kin" and call on our knowledge of similar words (manikin or lambkin). Next comes the synthesis and the evaluation of the outcome—putting the word back in its context and testing its appropriateness.

Processes like these can be taught and discussed with children. In much the same way when we present a "new" concept, breaking it into isolated parts, moving from the materialized abstraction to the final abstraction, we can teach children of thinking. For example, those of us who teach outlining and rudimentary note-taking can explore ways of teaching children hierarchical thinking.

Along with teaching children thinking processes we could explore topics about thinking. Who are the "great" thinkers? How does the brain function? What are cognitive styles and what is yours? We could explore epistemology. Seymour Papert suggests in *Mindstorms* that the use of LOGO aims toward addressing the child epistemologist. In wanting to program the computer to perform a task the child would have to think what it is he/she wants the computer to do. Then there is finding a syntactical consistent way to translate that idea to the computer.

Further, Papert suggest that children would discuss their procedures with one another, hence we would have children thinking together about thinking. Similarly, in the Montessori environment in our work with grammar and sentence analysis we address questions of how we know that a word or phrase is what it is. We must be willing to talk about thinking processes with the children.

For Montessorians, the consummation of any discussion is translating ideas such that they become a part of the environment. To facilitate the relevance of the sapient part of our namesake, we must create conditions that encourage thinking. This begins by believing that all children can think. Once we assure ourselves of this we can go about using and developing skills in our techniques that invite and challenge children to think. We shouldn't deny that we come to the cause of thinking.

"We should expect normal children to spontaneously investigate their external surroundings, or as I say, "willingly explore their environment." When they are so disposed, children experience a new happiness at every discovery they make. This gives them a feeling of dignity and satisfaction, encourages them to go in search for ever new sensations in their environment . . ." (*The Discovery of the Child*, Maria Montessori)

How often have we read the chapters in Dr. Montessori's works about adult prejudices? How often do we do for the children that which they can do for themselves? These people are clever when it comes to divining from us answers to questions we pose. It has been said that two-thirds of the questions we ask children, we answer for them, thereby diminishing their satisfaction.

Part of the setting of the environment, is the setting of the atmosphere. Our environments should refrain from judgments that keep thinking from going on. For example, in praising children for their answers we cause the minds of those participating to "shut down." For these children the "right" answer has been given and there is no further need to explore. Thus, we discourage divergent thinking. During discussions, and in answering questions we should seek to reflect on children's comments and answers. Clarifying to try at further understanding, and asking for children to give evidence for their statements. Using this strategy, we make it safe for children to share creative thoughts, and to continue with exploring.

The manner in which we respond to children's answers will greatly determine how they will answer the questions we ask. We should strive to encourage an ambiance which is low risk, where a child can venture an idea without criticism. Also, we should allow a period of silence following a question. Some studies have shown that retention increases with time given to think. Imagine, if

you will, that you ask a group in your class, "What is $8 \times 9 + 10$?" Someone in your group will surely come up with the answer in a millisecond. How do you think the thinking will be affected if you take an answer immediately, and without waiting give another combination on the heels of the first?

Not only do we affect thinking by the atmosphere we nurture, but we also affect it by the form of the questions we ask. The syntactical structure of a question directly influences thought processes. Consider the questions that begin: who, when, where, what. "When did Christopher Columbus discover America?" Such questions trigger our memory. The previous question is clearly a factual type. Often such questions can be answered with one word or a simple phrase. Further, there is little room to develop any discussion. Now consider questions that include the phrase; "do you think." "What do you think people needed when they first settled in the New World?" This is an inferential question. It requires that the person make some inferences and judgments. The person has to put himself in the context of the early settlers and answer the question from what his knowledge of what he thinks he might have needed. A third type of question that we can use might be: "How would have life been different if the dinosaurs hadn't died out?" Here the answers given lend themselves to whole thoughts, to complete sentences. Further, much of the answer would be in the subjunctive.

In our relationship, teacher and student, we establish a tone and set a pace. Our language is subject to scrutiny, our behavior, and our thinking processes. In as much as we are the link between the child and the physical environment, we are also the link between the child and the mental environment. Basic theories in learning psychology point out the significance of modeling for the learner. The unequal reality in teaching thinking is to show the children how we think. To see someone in the act of thinking will surely carry these people closer toward their use and development of their thinking.

Our children are people of the future. They are a part of that seemingly timeless procession of life. Our task is to provide these agents of the future with an environment that is a conduit to exploration, and that offers them time to develop and share ideas. These are important ingredients for aiding in developing their intelligence.

We should remind ourselves to stand behind these people, prepare "... a series of motives of activity. . .," and then be witnesses to individuals "... who will not be the victim of events, but will have the clarity of vision to direct and shape the future of human society." (*To Educate the Human Potential*, Maria Montessori)

The above article reflects and grows from a keynote presentation entitled "Creating Classroom Conditions for

The AMI-EAA Newsletter provides a vehicle for professional communication, discussion, and argument. It contains articles which are written by, and for, its own membership. The contents of this Newsletter do not necessarily reflect the opinions of AMI-EAA or AMI.

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Please send any editorial comments to the Publication Editor: Maryse Lepoutre-Postlewaite 229 North Ave., Aptos, CA 95003. Additional copies of this edition are available for members from AMI-EAA for \$4.00 per copy while supplies last.

Thinking" given by Dr. Arthur Costa, Professor of Education Administration, California State University at Sacramento.

Tom Lepoutre-Postlewaite is an active elementary teacher at the Santa Cruz Montessori School in Santa Cruz, California. He has been teaching in a 9-12 classroom for the past seven years. Tom took his training at the Centro Internazionale per il Studi Montessoriani in Bergamo. Outside of the classroom Tom takes his role as a father of his 2 year old son, Dustin Lucien and is active with the Religious Society of Friends.

Correction

In my notes of Marianne Moore's discussion on imagination and the article in the last issue of the Newsletter, I had written: "There is nothing better than a dutiful teacher." What I should have written is: "There is nothing duller than a dutiful teacher." As Marianne later explained, she was not casting aspirations on the faithful, steady person, but reflecting on the person who plods along without joy or imagination.

Sorry Marianne.

J. McKeever

Our Charter

Within the charter of AMI-EAA there are provisions for revisions to be made on an annual basis. These are to be published in the Spring Newsletter and a vote taken during the Annual Business Meeting. The board of AMI-EAA received no revisions from its membership this year nor does it have its own.

We have filed our papers of incorporation with an attorney who will in the near future give us any details which may be considered with regard to our charter. There may be a need to make technical revisions of our charter for the purposes of incorporation during our Annual Conference in Colorado.

Elections of AMI-EAA Officers

The Board of AMI-EAA is pleased to announce that J. McKeever will serve as Publication Editor for the term of June 1986 to May 1989 and that Tom Lepoutre-Postlewaite will serve as Materials Co-ordinator for the term of June 1986 to May 1989.

J. has actively participated as an AMI-EAA member and representative since she graduated from Washington Montessori Institute in 1981. We look forward to her energies and talents with the Newsletter and the other functions of AMI-EAA.

Tom has done a great deal as Materials Co-ordinator for these past years. We anticipate his continued efforts and activities to be assets in the work of AMI-EAA.

From the Publication Editor . . .

It is outstanding the amount of experience I have gained in serving as the Publication Editor for AMI-EAA for the past four years. My appreciation and gratitude extends to all of you who have given me support through my endeavors. In speaking with many of you over the years, I have enjoyed the insights and shared ideas. It is through this dialogue with one another that our work for the child is strengthened. Keep it up!

Maryse

Addition to our Directory

Reilly, Judith
9750 Monroe Ave.
Aptos, CA 95003
408-688-8940

Training:
Elem: Bergamo 1979
Prim: St Nicolas 1974

Employment:
6-9
Santa Cruz Montessori School
6230 Soquel Dr.
Aptos, CA 95003
408-476-1646

Positions Available

BOSTON AREA - FALL 1985 Opening available for one Junior (6-9) teacher in well established Montessori school. The school consists of 3 Primary-Extended-day classes, 2 Junior I classes (6-9) and 1 Junior II class (9-12). Enrollment averages 145 children who come from a variety of ethnic and socio economic backgrounds. The school is fully equipped and centrally located in a residential town outside of Boston. Salary dependent on experience. Good benefits. Please call Maureen Coughlan (617) 698-5210 or send resume to Thacher Montessori School, Inc. 44 Edge Hill Rd., Milton, MA 02186.

Classified Ads

MONTESSORI ELEMENTARY TEACHER (6-12) wanted for Fall '86 with the possibility of assuming headship for the 86-87 school year. Well equipped classrooms with a beautiful outdoor environment. Send letter of application and references to Staff Search Committee, South Suburban Montessori School, 4000 Oakes Rd. #6, Brecksville, OH 44141. (216) 526-1966.

9-12 TEACHER needed to establish new class. Bright Star Montessori is an AMI school with 1 toddler, 3 primary and 2 6-9 classes. Located in the East Bay, near San Francisco. Send resume to: Swarna Matz, Bright Star Montessori School, 7140 Gladys Ave., El Cerrito, CA 94530.

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Salary Questionnaire
Results from 1985

Stages of Thinking

Stage I: 1-3 years of age

- a. Establishment of object permanency
- b. Highly sensory stage
- c. Thinking imposed on objects--tasting, touching, throwing, etc.
- d. Need for many concrete experiences

Stage II: 3-6 years of age

- a. Things grouped together on the basis of a common attribute
- b. Construction of fundamental concepts about physical world and properties
- c. Learns more words now than during the rest of life
- d. Ability to learn many structured activities--gymnastics, dances, instruments, singing songs, etc.
- e. Need to provide challenging experiences other than rote memory/recall routines
- f. Provide opportunities to construct physical world and its properties

Stage III: 6-8 years of age

- a. Children group objects into sets
- b. Children provide rationale for grouping
- c. "All" and "same" easily taught
(N.B. It is said that we seldom use thought beyond this stage)

Stage IV: 8-10 years of age

- a. Scientific reasoning moves from trial and error to contemplating the effects of comparing two situations simultaneously under different conditions
- b. Multiple descriptors for nouns
- c. Mentally combine more than one idea at a time

Stage V: 10-13 years of age

- a. Deductive reasoning
- b. Superordinate/subordinate relationships
- c. Curriculum move from real objects/experiences to derived abstractions

Stage VI: 13-16 years of age

- a. Combinational reasoning
- b. Organization of objects of ideas dependent on purpose
- c. Ability to separate variables by exclusion
(N.B. This stage is crucial to adults. It facilitates the ability to solve complex problems)

Stage VII: 16-adult

- a. Flexible in dealing with complex situations. Able to ascertain objects without actually seeing them
- b. Distance and time do not interfere with knowledge of unknown

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As compiled by W. Nathan Wilson, Principal for Live Oak Elementary School, Santa Cruz, California. This was prepared for a program entitled "Biological Basis of Thinking", February 8, 1986.

Everyone's a Star

Betty Litsey

All elementary children love to act and put on plays, but the 9-12s yearn for a more professional experience. They want a good plot, creative characters, realistic scenery & costumes, real lights, stage and curtain. And most of all, everyone wants to be the star! No one wants to be the townspeople, or the servants, or the fairies in the background. So, with a class of 25 - 30, I was finding it impossible to find an already written play with 30 almost equal parts! (You can find shelves of plays with 6 good parts and lots of walk-ons.)

Then one year, our read-aloud book happened to be an exceptionally action-packed, ghost-infested Scottish tale, and someone said, "This would make a neat play!" So we wrote the script and had a smashing success. Since then we have regularly turned our favorite books into our play of the year.

This is the process we go through to get from book to final performance.

PREPARATION: Many activities in the Montessori classroom help prepare for acting and writing of scripts. Some very direct preparations are dialogue writing and seeing professional plays.

In dialogue writing, two people each take on a character part and talk to each other on paper. They actually pass one piece of paper back and forth as they write their part of the conversation. And nothing verbal can be said during this time. Example: a farmer and a weather forecaster. A more advanced step is to have the two characters tell a story through their dialogue. Perhaps use a familiar fairy tale, having the characters reveal the action through their dialogue. This is a lot harder than it looks at first.

Seeing professional productions has been a real source of inspiration. Visiting backstage and costume shops are all exciting experiences, but most helpful is to imagine the staging before hand. For example, this year we have seen "Tales from Poe", "Great Expectations" and will be seeing "Hamlet". We are not always able to read the complete work beforehand, but whatever we are able to read, we try to predict how it will be staged. What will happen on stage? What will happen off stage and just be talked about? What devices will be used to make a long monologue interesting? How will unusual bits like a murder, a live burial, or an obsession with an evil eye be depicted on stage? After seeing the play, a lively discussion ensues as we note what techniques were used and what we liked and didn't like.

READ BOOK/STORIES ALOUD: Start early in the year reading aloud stories that might be possible plays. It is important that everyone is familiar with the plot(s). To get 30 equal parts, it has worked best to do a series of short stories that are tied together in some way. CANTERBURY TALES was a great success, as was ARABIAN NIGHTS. There are many leading roles in four or five stories, and also substantial parts for one or two narrators to tie everything together. There is also the chance for someone to have a small role in one scene, and a large one in a later scene. Also good would be any myths -- Norse, Roman, etc.

WRITING THE PLAY: Usually we decide as a group which stories we want to use and talk through very rough scene divisions. Then volunteers take the scenes and write rough drafts of the dialogue.

When the rough drafts are finished, interested groups meet to polish and add and subtract. It seems to facilitate the flow of ideas if we sit around the computer and I type the dialogue as fast as it comes out of their mouths.

"What should she say so the audience knows she's upset?" "What will he say back?" "What kind of person is he -- mean? kind? What should he say so that we know he is really going to trick them?" "How can we give the impression of a dismemberment (ALi Baba and the Forty Theives)?"

They build on each other's comments until the final result truly belongs to the group. Note that this part can take a long time and may need a great deal of input from you. It can also get quite noisy and have spells where everyone is giggling wildly at some outrageous suggestion. But often the most outlandish proposals spark the best ideas.

Later, as we start to rehearse, we often find that the dialogue doesn't work, or is unclear and we make revisions as we go.

CASTING: And now the part they've all been waiting for! They often want to cast it before they write it.

--Warm-ups -- These exercises can go on all year and the library is full of books that will give you great ideas. Practice just walking across the room conveying a different age, or a different emotion.

--Read Script -- Do this as a group assigning parts at random. After about three read-throughs everyone is familiar with what each character has to do and say. Count lines for each character to give idea of how much memorizing is involved.

--Casting Committee -- Let your class decide how to pick them. We have six plus myself, usually two from each age group.

--Guidelines -- Each child picks 3 characters that he/she would be happy to play. The casting committee tries to give everyone one of their choices if possible. But the following guidelines are also made clear to the class: Generally the older kids will get bigger parts; acting ability counts; reliability counts; looking like the part counts. The casting committee has to look at lots of things, such as is this person able to memorize this many lines, or will that person giggle the whole time and not seriously try to stay in character.

--Auditions -- Pick 2 or 3 scenes with lots of action and emotion. Do a quick blocking, and then play the scene over until everyone gets a chance to play every part. No scripts, just ad-lib.

--Casting -- Now the committee goes into deliberation and comes out with the final casting. (Appeals can be made.)

REHEARSALS: Don't start rehearsing too early. Most of the students don't put in a concentrated effort until the performance looms near. Set up a schedule -- first week for blocking, with scripts. Second week, run throughs of various scenes, NO scripts on stage. (Things are rocky at first but it forces them to memorize it.) Three days of complete run throughs. A dress rehearsal with audience (usually the Primary afternoon classes.) Then evening performance for parents and friends.

Stage Business: Impress on the cast that the point of the play is to tell the audience a story. If the audience can't hear or understand it

everyone might as well just go home. So speaking loudly and clearly and slowly is important. It is hard for some of them to understand that slowed down speech doesn't sound funny to the audience, it sounds just right. Practice slowing down overly much, because nervousness will speed them up during the performance.

Along with this, show the actors how to stay turned towards the audience. It doesn't feel natural to have a conversation with someone at an angle, but that is the only way the audience can hear and see what's happening.

Elicit the actor's ideas for their character's movements, gestures, walk, and accent. Often it is enough just to say, "I don't believe you are angry." But if they seem at a loss, coach them. You or another student can walk through the part and show them some possible actions, gestures, or stage business. Sometimes just reminding them that they can move and talk at the same time loosens them up and makes it look more natural.

The last few rehearsals, practice with everyone backstage. A good performance requires a team effort. Even those who are backstage and finished with their part can make or break the play by how well they are able to maintain a cooperative silence.

COSTUMES: Each student makes their own out of whatever they have at home.

I find a costume book showing typical dress of the time period we need, zerox it and send it home two weeks ahead to give some ideas. Mom's old full skirt makes a great cape, Dad's bathrobe turns into a monk's robe, scarves, sheets, hats, tights all make marvelous transformations. Our costumes every year have been a hit -- much better than if we had tried to sew them specially for the occasion.

PROPS: List props needed in each scene and keep this list backstage. Most props can be found in someone's attic or basement and others can be made. Parents have made great wooden and cardboard swords, gold spray paint turns old checkers into pieces of eight, and old costume jewelry makes a treasure.

SCENERY: You can go elaborate or have next to nothing. It is fun to have flats and paint scenery, but this can easily get very involved and time consuming.

MUSIC: We use the Orff instruments and in coordination with our music teacher the students put together songs, dances, between scenes music and sound effects. This adds immensely to the dramatic impact and great fun too. In *CANTERBURY TALES* we did something as simple as freezing the action on stage during a sad moment and softly singing a tender song from backstage. There wasn't a dry eye in the place!

If you can't do something that elaborate, just tape some appropriate music to play before, after and during scene changes. For *ROMEO & JULIET* we used music from Prokofieff's *Romeo and Juliet Ballet Suite*; for *A MIDSUMMER NIGHT'S DREAM* the ballet suite of the same name by Mendelssohn.

STAGE/LIGHTING/CURTAIN: It is great if these are available, but if not, fix a few flats to hide the backstage and do everything else out in the open. This is where music for scene changes is valuable, to cue the audience when the "curtain" is down.

PERFORMANCE NIGHT: Have programs and light refreshments afterwards. Be sure to rehearse the bows at the end so there is a smooth, professional ending. Get a parent to video-tape it for the class's future enjoyment and the school archives. Then you sit out in the audience and watch them weave the magic of theatre.

What a wonderful outline and helpful suggestions. Most of us having done performances with our classes certainly will be able to incorporate these ideas which Betty shares with us.

Betty Litsey is currently teaching in a 9-12 class in Atlanta, GA. She received her AMI elementary training in Bergamo, Italy in 1976. Previously she received her primary training in Atlanta in 1973. Betty's personal experiences with plays are evident in this enlightening article.

Down the Tube

Betty Litsey

"Why won't my son read?" the parents ask, somewhat bewildered. "I read all the time when I was a kid, but he just isn't interested."

Unfortunately, I've heard this concern far too often at parent-teacher conference time. And it is not a question of being ABLE to read. These are capable, smooth readers that do not choose to spend time with books.

Although I had my suspicions as to the cause of this phenomenon, it wasn't until I began the research for a parent workshop on television & children that they were confirmed -- and more! The facts are coming in now, and being scrutinized by writers like Postman, Trelease, and Winn. And their conclusions are alarming.

It does not take a ream of studies to prove that TV is taking up the time that children used to spend reading. Any parent who has ever had a broken TV for a period of time, or has joined a TV-turnoff, can tell you. Reading flourishes when the TV is silent. But there is more.

Reading requires complex skills. Concentration, imagination and inner visualization, following logical progressions, and relating the images to the reader's own experience are all important factors. And that does not include the basic decoding of symbols into words that take on meaning. It is no wonder that we sometimes have children with reading "disabilities", who are having difficulty with one or more of the components of reading.

But have you ever heard of a "TV watching disability"? No skills seem to be required except functioning visual equipment. Perhaps this is why TV is so appealing. It doesn't require anything from you except passivity. It furnishes everything, including the visual image so that you don't even have to conjure up your own.

This difference between the two experiences perhaps explains the phenomenon of the "lazy reader". It is certainly human nature to opt for the entertainment that requires the least effort. The TV is there and requires nothing, while reading a book involves work.

When today's children do pick up a book, the TV experience continues to cast its shadow. The "non-book" is becoming a very popular choice over fiction or other types. The "non-book" does not have a sustained story or a carefully developed argument that requires a concentrated effort. No, this book is filled with pictures and non-sequential paragraphs. It can be scanned, read in fits and starts, and above all, requires no concentration, focused thinking or inner visualization. There is no need to struggle to "get into" this book. It remains the same from beginning to end.

Another type of book that is gaining popularity is the "recap of the movie" book. Although there is more of a sustained plot, there is no need to create your own visualizations. In fact, when the movie is seen first (as it almost always is), it is almost impossible to replace its images

with your own.

Well, is reading really important? Is it worth the effort? There are many distinguished people who believe that the process of reading is deeply connected to the ability to think clearly and analytically. And it is certainly alarming to me that this ability is rapidly disappearing. (And the proof that it is disappearing is found in many places, including the nation-wide drop in SAT scores since TV entered the scene.)

TV is changing our society. It is changing how the children grow and learn. Reading is only one part of the picture. What about writing, how kids play, the elimination of free time, the opportunity to experience boredom and the creativity that arises out of it? Marie Winn even presents the evidence of the physical experience, speculating that the brain of a child who grows up watching TV is different physically. This does not sound very far-out to Montessorians, who expound that the child's interactions with his environment through his/her senses, actually build the mind.

Perhaps one of the most important things we Montessori teachers can do, is help acquaint parents with the facts about TV. Many parents are uneasy about the amount of television their children watch, but don't have the conviction based on knowledge to say NO. In our workshop we first had the parents do an inventory of how their children spent their free time. Then we asked them to rank a list of attributes that they wanted their child to attain. And finally we gave them the facts. Was the TV experience the way to gain those qualities? And if not, what do you do after you turn off the TV? It is amazing to me how in just one generation families have lost the art of just being together, interacting and living. And yet, the parents were yearning to regain the warmth and family unity that they felt was missing.

So now, when a parent asks me how to get their child to read more, I have the answer backed with facts. **TURN OFF THE TV!**

Is it time we talk with the parents of our schools, letting them know that the children should be watching less television, giving them the startling facts? In this article Betty certainly gives us good ideas and resources on this subject.

Betty Litsey is currently teaching in a 9-12 class in Atlanta, GA. She received her AMI elementary training in Bergamo, Italy in 1976. Previously she received her primary training in Atlanta in 1973. Betty is a dynamic teacher actively participating in workshops and conferences. We appreciate her contributions.

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- *Highly recommended

JIMMY JET AND HIS TV SET

(From Where the Sidewalk Ends, by Shel Silverstein)

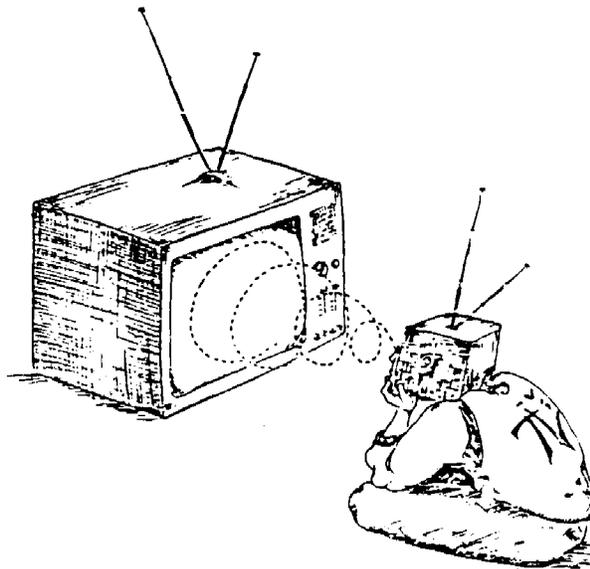
I'll tell you the story of Jimmy Jet -
And you know what I tell you is true.
He loved to watch his TV set
Almost as much as you.

He watched all day, he watched all night
Till he grew pale and lean,
From "The Early Show" to "The Late Late Show"
And all the shows between.

He watched till he eyes were frozen wide,
And his bottom grew into his chair.
And his chin turned into a tuning dial,
And antennae grew out of his hair.

And his brains turned into TV tubes,
And his face to a TV screen.
And two knobs saying "VERT." and "HORIZ."
Grew where his ears had been.

And he grew a plug that looked like a tail
So we plugged in little Jim.
And now instead of him watching TV
We all sit around and watch him.



Positions Available

NEEDED SEPTEMBER 1986: AMI Elementary teacher for established 9-12 class. Fully equipped classrooms in beautiful surroundings at foot of Rocky Mountains. Non-profit school run by AMI directors offers programs for children 3-12. Salary negotiable, fringe benefits. Contact Alan or Debby Temple, Mountain Shadows Montessori School, P.O. Box 4254, Boulder, Colorado 80306; or call collect (303) 499-2316 (8:30-4:30).

HUDSON MONTESSORI SCHOOL is currently accepting applications for a Director/ess at the 6-9 and 9-12 year old Elementary Levels. Hudson Montessori School is a not for profit, state chartered, A.M.I. school having 4 children's house, and 3 elementary classes. Located in Hudson, Ohio, close to both Akron and Cleveland, the school is situated on 5½ acres, with a modern designed-for-Montessori facility, nature trail, fitness course, a pond and playing fields. In its 24th year, the school is headed by a Montessori trained administrator with an excellent Montessori and support staff. Competitive salary and benefits, well equipped environments, stability and pleasant atmosphere make Hudson Montessori School worth considering. Contact or write Ron Ackerman, 7545 Darrow Road, Hudson, Ohio 44236 or collect 216-656-1714 days or 216-656-1602 evenings.

VIRGIN ISLANDS MONTESSORI SCHOOL, AMI, Established 1964. 4 preschool classes and 3 elementary classes. Experienced preschool & elementary teachers needed for 1986-87 school year. Excellent benefits. Established classes. Send resume and references to Shournagh McWeeney, V.I. Montessori School, Vessup Bay, St. Thomas, Virgin Islands 00802.

NEAR NORTH MONTESSORI SCHOOL needs primary and elementary trained teachers for 1986-87. Salaries range from \$15,000 to \$26,000. Insurance and annuity benefits. If you are an experienced Montessori director/directress who likes city life and wants to work with a dedicated, experienced staff, send resume or call: Jacqueline A. Bergen, 1010 W. Chicago, Chicago, IL., 60622, 312-226-1010/312-951-0773.

POSITION AVAILABLE: unique opportunity for a Jr-level Montessori teacher to work in Washington, D.C. public school in a well-established 4-classroom program; class of 25 children, ages 6-9, of varied backgrounds. Top salary. AMI certification required. Call Lyn Taecker at 202/529-8204 or 202/529-5843.

THE MILWAUKEE PUBLIC SCHOOLS will have positions for certified AMI or AMS junior level teachers for the 1986-87 school year. Applicants must also have a degree in elementary education or willing to complete an available certification program. Salaries currently being negotiated (approximately \$17,500 to \$33,000). Teachers are granted on equivalency of 30 graduate credits for Montessori training. Benefits include Board paid pension, health and dental insurance, life insurance, sick leave and an automatically renewable contract. For further information, contact the Department of Staffing Services, Milwaukee Public Schools, P.O. Drawer 10K, Milwaukee, WI 53201 or call Kenneth E. Hitzke at (414) 475-8224.

"SPRING" BILINGUAL MONTESSORI ACADEMY needs AMI Junior class teacher starting Sept. 86. Salary negotiable. Call Anna Neri at (301) 587-3511 or write at: 2010 Linden Lane Silver Spring, Md. 20910.

ADMINISTRATOR WANTED for Montessori school located in San Francisco. Washington or Bergamo elementary training required. Will design and implement parent education seminars, conduct staff evaluations, and initiate community programs in addition to normal administrative duties. The candidate must have a strong commitment to authentic Montessori principles and philosophy, excellent verbal and written communication skills, and a desire to work in and promote an authentic Montessori environment. The school is anticipating substantial growth in the coming years, and envisions an excellent career opportunity for the qualified individual. Please call Ken Gorfkle collect at (415) 923-1620 for additional information.

ADMINISTRATOR WANTED (June 1986) AND 6-12 INTERN OR DIRECTOR/DIRECTRESS (August 1986) at Charlotte Montessori School, Charlotte, North Carolina. The school has 1 elementary and 3 primary classes with 80+ students. Excellent benefits. Cultural area which is close to mountains and beaches. Send resume immediately to: Applications, Charlotte Montessori School, P.O. Box 11276 Charlotte, North Carolina 28209 or call (704) 334-3739.

MONTESSORI CHILD DEVELOPMENT CENTER in San Diego County, CA, seeking AMS/AMI elementary and 3-6 primary director/ess (full and part time positions) for Fall 1986. Two established Montessori schools in rural residential community. Near San Diego, with many cultural and other advantages. Ocean, mountains and desert short drive. 1¼ acres converted home, and 1 acre converted office building. Large, rolling backyards include gardens, farm animals and swimming pool (one site). Qualified Montessori staff. Full complement of primary and elementary Montessori materials. Supportive administration. Salaries commensurate with experience. Group medical and benefits. Send resume and letters of recommendation to: MCDC, 14911 Espola Rd., Poway, CA 92064.

ELEMENTARY TEACHER (6-9) needed in Sept 86. Los Verdes Montessori School is located in beautiful San Luis Obispo, CA, a small college town near ocean and mountains. Halfway between San Francisco and L.A., the area is a treasure house of zoological, botanical and geological resources. Private, well-established school, AMI administration and orientation, lovely and diligently maintained facilities indoors and out. Supportive administration; salaries competitive in the area. Contact Kathryn Bay, 4200 S. Higuera, San Luis Obispo, CA 93401. (805) 544-6991.

TEACHER NEEDED for one established class of approximately 30 children age 3-6 years with assistance of experienced classroom aid; also small extension class of kindergarten. A.M.I. accredited school established 1967, non-profit; parent board; full time administrator; suburban community to Rochester in Upstate New York; middle to upper income professional families with variety of cultural and ethnic background. Contact: Mrs. Samuel Goodwin, 1309 Mill Creek Run, Webster, New York 14580 (716-872-3395).

WYOMING OPPORTUNITY

DIRECTRESS/DIRECTOR for Fall 1986 in Casper, Wyoming. Parent cooperative, non-profit school with active parent group. Two twenty-five/thirty student classes: 2½-6 yrs. Salary commensurate with experience. Montessori Family Development Center. P.O. Box 684 Casper, Wyoming 82602. Call Kent Macklin at 307-234-9311 (8 a.m. to 5 p.m. Monday thru Friday) or 307-472-5644 (after 6 p.m., evenings, and weekends).

