

DOCUMENT RESUME

ED 250 111

RC 014 692

TITLE Learning How to Learn. Preschool Curriculum.
 INSTITUTION San Ysidro School District, Calif.
 SPONS AGENCY Office of Bilingual Education and Minority Languages
 Affairs (ED), Washington, DC.
 PUB DATE Oct 83
 NOTE 124p.; For related documents, see RC 014 691-693.
 PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC05 Plus Postage.
 DESCRIPTORS Auditory Training; *Bilingual Education Programs;
 *Classroom Techniques; Curriculum Guides; English;
 *Learning Strategies; Lesson Plans; Parent Rights;
 Phonics; *Preschool Curriculum; Preschool Education;
 Records (Forms); *Second Language Instruction; Skill
 Development; Spanish; Student Rights; Syntax; Teacher
 Rights; Units of Study
 IDENTIFIERS San Ysidro Elementary School District CA

ABSTRACT

This comprehensive replication model for a preschool bilingual education curriculum presents learning strategies in developed lesson plans encompassing English syntax, Spanish syntax, phono-visual skills, and auditory strand and content. Preceding the lesson plans the document provides a statement of educational philosophy composed of itemized lists of student, teacher, and parent rights and responsibilities; a curriculum design consisting of a Student Growth Chart and a Subject Growth Chart; and curriculum tasks accompanied by instructional hypotheses organized into three pedagogical formats (Open Structure, Contract, and Group). Also provided are daily a.m. and p.m. schedule forms, lists of outdoor and indoor choosing activities and art projects, and units of study for social living. The lesson plans for each subject area provide guidance to the teacher in organizing the class session as well as in teaching, testing, and reviewing the unit material. Itemized activities within the lesson units are accompanied by additional notes to assist the teacher in engaging children in learning activities. (MM)

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San Ysidro School District

PRESCHOOL CURRICULUM

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LEARNING HOW TO LEARN

RC014692

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The replication model was developed with the assistance of Federal funding provided by Title VII of the Elementary and Secondary Act. It is intended to disseminate a Pre-school Demonstration Project, Learning How To Learn designed by the San Ysidro School District.

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Revised October 1983

SAN YSIDRO SCHOOL DISTRICT

LEARNING HOW TO LEARN

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EDUCATIONAL PHILOSOPHY OF THE SAN YSIDRO SCHOOL DISTRICT

1. Every student has the potential for becoming a true genius,* an effective decision-maker, a fair and loving person, and a creative performer.

Every teacher is committed to a daily demonstration of big expectations for each and every student.

2. Every student has the right and responsibility to learn about learning itself: about truly human learning, about the structure of things, and about the nature of processes.

Every teacher includes in every activity a conscious awareness of learning itself, of the structure of things, and of the nature of processes.

3. Every student has the right and responsibility to make the fundamental professional relationship with the teacher, one of teaching by the teacher and of learning by the student.

Every teacher has the right and responsibility to make the students aware of this fundamental professional teaching-learning relationship.

Every parent has the right and responsibility to support this fundamental professional teaching-learning relationship between teacher and students.

4. Every student has the right and responsibility to accept the greatest, the deepest, the most lasting learning possible in every period, everyday.

Every teacher has the right and responsibility to provide effective and efficient teaching, teaching that generates the greatest, the deepest, the most lasting learning possible in every period, every day, for all the students.

5. Every teacher has the potential of achieving the most satisfying contentment possible to human; the sharing of learning; of learning itself - with all the students and as much, as deep, as lasting as the sharing can make it.

The San Ysidro School Board and all parents are committed to recognize this sharing of learning as the primary concern of the teacher, to encourage its effective and efficient application, and to make the students aware of the value of the teacher's example in their own lives.

*genius - one who has the love and discipline for learning, who knows how to learn efficiently, who creates imaginatively, and who has the love and discipline for teaching.

6. All students have the right and responsibility, if their parents or guardians so choose, to bilingual education, that is, to education in both English and their native language.

The San Ysidro School Board has the right and responsibility to provide, and its administrators and teachers to implement, a bilingual curriculum that challenges the students to excel in both English and their native language. To this end the San Ysidro School District provides the following:

- a. A curriculum that challenges the non-native English-speaking students to become coordinate bilinguals, to excel in every area of language arts, and to excel in all other subject areas whether in English or in their native language.
 - b. A Curriculum that challenges the native English-speaking students to learn how to become coordinate bilinguals, to excel in all language and language arts strands in English, to excel in all language strands in Spanish from preschool through Eighth Grade, and to participate in Spanish language arts strands to the extent that they are willing and able.
7. Every student has the right and responsibility to expect consistency in administrative procedures, in teaching methodology, and in peer-group conventions for cooperation, yet allowing for changes as situations change when such changes and the bases for such changes are made clear to one and all.

The San Ysidro School Board has the right and responsibility to organize a system of administrative procedures, teaching methodology, and peer-group conventions that its administrators and teachers are to implement consistently and review continuously, communicating all changes clearly to one and all.

8. Every parent has the right and responsibility to expect consistency in the implementation of district, school, and classroom policies yet allowing for changes as situations change when such changes and the bases for such changes are made clear to one and all.

The San Ysidro School Board has the right and responsibility to expect its administrators and teacher to implement consistently and review continuously all district, school, and classroom policies and to communicate all changes clearly to one and all.

9. Every student has the potential to become as independent an individual as the society in which the student chooses to live will permit.

Every administrator and every teacher is committed to a daily demonstration of providing students with opportunities to learn intelligent and responsible decision-making, to become attached to independent scholarship, and to value preparedness in all life situations.

10. Every student has the potential to achieve the full realization of the oneness of the human species, beyond race, beyond culture, beyond sex, transforming the student into a fair and loving person in thought and act with all other persons in all situations and at all times.

The San Ysidro School Board is committed to provide, and its administrators and teachers to implement, a curriculum and a personal example that persuades the students to see the underlying similarities in all races, all cultures, and both sexes and that coaches the students to create and perform social adaptations that make them fair and loving persons in thought and act with all other persons in all situations and at all times.

THE CURRICULUM DESIGN OF THE SAN YSIDRO SCHOOL DISTRICT

The Curriculum Design is a chart of the students' growth through the grades. It indicates where the students are, where they are going, and what they can do to get there. It serves as a caution for educators not to push the students beyond their resources, and it serves as a warning for educators not to hold back the students with low expectations.

The design is based on a synthesis of the work of Jean Piaget on child development and of the work of Benjamin Bloom on the taxonomy of mental processes. It reflects a view of man as a species that is aware he learns. It also assumes that the growth of learning in students parallels the growth of ideas in history.

The design is built on basic concepts, on fundamental viewpoints, on structural forms, and on human strategies for learning, returning to the basic, to the fundamental, to the structural, and to the human again, and again, and again. The purpose is that:

- a. The first object of any act of learning, over and above the pleasure it may give, is that it should serve us in the future. Learning should not only take us somewhere, it should allow us later to go further more easily.

(Jerome S. Bruner, The Process of Education, 1962)

The Curriculum Design has two kinds of charts, the Student Growth Chart and the Subject Growth Chart.

The Student Growth Chart indicates the different ways the students can learn as they are growing up through the grades. There are three Student Growth Charts. They are based on the idea that humans are aware that they can learn. In other words, humans not only learn about things, they also learn about learning. It is in this learning about learning that the students will be able to transfer their school experiences to their future. It is the Student Growth Chart that serves as the guideline for determining those tasks that make the students aware of their human learning strategies.

The Subject Growth Chart indicates the different levels of difficulty in the subject matter that the students can learn as they are growing up through the grades. There are several Subject Growth Charts. They cover the general areas of:

LANGUAGE, READING, and WRITING in both English and Spanish

SOCIAL STUDIES, SCIENCE, MATHEMATICS, and FINE ARTS

INTEREST CENTER, LEARNING CENTERS, and GAME THEORY

SPECIALTIES like Logical Thinking

PHYSICAL EDUCATION, HEALTH & SAFETY, & VOCATIONAL EDUCATION

These charts provide guidelines for determining tasks that students need in order to learn, not only the facts of the subject matter, but also how to learn more facts on their own and in the future.

THE CURRICULUM TASKS OF THE SAN YSIDRO SCHOOL DISTRICT

The Curriculum Tasks include tasks that teachers have students do when learning and how teachers teach the tasks. They teach students to learn not only the content of the present lesson but also how to learn for the future. For students to know how to do the tasks, teachers demonstrate the tasks, explain them, etc.; that is, they teach the tasks. For students to form conscious habits of mind for learning, teachers teach the tasks consistently and regularly.

There are two kinds of tasks: Subject Tasks and Student Tasks. The tasks that teach content and processes of the subject matter, like reading skill, language structure, mathematical operations, and social studies attitudes, are called Subject Tasks.

The tasks that help students learn, not only a particular subject matter but all subject matter that make the students aware of their human learning strategies, are called Student Tasks.

How teachers teach the tasks are called instructional hypotheses. They characterize the situation which will most likely get students to do the task, and do them correctly. The purpose of instructional hypotheses is effectiveness.

Instructional hypotheses are not teaching techniques. Teaching techniques give life to the instructional hypotheses by actually setting up the situation that will most likely get the students to do tasks correctly. Furthermore, the teaching techniques set up the situation in such a way that students do the task efficiently.

An instructional hypothesis may have several teaching techniques which are consistent with it. For a teaching technique to be consistent with an instructional hypothesis, the teaching technique should be a self-evident example of the instructional hypothesis and should have the intended effect.

To choose among several alternative teaching techniques that are consistent with an instructional hypothesis, the teacher chooses one which is most efficient.

The San Ysidro Curriculum Plan will specify as requirements not only the tasks that teachers will have students do but also how teachers are to teach the task at the level of instructional hypotheses. Whatever teaching techniques that may appear in the section, "Curriculum Tasks," will serve merely as examples. It is the instructional hypotheses that are specified as requirements.

It is a general requirement that on the tasks and the instructional hypotheses the teachers implement them consistently and regularly. It follows that the same general requirement of consistent and regular implementation applies to the teaching techniques selected by the teacher.

The instructional hypotheses are organized into three pedagogical formats: Open Structure, Contract, and Group. The purpose of Open Structure is to make the students aware of freedom through the practice of choice within a framework of responsibility and cooperation. The purpose of Contract is to make the students aware of responsibility through the practice of agreement to complete and excel within a framework of freedom and cooperation. The purpose of group is to make the students aware of cooperation through the practice of sharing time and consideration within a framework of freedom and responsibility. In short, the instructional hypotheses for Open Structure are for Freedom, those for Contract are for Responsibility, and those for Group are for Cooperation.

Participation in societies, from national and international to family and ad hoc committees, requires a balance of freedom, responsibility, and cooperation. It is for this goal that the San Ysidro Curriculum Plan provides education in freedom, responsibility, and cooperation through the three pedagogical formats of Open Structure, Contract, and Group.

Other purposes of the three pedagogical formats are: convergent and divergent thinking, empirical and intuitive thinking, attention and switching, and sharing of love and dignity.

STUDENT GROWTH CHART: INTELLECTUAL

THE NATURE OF HUMAN INTELLIGENCE:

REFLECTING	CONSTRUCTING	DECENTERING
BEING AWARE THAT	HE IS KNOWING SOMETHING	THAT IS INDEPENDENT OF HIM

1. Reflecting, constructing, and decentering are theoretical constructs derived from Piaget, the Principles of Genetic Epistemology. The cognitive abilities under Constructing are selected from Bloom, Taxonomy of Educational Objectives.
2. The levels (A to E) indicate the sequence of the cumulative development of the learner in the elementary grades (P-8).

P A K	ACTIVE AWARENESS	REMEMBERING	Identities and their Relations
1 B. 2	BEHAVIORAL AWARENESS	COMPREHENDING	Tasks and their Prerequisites
3 C 4	INSIGHTFUL AWARENESS	ANALYZING	Analyses and their Inferences
5 D 6	CONSTRUCTIVE AWARENESS	SYNTHESIZING	Rules and their Systematization
7 E 8	SELECTIVE AWARENESS	EVALUATING	Problems and their Solutions

STUDENT GROWTH CHART: PSYCHOLOGICAL

THE NATURE OF HUMAN INTELLIGENCE:

REFLECTING	CONSTRUCTING	DECENTERING
BEING AWARE THAT	HE IS KNOWING SOMETHING	THAT IS INDEPENDENT OF HIM

THE NATURE OF HUMAN FULFILLMENT: LOVE & DIGNITY

ETHICAL	RESPONSIBLE	REALISTIC
Aware & Willing	To Make & Give	Choices & Consequences

P A K	ACTIVE WILLINGNESS	CHOOSING	HERE & NOW
-------------	---------------------------	----------	------------

1 B 2	BEHAVIORAL WILLINGNESS	PERSEVERING	NOW & LATER
-------------	-------------------------------	-------------	-------------

3 C 4	INSIGHTFUL WILLINGNESS	BALANCING	MEANS & ENDS
-------------	-------------------------------	-----------	--------------

5 D 6	CONSTRUCTIVE WILLINGNESS	REALIZING	ALTERNATIVES & PRIORITIES
-------------	---------------------------------	-----------	------------------------------

7 E 8	SELECTIVE WILLINGNESS	APPRECIATING	PREFERENCES & CHOICES
-------------	------------------------------	--------------	--------------------------

STUDENT GROWTH CHART: SOCIAL

THE NATURE OF HUMAN INTELLIGENCE:

REFLECTING

CONSTRUCTING

DECENTERING

THE NATURE OF HUMAN COPING:

INDEPENDENT

CONFIDENT

COMPETENT

Deciding

to live

effectively

P
A
K

ACTIVE

WELCOMING

CHANCE

DECISION

1
B
2

BEHAVIORAL

PREPARING

SKILL

DECISION

3
C
4

INSIGHTFUL

RISKING

STRATEGY

DECISION

5
D
6

CONSTRUCTIVE

ARRANGING

CHANGE

DECISION

7
E
8

SELECTIVE

RANKING

EVALUATION

AWARENESS

PRESCHOOL A.M. SCHEDULE

A.M.	M ENGLISH	T SPANISH	W ENGLISH	T SPANISH	F ENGLISH
9:00 9:20		WELCOME - HEALTH INSPECTION - SNACK			
9:20 9:45			ESL: SYNTAX		
9:45 10:10			CHOOSING TIME		
10:10 10:35	PHONO-VISUAL	ART	PHONO-VISUAL	ART	PHONO-VISUAL
10:35 11:00			CHOOSING TIME		
11:00 11:30			SOCIAL LIVING		
11:30 12:00			LUNCH		
12:00 12:15	AUDITORY	STORIES	AUDITORY	STORIES	AUDITORY
12:15 12:30			SONG AND DANCE		

PRESCHOOL P.M. SCHEDULE

P.M.	M ENGLISH	T SPANISH	W ENGLISH	T SPANISH	F ENGLISH
12:30 1:00			LUNCH		
1:00 1:15			WELCOME & HEALTH INSPECTION		
1:15 1:40			ESL: SYNTAX		
1:40 2:05			CHOOSING TIME		
2:05 2:30	PHONO-VISUAL	ART	PHONO-VISUAL	ART	PHONO-VISUAL
2:30 2:55			CHOOSING TIME		
2:55 3:20			SOCIAL LIVING		
3:20			SNACK		
3:30 3:45	AUDITORY	STORIES	AUDITORY	STORIES	AUDITORY
3:45 4:00			SONG AND DANCE		

PRESCHOOL CURRICULUM OVERVIEW

The San Ysidro School District Preschool Program is Bilingual/Bicultural. All staff members are bilingual.

There are two schedules to follow: the Orientation Schedule and the Regular Schedule. The first three weeks of school consists of lessons provided in the Preschool Orientation book, which should be checked out from the school library. All activities are to be conducted in the children's native language. The schedule to follow in Orientation is included at the end of this section.

After the Orientation, the Regular Daily Schedule and activities are to be followed. The activities are conducted in English on Monday, Wednesday and Friday, and in Spanish on Tuesday and Thursday. The only exceptions are the daily English as a Second Language Syntax Lessons and Spanish as a Second Language Syntax Lessons. The Regular Daily Schedule is included at the end of this section.

REGULAR DAILY ACTIVITIES CONSIST OF THE FOLLOWING:

1. Welcome, Health Inspection, Attendance and Snack

The children are greeted by the teacher and aide in the classroom or at the bus stop. The teacher looks at each child for signs of illness. Attendance is taken and the children salute the flag. The children wash their hands and sit down to eat their snack. All language used for this activity is in English on Monday, Wednesday and Friday, and in Spanish on Tuesday and Thursday.

2. English as a Second Language (ESL) Syntax

The Spanish speaking children in Preschool receive instruction in English as a Second Language daily. The ESL Lessons are written in this PRESCHOOL CURRICULUM MANUAL. The first year children will begin with Unit 1, Lesson 1. Second year child will begin with Unit 4, Lesson 7.

3. Spanish as a Second Language (SSL) Syntax

The English speaking children in Preschool receive instruction in Spanish as a Second Language daily. The SSL Lessons are written in this PRESCHOOL CURRICULUM MANUAL.

4. Choosing Time - Outdoor

Plan a short (about five minutes) outdoor game, activity or exercise for the group to participate in the language of the day. The teacher and aide conduct this activity in English on Monday, Wednesday and Friday, and in Spanish on Tuesday and Thursday. Then children can have free choice of play outdoors. Supervision is most important at this time as children may leave playground or get hurt. Staff should participate and communicate with the children as much learning can take place at this time. Grouping of children needing extra help can also be done during play activity at this time. A list of Outdoor Activities is included at the end of this section.

5. Choosing Time - Indoor

Plan at least one different special activity for each day, such as clay, lotto, etc. The children are introduced to the activity in the language of the day (English on Monday, Tuesday and Friday, and in Spanish on Tuesday and Thursday) before indoor play begins. The children should have a free choice of what they want to play with. Some children may or may not choose the special activity of the day. The staff at this time must participate and communicate with the children. The children themselves, not the staff, should return the playthings to their proper places, but it should be supervised by the staff. A list of Indoor Activities is included at the end of this section.

6. Phono-Visual

The phono-visual activities are given on Monday, Wednesday, and Friday each week in English only. Teachers are provided with the words and sentences. The pictures of the Peabody Kit, or teacher-made pictures can be used. The Lesson Plan, Content Outline Words and Sentences are included in this PRESCHOOL CURRICULUM MANUAL.

7. Art

The art activities will consist mostly of teacher selected activities from the teacher's own store of knowledge, ideas from fellow teachers, aides, and the Preschool Specialist. A list of Art Activities used is included at the end of this section. It is advisable to combine Indoor or outdoor Play and Art periods so that you have only a small group doing art projects each day and a longer play period for the other children. Make sure that every child has a chance to do the art project each week. Art is given on Tuesdays and Thursdays of each week in Spanish, but may be included with Indoor or Outdoor play on the other days as suggested above.

8. Social Living

All preschool classes will use the Preschool Units for Social Living. Many of the props, pictures, etc., for teaching these units can be found in the Peabody Kits or Peak Kits issued to you. After you have finished these units, follow the guide book in the Peabody Kits, briefly reviewing the points covered in the Preschool Units of Study for Social Living. Numbers, preview and review of walking and bus trips, the five senses, and science should also be included in this time period. Social Living activities are conducted in English on Monday, Wednesday and Friday, and Spanish on Tuesday and Thursday. The Preschool Social Living Units are included (in English and Spanish) at the end of this section.

9. Auditory, Music and Dance

Auditory lessons are given two to three times a week. (Friday is optional). The Auditory Lessons are provided in this PRESCHOOL CURRICULUM MANUAL. Songs, Records, Dance and Body Rhythm are also to be included.

10. Storytime

The children will have the opportunity to hear stories (either on records, read, or told to them). There will be books on a special shelf in the library reserved for preschool only which contain many stories in English and Spanish. Vary method of storytelling to include flannel board stories and dramatizations. Stories are presented in English on Monday, Wednesday and Friday, and in Spanish on Tuesday and Thursday.

11. Preschool Special Days

(Begin after teaching the ESL/SSL Syntax Lesson).
Cultural Holidays: Mexican, United States, other.

Choosing: Once a month
Art: Once a month
Touch: September, January, April
Taste: October, February, May (optional)
Smell: November, March, June

PRESCHOOL ORIENTATION SCHEDULE

A.M.	P.M.
9:00 - Welcome, Wash hands - snack	12:30 - Lunch
9:20 - Orientation - Lesson 1	1:00 - Welcome, Attendance
9:40 - Indoor Play (Music)	1:10 - Orientation-Lesson 1
10:00 - Orientation - Lesson 2	1:30 - Indoor Play (Music)
10:20 - Outdoor Play	1:50 - Orientation - Lesson 2
10:40 - Orientation - Lesson 3	2:10 - Outdoor Play
11:00 - Art	2:30 - Orientation - Lesson 3
11:15 - Orientation - Lesson 4	2:50 - Art
11:30 - Lunch	3:00 - Orientation - Lesson 4
12:00 - Story Time, Finger Play Music	3:30 - Snack
12:30 - Dismiss	3:45 - Story Time, Finger Plays, Music
	4:00 - Dismiss

PRESCHOOL OUTDOOR CHOOSING ACTIVITIES

1. Slides
2. Swings
3. Jungle Jim
4. Tires
5. Sand Box
6. Pipe Tunnel
7. Wagons
8. Tricycles
9. Jump Rope
10. Balance Beam
11. Balls
12. Stilts
13. Organized Games
14. Parachute
15. Rocking Boat
16. Snap Wall
17. Sand Toys
18. Water Table
19. Hula Hoops

PRESCHOOL INDOOR CHOOSING ACTIVITIES

- A. BLOCKS:
1. Bristle Blocks
 2. Parquetry Blocks
 3. Wooden Blocks
 4. Colored Blocks
 5. Play Animals
 6. Train Set
 7. Transportation toys
 8. Traffic sign
- B. PLAYHOUSE:
1. Role Playing
 2. Dolls
 3. Tea Set
 4. Plastic Food
 5. Puppets
- C. TABLE GAMES:
1. Lotto
 2. Puzzles
 3. Bead Stringing
 4. Peg Boards
 5. Crystal Climbers
 6. Dominoes
 7. Size Sorting Kit
 8. Peg Number Boards
- D. ART:
1. Clay: animals, imprints, baskets, long nails, tortillas, etc.
 3. Scissors Cutting
 4. Pasting
 5. Painting Easel
- E. MANIPULATIVES:
1. Tinker toys
 2. Lincoln Logs
 3. Fantasy Builder
 4. Sewing Tiles
 5. Interlocking Logs
 6. Ringamajigs
 7. Crystal Climbers

- F. MUSIC:
1. Drums
 2. Sticks
 3. Cymbals
 4. Records
- G. BOOK CORNER:
1. Story Books

PRESCHOOL ART PROJECTS

- A. CRAYON DRAWING:
1. Free drawing. people drawing, etc.
 2. Body Silhouette - child draws clothes
 3. Scribbling
 4. Rubbings
 6. Holiday Art
- B. FINGER PAINTING:
1. Paint
 2. Saving Cream
 3. Chocolate Pudding (feel & taste)
- C. PLASTER OF PARIS:
1. Hand prints
 2. Sand prints
 3. Mold prints
- D. PAINTING:
1. Easel
 2. Marble
 3. Sand
 4. String
 5. Finger, Hand and Arm
 6. Sponge
 7. Straw Blowing, (using food coloring)
- E. COLLAGE:
1. Material, buttons, etc.
 2. Nature walk collecting
 3. Tissue paper and starch
 4. Holiday art
- F. PRINTING:
1. Blot
 2. Potato and other vegetable
 3. Hand
 4. Gadget-cars, potato masher, etc.
 5. Etching
- G. CHALK DRAWING:
1. Free drawing
 2. Background for mural
 3. Chalkboard drawing
- H. CUT AND PASTE:
1. Body and face parts
 2. Shapes--lines, circles, etc.
 3. Pictures from magazines
 4. Bag puppets

- | | |
|-------------------------|--|
| I. CLAY:
PLAY-DOUGH: | 1. Molding
2. Rolling
3. Design |
| J. TRACING: | 1. Shapes
2. Animals
3. Body parts |
| K. PAPER MACHE: | 1. Decorations--for tree, etc.
2. Pinatas
3. Puppets |

PRESCHOOL UNITS OF STUDY FOR SOCIAL LIVING

- | | |
|---|--|
| Myself | I am a (boy, girl). My name is
I like
I don't like
Things he can and can't do for himself. |
| Our school | Classroom environment
Classroom equipment
Care of materials
School helpers--Principal, Nurse, Secretary, Cook,
Custodian |
| My Family | Mother, Father, Sister, Brother, Baby, Grandparents
Family, Man, Woman
The role of each member
What families do together
Need for cooperation
Clothing--names of clothing for each member |
| Our Home | Kinds of homes (houses, trailers, apartment)
Rooms of the house and what can be done in each
Furniture found in the home, where found and use of each |
| Community Helpers | Names of community helpers and functions--Learn
Provide experiences to explore community and get
acquainted personally with the workers.
Fireman, Policeman, Postman, Groceryman, Trashman |
| Holidays
(as celebrated
in Mexico and
America) | 16th of September--Mexico's Independence, Halloween,
Thanksgiving, Christmas, Valentine's Day, 5th of May--
Battle of Puebla, Easter, Mother's and Father's Day |
| Foods | Kind of food--Cooking and Tasting |
| Animals | Pets, Farm - Wild
Names of animals
Taking care of
What they eat
Where they live |

Science	Making Observations, seeing relationships Seasons--Weather Insects, Fish, Animals Seeds, Plants, Flowers Five Senses (See, Hear, Feel, Smell, Taste) Wheels, Machines, Tools, Magnets, Electricity, Sound
Transportation	Air, Land and Sea, Trucks, Cars, Train, Airplane, Boat
Health & Safety	Cleanliness, Good Health Habits, Care of Teeth, Breathing, Safety at school, home and street

UNIDADES DE ESTUDIO PRE-ESCOLAR SOBRE LA VIDA SOCIAL

Yo	Yo soy un (niño, niña). Mi nombre es A mí me gusta... A mí no me gusta... Cosas que puede y no puede hacer por sí mismo
Nuestra Escuela	Ambiente en el salón de clases Equipo en el salón de clases Cuidado del material Personal escolar- director, enfermera, secretaria, cocinera, conserje
Mi familia	Madre, padre, hermana, hermano, bebé, abuelos Familia, hombre, mujer Lo que hace cada miembro Lo que las familias hacen en conjunto Necesidad de cooperación Ropa- nombres de la ropa para cada miembro
Nuestro Hogar	Clases de casa- casas, casas-remolque, departamento Cuartos de la casa y que puede hacerse en cada uno Muebles encontrados en la casa, en donde se encuentran y el uso de cada uno
Servidores de la comunidad	Nombres de servidores de la comunidad y sus funciones- aprenden a prepararse para explorar la comunidad y conocer personalmente a los trabajadores. Bombero, policía, cartero, tendero, recogedor de basura
Días de Fiesta que se celebran en México y EU.	16 de Septiembre (Independencia de México), "Halloween", Día de Gracias, Navidad, Día de San Valentín, 5 de Mayo (Batalla de Puebla), Domingo de Resurrección, Día de la Madre, Día del Padre
Alimentos	Clases de alimentos- preparación y sabor
Animales	Domésticos, de rancho, silvestres, salvajes Nombres de animales Como los cuidan Que comen Donde viven

Ciencias

Observan, relacionan
Estaciones del año - clima
Insectos, peces, animales
Semillas, plantas, flores
Cinco sentidos (vista, oído, tacto, olor, sabor)
Ruedas, máquinas, herramientas, imanes, electricidad,
sonido

Transportación

Aerea, terrestre y marina- camiones, automóviles, tren,
avión, barco

Salud y
Seguridad

Aseo, hábitos saludables, cuidado de los dientes,
respiración, cuidado en la escuela, en el hogar y en la
calle

ENGLISH SYNTAX

ENGLISH AS A SECOND LANGUAGE LESSON PLAN

STAGE

Set the stage with all the realia in place. Have your aide get the students ready and quiet. When the students are ready and quiet, your aide calls you and you enter the stage, not a second before.

PREVIEW

Begin at once. Announce the lesson. Remind the students of the need for attention with their eyes and ears during the lesson. PAUSE. Begin Presentation.

PRESENTATION

Demonstrate the task below with your aide demonstrating the part of a student. Do this several times.

PARTICIPATION

Set up the situation. Give the command or pose the question, PAUSE, then, and only then: signal for volunteers. Call on one of the volunteers.

Volunteer L1 responds. Evaluate the response by scanning the faces of other students with a "What-do-you-thing?" look.

Confirm the response. Correct the response if it was in error.

Repeat all of the above with other volunteers.

ACCURACY TEST

Pull out the deck of student name cards. Shuffle them in front of the students.

Set up the situation. Give the command or pose the question. PAUSE, then, and only then: pull out a name card without looking. Call on the student whose name appears on the card.

The randomly selected student responds. Evaluate the response by scanning the faces of the other students with a "What-do-you-think?" look.

Confirm the response. Correct the response if it is in error.

Repeat all of the above with other randomly selected students until five or more have responded.

REVIEW

Confirm the learning of the lesson. Ask the students what they learned.

CORRECTION

Give the cue for one of the responses, and your aide responds. Then pose the same cue to the student.

Give the cue for the other response, and your aide responds. Then pose the same cue to the student.

If the student made another mistake, give the cue for the response the student made a mistake with, and your aide responds. Pose the same cue to the student or simply smile at the student and proceed with the lesson.

In Lesson B several volunteer students take turns in doing the teacher's role in Participation. Each student taking the teacher's role gets to call on one student. Lesson B must be done.

ESL: SYNTAX OUTLINE

UNIT 1

Lesson

1. Jump.
Get the stick.
2. Hop.
Throw the ball.
3. Jump to the bag.
Throw the bag.
4. Hop to the ball.
Get the ball.
5. Get the stick.
Throw the stick.
6. Jump to the stick.
Hop
7. Jump to the ball.
Hop bag.
8. Jump to the stick.
Hop ball.
bag.
9. Get the ball.
Throw bag.
10. Get the stick.
Throw ball.
bag.

First ten periods (2 weeks): Lessons 1-10, Prototype A (Learning)

Second ten periods (2 weeks): Lessons 1-10, Prototype A (Learning)
Prototype B (Teaching)

UNIT 2

Note: Both Prototype Lessons A & B are taught in every ESL: Syntax period.

Lesson

11. Give the _____ to L.

12. Give the _____ to L.

13. Throw the _____ to L.

14. Throw the _____ to L.

15. Give the _____ to L.
Throw _____

16. Give the _____ to L.
Throw _____

17. Give him the _____
Throw her _____

18. Give her the _____
Throw him _____

19. Give him the _____
Throw her _____

20. Give her the _____
him _____
the _____ to him
her.

21. Throw him the _____
her _____
the _____ to her
him.

Three different objects.

Call a boy and a girl to the front beforehand. Do not point to either one.

UNIT 3

Lesson

22. Push the _____.
Pull _____.

23. Push the _____.
Pull _____.

24. Push the _____ to the _____.

25. Pull the _____ to the _____.

26. Pull the _____ to the _____.

27. Push the _____ to the _____.

28. Push the _____ to the _____.
Pull _____.

29. Put the _____ on the _____.

30. Put the _____ on the _____.
under _____.

31. Put the _____ on the _____.
under _____.

32. Put the _____ on the _____.
behind _____.

33. Put the _____ on the _____.
behind _____.

34. Put the _____ behind the _____.
in front of _____.

35. Put the _____ behind the _____.
in front of _____.

36. Put the _____ beside the _____.

37. Put the _____ beside the _____.

38. Push the _____ beside the _____.

39. Push the _____ beside the _____
behind _____.
40. Put the _____ beside the _____
_____.
41. Put the _____ beside the _____
behind _____.
42. Pull the _____ beside the _____
_____.
43. Pull the _____ beside the _____
behind _____.
44. Push the _____ beside the _____
Put _____.
45. Push the _____ beside the _____
behind _____.
46. Pull the _____ beside the _____
Put behind _____.

UNIT 4

Lesson

47. Walk and jump.
hop.
48. Run and jump.
hop.
49. Walk and jump.
Run hop.
50. Walk to the _____ and push it.

51. Run to the _____ and pull it.

52. Walk to the _____ and push it.
Run pull
53. Get the _____ and throw it.
Throw the _____ and get it
54. Get the _____ and throw it.

55. Throw the _____ and get it.

56. Get the _____ and walk with it.

57. Get the _____ and run with it.

58. Get the _____ and walk with it.
run
59. Put the _____ and the _____ on the _____.

60. Put the _____ and the _____ under the _____.

61. Put the _____ and the _____ on the _____.
under _____
62. Put the _____ and the _____ behind the _____.

63. Put the _____ and the _____ in front of the _____.

64. Put the _____ and the _____ behind _____
in front of the _____
65. Put the _____ and the _____ behind the _____.
in front of _____
66. Put the _____ and the _____ on the _____.

67. Put the _____ and the _____ on the _____.
under _____
68. Put the _____ and the _____ behind the _____.

69. Put the _____ and the _____ beside the _____.

70. Put the _____ and the _____ beside the _____.
behind _____

UNIT 5

NOTES: You, the teacher, asks the questions in Lesson A; the learners ask the questions in Lesson B when they play the role of the teacher. Prototype Lesson B is required in all ESL: Syntax periods.

The sentences in CAPS are the objectives of the lesson. Apply the Correction Procedure to mistakes in the responses to the question in Prototype Lesson A. Apply it to mistakes in the questions in prototype Lesson B.

The phrases in parentheses are optional responses.

When presenting the lesson, model the full sentence response to the question.

A new technique is added in this unit: "Repeat after me" in order to give the students practice in full sentences. The type of sentences in these two units are complex enough to require the students to experience them in their full forms.

Lesson 71, for example:

Call two students L1 and L2, to the front. Place your hand on one of them (Jaime).

T: WHO IS THIS?

L3: (IT'S) JAIME.

T: Repeat after me: IT'S JAMIE

Ls: IT'S JAIME

T: Everybody, ask L (pointing to Jaime): "WHO IS THIS?"

Ls: WHO IS THIS?

L3: (IT'S) JAIME.

Unit 5 has some lessons with two questions as objectives. Use them randomly in the lesson. And use them separately; do not use both questions with the same volunteer, for example:

For example, lesson 73:

WHAT IS THIS? - with Sylvia.

WHO IS THIS? - with Ramon.

Lesson

71. WHO IS THIS?
(IT'S) _____.

Repeat after me:
It's _____.

72. WHAT IS THIS?
(IT'S) A _____.

Repeat after me:
It's a _____.

73. WHAT IS THIS?
(IT'S) A _____.

Repeat after me:
It's a _____.

WHO IS THIS?
(IT'S) A _____.

Repeat after me:
It's a _____.

74. WHO ARE THESE?
(THEY ARE) _____ AND _____.

Repeat after me:
They are _____ and _____.

75. WHO IS THIS?
(IT'S) _____.

Repeat after me:
It's _____.

WHO ARE THESE?
(THEY ARE) _____ AND _____.

Repeat after me:
They are _____ and _____.

76. WHAT ARE THESE?
(THEY ARE) A _____ AND A _____.

Repeat after me:
They are a _____ and a _____.

Put your hand on one of your students.

Have the students repeat the full sentence.

Put your hand on something or a picture of something.

Have the students repeat the full sentence.

Put your hand on something or a picture of something.

Have the students repeat the full sentence.

Put your hand on one of your students.

Have the students repeat the full sentence.

Put your hand on two of your students.

Have the students repeat the full sentence.

Put your hand on one of your students.

Have the students repeat the full sentence.

Put your hand on two of your students.

Have the students repeat the full sentence.

Put your hand on two things or on a picture of two things.

Have the students repeat the full sentence.

77. WHAT IS THIS?
(IT'S) A _____.

Repeat after me:
It's a _____.

WHAT ARE THESE?
(THEY ARE) A _____ AND A _____.

Repeat after me:
They are a _____ and a _____.

78. WHAT ARE THESE?
(THEY ARE) A _____ AND A _____.

Repeat after me:
They are a _____ and a _____.

WHO ARE THESE?
(THEY ARE) _____ AND _____.

Repeat after me:
They are _____ and _____.

79. WHO IS THAT?
(IT'S) _____.

Repeat after me:
It's _____.

80. WHAT IS THAT?
(IT'S) A _____.

Repeat after me:
It's a _____.

81. WHAT IS THAT?
(IT'S) A _____.

Repeat after me:
It's a _____.

WHO IS THAT?
(IT'S) _____.

Repeat after me:
It's _____.

82. WHO ARE THOSE?
(THEY ARE) _____ AND _____.

Put your hand on something or a picture of something.

Have the students repeat the full sentence.

Put your hand on two things or on a picture of two things.

Have the students repeat the full sentence.

Put your hand on two things or on a picture of two things.

Have the students repeat the full sentence.

Put your hand on two of your students.

Have the students repeat the full sentence.

Point to one of your students.

Have the students repeat the full sentence.

Point to something or to a picture of something.

Have the students repeat the full sentence.

Point to something or to a picture of something.

Have the students repeat the full sentence.

Point to one of your students.

Have the students repeat the full sentence.

Point to two of your students. (can use THEY for THOSE in question if you wish).

83. WHAT ARE THOSE?
(THEY ARE) A _____ AND A _____.

Repeat after me:
It's _____.

Point to two things or to a picture of two things.

Have the students repeat the full sentence.

84. WHO ARE THOSE?
(THEY ARE) _____ AND _____.

Repeat after me:
They are _____ and _____.

Point to two of your students.

Have the students repeat the full sentence.

WHO IS THAT?
(IT'S) _____.

Point to one of your students.

Repeat after me:
It's _____.

Have the students repeat the full sentence.

85. WHAT ARE THOSE?
(THEY ARE) A _____ AND A _____.

Repeat after me:
They are a _____ and a _____.

Point to two things or to a picture of two things.

Have the students repeat the full sentence.

WHAT IS THAT?
(IT'S) A _____.

Point to something or to a picture of something.

Repeat after me:
It's a _____.

Have the students repeat the full sentence.

86. WHAT ARE THESE?
(THEY ARE) _____ S.

Repeat after me:
They are _____ S.

Put your hand on two pieces of the same thing, e.g., two apples.

Have the students repeat the full sentence.

87. WHAT ARE THOSE?
(THEY ARE) _____ S.

Repeat after me:
They are _____ S.

Point to two pieces of the same thing, e.g., two spoons.

Have the students repeat the full sentence.

UNIT 6

NOTES: You, the teacher, asks the questions in Lesson A; the learners ask the questions in Lesson B, when they play the role of the teacher. Prototype Lesson B is required in all ESL: Syntax periods.

The sentences in CAPS are the objectives of the lesson. Apply the Correction Procedure to mistakes in the responses to the question in Prototype Lesson A; apply it to mistakes in the questions in Prototype Lesson B.

The phrases in parentheses are optional responses.

When presenting the lesson, model the full sentence response to the question.

Lesson

88. WHICH ONE IS RED ?
YELLOW

THIS (ONE) (IS).
THAT (ONE) (IS).

-points-

Or: THE _____.

REPEAT AFTER ME:

That one is _____.
This

89. WHICH ONES ARE RED :
YELLOW

THESE (ARE)
THOSE (ARE)

-points-

Or: THE _____ AND THE _____.
THE _____ (S).

Repeat after me:

These are _____.
Those

90. WHICH ONE IS BLUE ?
ORANGE

THIS (ONE) (IS).
THAT (ONE) (IS).

-points-

Or: THE _____.

REPEAT AFTER ME:

That one is _____.
This

91. WHICH ONES ARE BLUE :
ORANGE

THESE (ARE)
THOSE (ARE)

-points-

Or: THE _____ AND THE _____.
THE _____ (S).

Repeat after me:

These are _____.
Those

92. WHICH ONE IS PURPLE?
ORANGE

THIS (ONE) (IS).
THAT (ONE) (IS).
-points-

Or: THE _____.

REPEAT AFTER ME:

That one is _____.
This

93. WHICH ONES ARE PURPLE:
ORANGE

THESE (ARE)
THOSE (ARE),
-points-

Or: THE _____ AND THE _____
THE _____ (S).

Repeat after me:

These are _____.
Those

NOTE: For lessons 94 through 99 use different objects or same objects with different colors. (For example: Block-ball or red block-green block).

Lesson

94. WHICH ONE IS IN THE SACK?
BOX

THE _____ (IS IN THE SACK).
BOX

Repeat after me:

The _____ is in the sack.
box.

95. WHICH ONES ARE IN THE SACK?
BOX

THE _____ (ARE IN THE SACK).
BOX

Repeat after me:

The _____ are in the sack.
box.

96. WHICH ONE IS ON THE _____?
UNDER
THE _____ (IS ON THE _____).
UNDER

Repeat after me:

The _____ is on the _____.
under

97. WHICH ONES ARE ON THE _____?
UNDER
THE _____ (ARE ON THE _____).
UNDER

Repeat after me:

The _____ are on the _____.
under

98. WHICH ONE IS BEHIND THE _____?
BESIDE
THE _____ (IS BEHIND THE _____).
BESIDE

Repeat after me:

The _____ is behind the _____.
beside

99. WHICH ONES ARE BEHIND THE _____?
BESIDE
THE _____ (ARE BEHIND THE _____).
BESIDE

Repeat after me:

The _____ are behind the _____.
beside

100. WHICH ONE IS A _____ (e.g., house, lion, apple)

THIS (ONE) (IS A/N _____).

Repeat after me:

This one is a/n _____.

101. WHICH ONES ARE _____S? (e.g., houses, lions, apples)

THESE (ARE) _____S).

Repeat after me:

These ones are _____.

102. WHICH ONE IS A/N _____ ?

WHICH ONES ARE _____ S?
_____ S

THIS (ONE) (IS A/N _____).

Repeat after me:
This one is a/n _____.

THESE (ARE) _____.

Repeat after me:
These ones are _____.

103. This is Juan's.
This is Maria's.

Use actual name of children in class.

WHICH ONE IS JUAN'S?
MARIA'S

THE _____ (IS MARIA'S)

Repeat after me:
The _____ is Maria's.

104. These are Juan's.
These are Maria's.

Use children's names.
Give 2 sets of different objects to 2 children.

WHICH ONES ARE JUAN'S?
MARIA'S

Example: 2 blocks - 2 balls.

THE _____ (ARE JUAN'S)

Repeat after me:
The _____ are Juan's.

In lesson 105 through 110 - choose two children to go to the front for each task - pose the task - no volunteers.

Lesson

105. WHICH ONE IS YOUR?
HIS

IF:
L: This one
T: What is it?
L: The _____

THE _____.

Repeat after me:
The _____ is name
mine.

106. WHICH ONE IS YOURS?
HERS

THE _____.

Repeat after me:

The _____ is mine
hers

107. WHICH ONE IS YOURS?
HIS

THE _____.

Repeat after me:

The _____ is his
mine.

108. WHICH ONE IS HERS?
HIS

Give one object each to a boy
and a girl.

THE _____.

Repeat after me:

The _____ is hers.
his

109. WHICH ONES ARE YOURS?
HIS

THE _____.

Repeat after me:

The _____s are mine.
his

110. WHICH ONES ARE YOURS?
HERS

THE _____.

Repeat after me:

The _____are mine
hers

111. WHICH ONES ARE HERS?
HIS

Give one object each to a boy
and a girl.

THE _____.

Repeat after me:

The _____s are hers.
his

When presenting the lesson, model the response with the words, one, e.g., "The red one." Remember, however, that a child who uses the name of the object instead of the word, one, is also correct, as in the "The red block."

When calling two children to the front to help you set up a situation, call on a boy and a girl. When asking the question with he or she do not point.

Unlike Units 5 and 6, this unit does not require the use of repetition. Go directly from the response of the volunteer (or testee) to "Everybody, ask... "Which.....?" See the example under lesson 116.

In this unit, be sure to use the same kind of object for the contrast in the lesson, for example, a red block and a yellow block for lesson 116, (not a red block and yellow crayon).

In this unit, be sure to vary the objects from lesson to lesson. That is, if you used blocks in lesson 116, you might use crayons in lesson 117, (and not blocks again).

Lesson

116. T: L1 (a girl), get the red block.
L2 (a boy), get the yellow block.

WHICH BLOCK DID SHE/HE GET?

Do not point

L3: THE RED ONE.
YELLOW

or:

THE RED BLOCK.
YELLOW

T: Everybody, ask L3: WHICH BLOCK DID SHE/HE GET?

Ls: WHICH BLOCK DID SHE/HE GET?

L3: responds as before.

117. T: L1 (a girl), get the blue _____.
L2 (a boy), get the yellow _____.

WHICH _____ DID SHE/HE GET.

L3: THE RED ONE.
BLUE

T: Everybody, ask L3: WHICH _____ DID SHE/HE GET?

Ls: WHICH _____ DID SHE/HE GET?

L3: responds as before.

118. T: L1 (a girl), get the red _____.
L2 (a boy), get the blue _____.
- WHICH _____ DID SHE/HE GET.
- L3: THE RED ONE.
BLUE
- T: Everybody, ask L3: WHICH _____ DID SHE/HE GET?
Ls: WHICH _____ DID SHE/HE GET?
L3: responds as before.
119. T: L1 (a girl), get the yellow _____.
L2 (a boy), get the orange _____.
- WHICH _____ DID SHE/HE GET.
- L3: THE YELLOW ONE.
ORANGE
- T: Everybody, ask L3: WHICH _____ DID SHE/HE GET?
Ls: WHICH _____ DID SHE/HE GET?
L3: responds as before.
120. T: L1 (a girl), get the blue _____.
L2 (a boy), get the purple _____.
- WHICH _____ DID SHE/HE GET.
- L3: THE BLUE ONE.
PURPLE
- T: Everybody, ask L3: WHICH _____ DID SHE/HE GET?
Ls: WHICH _____ DID SHE/HE GET?
L3: responds as before.
121. T: L1 (a girl), get the orange _____.
L2 (a boy), get the purple _____.
- WHICH _____ DID SHE/HE GET.
- L3: THE ORANGE ONE.
PURPLE
- T: Everybody, ask L3: WHICH _____ DID SHE/HE GET?
Ls: WHICH _____ DID SHE/HE GET?
L3: responds as before.

122. T: L1 (a girl), give the big _____ to me.
L2 (a boy), give the small _____ to me.

WHICH _____ DID SHE/HE GIVE TO ME?

L3: THE BIG ONE.
SMALL

T: Everybody, ask L3: WHICH _____ DID SHE/HE GIVE TO ME?

Ls: WHICH _____ DID SHE/HE GIVE ME?

L3: responds as before.

123. T: L1 (a girl), give me the big _____.
L2 (a boy), give me the small _____.

WHICH _____ DID SHE/HE GIVE TO ME?

L3: THE BIG ONE.
SMALL

T: Everybody, ask L3: WHICH _____ DID SHE/HE GIVE ME?

Ls: WHICH _____ DID SHE/HE GIVE ME?

L3: responds as before.

124. T: L1 (a girl), give Maria the big _____.
L2 (a boy), give Maria the small _____.

WHICH _____ DID SHE/HE GIVE MARIA?

L3: THE BIG ONE.
SMALL

T: Everybody, ask L3: WHICH _____ DID SHE/HE GIVE MARIA?

Ls: WHICH _____ DID SHE/HE GIVE MARIA?

L3: responds as before.

125. T: L1 (a girl), put the short _____ on the table.
L2 (a boy), put the long _____ on the table.

WHICH _____ DID SHE/HE PUT ON THE TABLE?

L3: THE SHORT ONE.
LONG

T: Everybody, ask L3: WHICH _____ DID SHE/HE PUT ON THE TABLE?

Ls: WHICH _____ DID SHE/HE PUT ON THE TABLE?

L3: responds as before.

126. T: L1 (a girl), put the short _____ under the table.
L2 (a boy), put the long _____ under the table.

WHICH _____ DID SHE/HE PUT UNDER THE TABLE?

L3: THE SHORT ONE.
LONG

T: Everybody, ask L3: WHICH _____ DID SHE/HE PUT UNDER THE TABLE?

Ls: WHICH _____ DID SHE/HE PUT UNDER THE TABLE?

L3: responds as before.

127. T: L1 (a girl), put the short _____ in the box.
L2 (a boy), put the long _____ in the bag.

WHICH _____ DID SHE/HE PUT IN THE BOX?
BAG

L3: THE SHORT ONE.
LONG

T: Everybody, ask L3: WHICH _____ DID SHE/HE PUT IN THE BOX?
BAG

Ls: WHICH _____ DID SHE/HE PUT IN THE BOX?
BAG

L3: responds as before.

128. T: L1 (a girl), jump over the wide board.
L2 (a boy), jump over the narrow board.

Or "path" where
you have taped on
the floor.

WHICH _____ DID SHE/HE JUMP OVER?

L3: THE WIDE ONE.
NARROW

T: Everybody, ask L3: WHICH _____ DID SHE/HE JUMP OVER?

Ls: WHICH _____ DID SHE/HE JUMP OVER?

L3: responds as before

129. T: L1 (a girl), crawl on the wide board.
L2 (a boy), crawl on the narrow board.

WHICH _____ DID SHE/HE CRAWL ON?

L3: THE WIDE ONE.
NARROW

T: Everybody, ask L3: WHICH _____ DID SHE/HE CRAWL ON?

Ls: WHICH _____ DID SHE/HE CRAWL ON?

L3: responds as before

130. T: L1 (a girl), walk on the wide board.
L2 (a boy), walk on the narrow board.

WHICH _____ DID SHE/HE WALK ON?

L3: THE WIDE ONE.
NARROW

T: Everybody, ask L3: WHICH _____ DID SHE/HE WALK ON?

Ls: WHICH _____ DID SHE/HE WALK ON?

L3: responds as before

131. T: L1 (a girl), pick up the heavy _____.
L2 (a boy), pick up the light _____.

WHICH _____ DID SHE/HE PICK UP?

L3: THE HEAVY ONE.
LIGHT

T: Everybody, ask L3: WHICH _____ DID SHE/HE PICK UP?

Ls: WHICH _____ DID SHE/HE PICK UP?

L3: responds as before

132. T: L1 (a girl), bring the heavy _____ here.
L2 (a boy), bring the light _____ here.

WHICH _____ DID SHE/HE BRING HERE?

L3: THE HEAVY ONE.
LIGHT

T: Everybody, ask L3: WHICH _____ DID SHE/HE BRING HERE?

Ls: WHICH _____ DID SHE/HE BRING HERE?

L3: responds as before

133. T: L1 (a girl), take the heavy _____ there.
L2 (a boy), take the light _____ there.

WHICH _____ DID SHE/HE TAKE THERE?

L3: THE HEAVY ONE.
LIGHT

T: Everybody, ask L3: WHICH _____ DID SHE/HE TAKE THERE?

Ls: WHICH _____ DID SHE/HE TAKE THERE?

L3: responds as before

134. Set up any three like objects in a row. (The one on the child's left)

T: L1 (a girl), point to the first _____.
L2 (a boy), point to the last _____.

WHICH _____ DID SHE/HE POINT TO?

L3: THE FIRST ONE.
LAST

T: Everybody, ask L3: WHICH _____ DID SHE/HE POINT TO?

Ls: WHICH _____ DID SHE/HE POINT TO?

L3: responds as before

135. Set up any three like objects in a row.

T: L1 (a girl), point to the middle _____.
L2 (a boy), point to the first _____.

WHICH _____ DID SHE/HE POINT TO?

L3: THE FIRST ONE.
MIDDLE

136. Set up any three like objects in a row. (The one on the child's right)

T: L1 (a girl), point to the middle _____.
L2 (a boy), point to the last _____.

WHICH _____ DID SHE/HE POINT TO?

L3: THE MIDDLE ONE.
LAST

T: Everybody, ask L3: WHICH _____ DID SHE/HE POINT TO?

Ls: WHICH _____ DID SHE/HE POINT TO?

L3: responds as before

137. T: L1 (a girl), walk to the jar with more _____.
L2 (a boy), walk to the jar with less _____.

WHICH JAR DID SHE/HE WALK TO?

L3: THE ONE WITH MORE _____
LESS

T: Everybody, ask L3: WHICH JAR DID SHE/HE WALK TO?

Ls: WHICH JAR DID SHE/HE WALK TO?

L3: responds as before

138. T: L1 (a girl), hop to the jar with more _____.
L2 (a boy), hop to the jar with less _____.

WHICH JAR DID SHE/HE HOP TO?

L3: THE ONE WITH MORE _____
LESS

T: Everybody, ask L3: WHICH JAR DID SHE/HE HOP?

Ls: WHICH JAR DID SHE/HE HOP TO?

L3: responds as before

139. T: L1 (a girl), walk and hop to jar with more _____.
L2 (a boy), walk and hop to jar with less _____.

WHICH JAR DID SHE/HE WALK AND HOP TO?

L3: THE ONE WITH MORE _____
LESS

T: Everybody, ask L3: WHICH JAR DID SHE/HE WALK AND HOP TO?

Ls: WHICH JAR DID SHE/HE WALK AND HOP TO?

L3: responds as before

140. T: L1 (a girl), jump to the jar with more _____.
L2 (a boy), jump to the jar with less _____.

WHICH JAR DID SHE/HE JUMP TO?

L3: THE ONE WITH MORE _____
LESS

T: Everybody, ask L3: WHICH JAR DID SHE/HE JUMP TO?

Ls: WHICH JAR DID SHE/HE JUMP TO?

L3: responds as before

141. T: L1 (a girl), walk and jump to the jar with more _____.
L2 (a boy), walk and jump to the jar with less _____.

WHICH JAR DID SHE/HE WALK AND JUMP TO?

L3: THE ONE WITH MORE _____
LESS

T: Everybody, ask L3: WHICH JAR DID SHE/HE WALK AND JUMP TO?

Ls: WHICH JAR DID SHE/HE WALK AND JUMP TO?

L3: responds as before

UNIT 8

Lesson

142. T: L1, put the _____ on the _____.
L2, put the _____ under the _____.

WHERE IS THE _____ ?

L3: (IT'S) UNDER THE _____.
ON

T: Everybody, ask L3: "WHERE IS THE _____ ?"

Ls: WHERE IS THE _____ ?

L3: responds as before

143. T: L1, put the _____ behind the _____.
L2, put the _____ in front of the _____.

WHERE IS THE _____ ?

L3: (IT'S) IN FRONT OF THE _____.
BEHIND

T: Everybody, ask L3: "WHERE IS THE _____ ?"

Ls: WHERE IS THE _____ ?

L3: responds as before

144. T: L1, put the _____ beside the _____.
L2, put the _____ in front of the _____.

WHERE IS THE _____ ?

L3: (IT'S) BESIDE _____.
IN FRONT OF

T: Everybody, ask L3: "WHERE IS THE _____ ?"

Ls: WHERE IS THE _____ ?

L3: responds as before

145. T: L1, put the _____ beside the _____.
L2, put the _____ behind the _____.

WHERE IS THE _____ ?

L3: (IT'S) BESIDE THE _____.
BEHIND

T: Everybody, ask L3: "WHERE IS THE _____ ?"

Ls: WHERE IS THE _____ ?

L3: responds as before

146. T: L1, put the _____ beside the box.
L2, put the _____ in the box.

WHERE IS THE _____?

L3: (IT'S) BESIDE THE BOX.
IN

T: Everybody, ask L3: "WHERE IS THE _____?"

Ls: WHERE IS THE _____?

L3: responds as before

147. T: L1, put the _____ in front of the box.
L2, put the _____ in the box.

WHERE IS THE _____?

L3: (IT'S) IN FRONT OF THE BOX.
IN

T: Everybody, ask L3: "WHERE IS THE _____?"

Ls: WHERE IS THE _____?

L3: responds as before

148. T: L1, put the _____ behind the box.
L2, put the _____ in the box.

WHERE IS THE _____?

L3: (IT'S) BEHIND THE BOX.
IN

T: Everybody, ask L3: "WHERE IS THE _____?"

Ls: WHERE IS THE _____?

L3: responds as before

149. T: L1, put the _____ on the box. Stand an open box on
L2, put the _____ in the box. its side.

WHERE IS THE _____?

L3: (IT'S) ON THE _____.
IN

T: Everybody, ask L3: "WHERE IS THE _____?"

Ls: WHERE IS THE _____?

L3: responds as before

NOTE: In the following lesson, do not correct the child who guesses wrong. Do correct mistakes in how s/he says it.

Lesson

150, 151, 152.

T: Everybody, close your eyes
L1, hide the (ball).

Set up two boxes, open side up, one red and the other blue (or any other colors)

L1: hides the (ball) in either the red box or the blue box.

T: WHERE IS THE BALL?

L2: guesses

T: Did he guess right, L1?

L1: checks and shows where the ball is.

T: Everybody, ask L2, "Where ^{is} the ball?"

L2: responds.

UNIT 9

NOTES: You, the teacher, ask the questions in Prototype Lesson A; the learners ask the questions in Prototype Lesson B, when they play the role of the teacher. Prototype Lesson B is required in all ESL: Syntax Lessons.

The sentences in CAPS are the objectives of the lesson. Apply the correction routine to mistakes in the responses to the questions in Prototype Lesson A; apply it to the mistakes in the questions in Prototype Lesson B.

When calling two children to the front to help you set up the situation, call on a girl and a boy. When asking the question with she or he do not point.

In the lessons with WHAT question have more than one of each object on the floor. (If there is only one of each object, then the more appropriate question type would be WHICH and the response would have the article THE instead of A).

In the lessons with the WHO question there are three acceptable responses, for example:

WHO GOT THE BALL?

JAIME GOT THE BALL.

JAIME DID.

JAIME.

When presenting the lesson, model the response with DID, e.g., JAIME DID.

Lesson

153. T: L1, get a _____.
L2, get a _____.

Have more than one of each object on the floor.

WHAT DID SHE/HE GET?

L3: (SHE/HE GOT) A _____.

T: Everybody, ask L3: "WHAT DID SHE/HE GET?"
Ls: WHAT DID SHE/HE GET?
L3: responds as before.

154. T: L1, push a _____.
L2, push a _____.

WHAT DID SHE/HE PUSH?

L3: (SHE/HE PUSHED) A _____.

T: Everybody, ask L3: "WHAT DID SHE/HE PUSH?"
Ls: WHAT DID SHE/HE PUSH?
L3: responds as before.

155. T: L1, pull a _____.
L2, pull a _____.

WHAT DID SHE/HE PULL?

L3: (SHE/HE PULLED) A _____.

T: Everybody, ask L3: "WHAT DID SHE/HE PULL?"
Ls: WHAT DID SHE/HE PULL?
L3: responds as before.

156. T: L1, give a _____ to (any child) _____.
L2, pull a _____ to (any child) _____.

WHAT DID SHE/HE GIVE TO _____?

L3: (SHE/HE GAVE) A _____ (TO _____).

T: Everybody, ask L3: "WHAT DID SHE/HE GIVE TO _____?"
Ls: WHAT DID SHE/HE GIVE TO _____?
L3: responds as before.

157. T: L1, put a _____ on the _____.
L2, put a _____ on the _____.

WHAT DID SHE/HE PUT ON THE _____?

L3: (SHE/HE PUT) A _____ (ON THE _____).

T: Everybody, ask L3: "WHAT DID SHE/HE PUT ON THE _____?"

L3: WHAT DID SHE/HE PUT ON THE _____?

L3: responds as before.

158. L1, get a _____.
L2, get a _____.

Have more than one of each object on the floor. We are still teaching the article, a.

WHO GOT A _____?

Jaime GOT A _____.
Jaime DID.
Jaime .

159. L1, push a _____.
L2, push a _____.

WHO PUSHED A _____?

Sandra PUSHED A _____.
Sandra DID.
Sandra .

160. L1, pull a _____.
L2, pull a _____.

WHO PULLED A _____?

Ramon PULLED A _____.
Ramon DID.
Ramon .

161. L1, give a _____ to (any child) .
L2, give a _____ to (any child) .

WHO GAVE A _____ TO _____.

Rosa GAVE A _____ TO _____.
Rosa DID.
Rosa .

162. L1, put a _____ on the _____.
L2, put a _____ on the _____.

WHO PUT A _____ ON THE _____.

Pete PUT A _____ ON THE _____.
Pete DID.
Pete .

NOTE: In the following lessons, ask the two questions randomly in participation and the Accuracy Test.

Lesson

163. L1, get a _____.
L2, get a _____.

Have more than one of each object on the floor.

WHO GOT A _____?
WHAT DID _____ GET?

_____ DID.
A _____.

Or any of the other acceptable responses.

164. L1, push a _____.
L2, push a _____.

WHO PUSHED A _____?
WHAT DID _____ PUSH?

_____ DID.
A _____.

165. L1, pull a _____.
L2, pull a _____.

WHO DID _____ PULL?
WHAT PULLED A _____?

A _____.
_____ DID.

166. L1, give a _____ to (any child) .
L2, give a _____ to (any child) .

WHAT DID _____ GIVE TO _____?
WHO GAVE A _____ TO _____?

A _____.
_____ DID.

167. L1, put a _____ on the _____.
L2, put a _____ on the _____.

WHO PUT A _____ ON THE _____?
WHO DID _____ PUT ON THE _____?

_____ DID.
A _____.

UNIT 10

Lesson

168. T: L1, jump.
L2, get the stick. Call a boy and a girl to the front beforehand. Give a command to each.
- WHAT DID SHE/HE DO?
- L3: SHE/HE JUMPED.
GOT THE STICK.
- T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before
169. T: L1, hop to the ball.
L2, get the ball.
- WHAT DID SHE/HE DO?
- L3: SHE/HE HOPPED TO BALL.
GOT THE BALL.
- T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before
170. T: L1, get the bag.
L2, give the bag to _____.
- WHAT DID HE DO?
WHAT DID SHE DO?
- L3: SHE/HE GOT THE BAG.
GAVE THE BAG TO _____.
GAVE HIM/HER THE BAG.
- T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before

171. T: L1, get the ball from the box.
stick
L2, give the ball to _____.
stick

WHAT DID SHE/HE DO?

L3: SHE/HE GOT THE _____ FROM THE BOX.
GAVE THE _____ TO _____.
GAVE HER THE _____.
HIM

T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before

172. T: L1, push the _____.
L2, pull the _____.

WHAT DID SHE/HE DO?

L3: SHE/HE PUSHED THE _____.
PULLED

T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before

173. T: L1, push the _____ to the _____.
T: L2, push the _____ to the _____.

WHAT DID SHE/HE DO?

L3: SHE/HE PUSHED THE _____ TO THE _____.

T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before

174. T: L1, put the _____ to the _____.
T: L2, put the _____ to the _____.

WHAT DID SHE/HE DO?

L3: SHE/HE PUT THE _____ ON THE _____.

T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before

175. T: L1, put the _____ on the _____.
T: L2, put the _____ under the _____.

WHAT DID SHE/HE DO?

L3: SHE/HE PUT THE _____ ON THE _____.
UNDER

T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before

176. T: L1, put the _____ on the _____.
T: L2, put the _____ in the _____.

WHAT DID SHE/HE DO?

L3: SHE/HE PUT THE _____ ON THE _____.
IN

T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before

177. T: L1, put the _____ behind the _____.
T: L2, put the _____ behind the _____.

WHAT DID SHE/HE DO?

L3: SHE/HE PUT THE _____ BEHIND THE _____.

T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before

178. T: L1, put the _____ behind the _____.
T: L2, put the _____ in front of _____.

WHAT DID SHE/HE DO?

L3: SHE/HE PUT THE _____ IN FRONT OF THE _____.
BEHIND

T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before

179. T: L1, walk and hop.
L2, walk and jump.
- WHAT DID SHE/HE DO?
- L3: SHE/HE WALKED AND HOPPED.
JUMPED.
- T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before.
180. T: L1, walk and hop. (Walk before hopping)
L2, hop and walk. (Walk after hopping)
- WHAT DID SHE/HE DO?
- L3: SHE/HE WALKED AND HOPPED.
HOPPED AND WALKED.
- T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before.
181. T: L1, hop and jump.
L2, jump and hop.
- WHAT DID SHE/HE DO?
- L3: SHE/HE HOPPED AND JUMPED.
JUMPED AND HOPPED.
- T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before.
182. T: L1, get the stick and put it in the box.
L2, get the block and put it in the box.
- WHAT DID SHE/HE DO?
- L3: SHE/HE GOT THE STICK AND PUT IT IN THE BOX.
BLOCK
- T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before.

183. T: L1, get the ball and give it to me. Have more than one
L2, get the block and give it to me. of each object in
the box.
- WHAT DID SHE/HE DO?
- L3: SHE/HE GOT THE BALL AND GAVE IT TO YOU.
BLOCK
- T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before.
184. T: L1, hop to the box and get a _____.
L2, run to the box and get a _____.
WHAT DID SHE/HE DO?
- L3: SHE/HE HOPPED TO THE BOX AND GOT A _____.
RAN
- T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before
185. T: L1, push the chair _____ and sit in it.
L2, push the stool _____ and stand on it.
WHAT DID SHE/HE DO?
- L3: SHE/HE PUSHED THE CHAIR AND SAT ON IT.
STOOL STOOD
- T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before
186. T: L1, push the chair to the wall and stand on it.
L2, push the stool to the wall and sit on it.
WHAT DID SHE/HE DO?
- L3: SHE/HE PUSHED THE CHAIR TO THE WALL AND STOOD ON IT.
STOOL SAT
- T: Everybody, ask L3: "WHAT DID SHE/HE DO?"
Ls: WHAT DID SHE/HE DO?
L3: responds as before

SPANISH SYNTAX

SPANISH AS A SECOND LANGUAGE LESSON PLAN

STAGE

Set the stage with all the realia in place. Have your aide get the students ready and quiet. When the students are ready and quiet, your aide calls you and you enter the stage, not a second before.

The randomly selected student responds. Evaluate the response by scanning the faces of the other students with a "What-do-you-think?" look.

PREVIEW

Begin at once.
Announce the lesson.
Remind the students of the need for attention with their eyes and ears during the lesson.
PAUSE
Begin Presentation

Confirm the response.
Correct the response if it is in error.

Repeat all of the above with other randomly selected students until five or more have responded.

PRESENTATION

Demonstrate the task below with your aide demonstrating the part of a student. Do this several times.

REVIEW

Confirm the learning of the lesson.
Ask the students what they learned.

PARTICIPATION

Set up the situation.
Give the command or pose the questions,
PAUSE,
Then, and only then: signal for volunteers.
Call on one of the volunteers.

In Lesson B several volunteer students take turns in doing the teacher's role in Participation. Each student taking the teacher's role gets to call on one student. Lesson B must be done.

Volunteer L1 responds.
Evaluate the response by scanning the faces of other students with a "What-do-you-think?"

CORRECTION PROCEDURE

Give the cue for one of the responses, and your aide responds. Then pose the same cue to the student.

Confirm the response.
Correct the response if it was in error.

Give the cue for the other response, and your aide responds. Then pose the same cue to the student.

Repeat all of the above with other volunteers.

ACCURACY TEST

Pull out the deck of student name cards. Shuffle them in front of the students. (Your aide could do this.)

If the student made another mistake, give the cue for the response the student made a mistake with, and your aide responds. Pose the same cue to the student or simply smile at the student and proceed with the lesson.

Set up the situation.
Give the command or pose the question.
PAUSE,
Then, and only then: pull out a name card without looking.

Lesson 1

OBJECTIVE

The learner will respond appropriately to the command:

TODOS, HAGAN ESTO.

TODOS HICIERON ESTO.

EXPLANATION OF OBJECTIVE

HAGAN ESTO refers to any action that is being demonstrated. In this lesson it will mean DO WHAT I AM DOING. This command is introduced first since it is a simple verbal command which can refer to a variety of actions that you might want the children to imitate.

Lesson 2

OBJECTIVE

The learner will respond appropriately to the following commands:

{ NIÑOS
NIÑAS
TODOS } , HAGAN ESTO.

{ LOS NIÑOS
LAS NIÑAS
TODOS } HICIERON ESTO

EXPLANATION OF OBJECTIVE

The commands are now addressed either to the entire class or to a particular group. This means that the children now have two tasks: (1) to listen for verbal cues, and (2) to imitate your actions. The children can not simply imitate, as they did in Lesson 1.

Lesson 3

OBJECTIVE

The learner will respond appropriately to the following commands:

$\left\{ \begin{array}{l} \text{NIÑOS} \\ \text{NIÑAS} \\ \text{TODOS} \end{array} \right\}$, $\left\{ \begin{array}{l} \text{HAGAN ESTO} \\ \text{NO HAGAN ESTO} \end{array} \right\}$. . . $\left\{ \begin{array}{l} \text{LOS NIÑOS} \\ \text{LAS NIÑAS} \\ \text{TODOS} \end{array} \right\}$ (NO) HICIERON ESTO.

EXPLANATION OF OBJECTIVE

Teaching the positive/negative pair of commands: HAGAN ESTO, NO HAGAN ESTO, gives you a tool for correcting the child when he is performing the wrong action. Using these two commands, you will be able to point out to the child what he is doing that you don't want him to do, and -- in contrast, what it is that you do want him to do.

Lesson 4

OBJECTIVE

The learner will respond appropriately to the following commands:

$\left\{ \begin{array}{l} \text{NIÑOS} \\ \text{NIÑAS} \\ \text{TODOS} \end{array} \right\}$, (NO) $\left\{ \begin{array}{l} \text{LEVANTEN} \\ \text{CRUCEN} \end{array} \right\}$ LAS MANOS. $\left\{ \begin{array}{l} \text{LOS NIÑOS} \\ \text{LAS NIÑAS} \\ \text{TODOS} \end{array} \right\}$ (NO) $\left\{ \begin{array}{l} \text{LEVANTARON} \\ \text{CRUZARON} \end{array} \right\}$ LAS MANOS

EXPLANATION OF OBJECTIVE

The transitive verbs LEVANTAR (raise), and CRUZAR (cross), which can be followed by a noun such as MANOS (hands) are introduced. The verbs are used in the imperative with plural vocatives, NIÑOS, NIÑAS, and TODOS, so the commands become LEVANTEN and CRUCEN.

Lesson 5

OBJECTIVE

The learner will respond appropriately to the new command:

$\left\{ \begin{array}{l} \text{NIÑOS} \\ \text{NIÑAS} \\ \text{TODOS} \end{array} \right\}$, (NO) BAJEN LAS MANOS. $\left\{ \begin{array}{l} \text{LOS NIÑOS} \\ \text{LAS NIÑAS} \\ \text{TODOS} \end{array} \right\}$ (NO) BAJARON LAS MANOS.

and the familiar commands:

$\left\{ \begin{array}{l} \text{NIÑOS} \\ \text{NIÑAS} \\ \text{TODOS} \end{array} \right\}$, (NO) LEVANTEN LAS MANOS. $\left\{ \begin{array}{l} \text{LOS NIÑOS} \\ \text{LAS NIÑAS} \\ \text{TODOS} \end{array} \right\}$ (NO) LEVANTARON LAS MANOS.

EXPLANATION OF OBJECTIVE

Another transitive verb BAJAR (lower) is introduced. Note that the imperative form of the verb BAJEN in both the positive and in the negative commands.

Lesson 6

OBJECTIVE

The learner will respond appropriately to the following commands:

$\left\{ \begin{array}{l} \text{NIÑOS} \\ \text{NIÑAS} \\ \text{TODOS} \end{array} \right\}$, FORMEN $\left\{ \begin{array}{l} \text{UN CÍRCULO} \\ \text{UNA LÍNEA} \end{array} \right\}$. $\left\{ \begin{array}{l} \text{LOS NIÑOS} \\ \text{LAS NIÑAS} \\ \text{TODOS} \end{array} \right\}$ FORMARON $\left\{ \begin{array}{l} \text{UN CÍRCULO} \\ \text{UNA LÍNEA} \end{array} \right\}$

EXPLANATION OF OBJECTIVE

A new transitive verb FORMAR (form), whose form in imperatives with plural vocatives is FORMEN, and the nouns CÍRCULO (Circle), and LÍNEA (Line) are introduced.

Lesson 7

OBJECTIVE

The learner will respond appropriately to the following commands:

{ NIÑOS
NIÑAS
TODOS } , (NO) { CORRAN
ANDEN } . { LOS NIÑOS
LOS NIÑAS
TODOS } (NO) { CORRIERON
ANDUVIERON } .

EXPLANATION OF OBJECTIVE

This lesson introduces the positive verbs CORRER (run) and ANDAR (walk). The commands become CORRAN and ANDEN when used in plural vocatives.

Lesson 8

OBJECTIVE

The learner will respond appropriately to the following commands:

{ { CORRE
BRINCA }
NO { CORRAS
BRINQUES } } . { (EL)
(ELLA) { CORRIÓ
BRINCO }
(EL) (NO) { CORRIÓ
(ELLA) { CORRIÓ
BRINCO } } .

EXPLANATION OF OBJECTIVE

1. The verbs CORRER and BRINCAR (jump) are now used in the imperative with singular vocatives. When the commands are positive, the second person singular familiar forms are: CORRE and BRINCA. When the commands are negative, the second person singular forms are: NO CORRAS and NO BRINQUES.

For the first time in the Spanish Strand the children perform individually in this lesson.

Lesson 9

OBJECTIVE

The learner will respond appropriately to the following commands:

{ NIÑOS
NIÑAS
TODOS } , { VENGAN AQUÍ
VAYAN ALLÍ } , { LOS NIÑOS
LAS NIÑAS
TODOS } { VINIERON AQUÍ
FUERON ALLÍ } .

EXPLANATION OF OBJECTIVE

The verbs VENIR (Come) and IR (go) belong to a class of verbs which can be followed by locatives, such as AQUÍ (here) and ALLÍ (there). When used in the imperative with plural vocatives the forms become VENGAN and VAYAN. Note that AQUÍ means the location where you are and ALLÍ the location which you are indicating.

Lesson 10

Objective

The learner will respond appropriately to the following commands:

{ VEN AQUÍ
VE ALLÍ } , (EL) { VINO AQUÍ }
(ELLA) { FUE ALLÍ } .

EXPLANATION OF OBJECTIVE

The verbs VENIR and IR are now used in the imperative with singular vocatives. The forms are VEN and VE respectively.

Lesson 11

OBJECTIVE

The learner will respond appropriately to the following commands:

{ NIÑOS
NIÑAL
TODOS } , { PÁRENSE
SIENTENSE } { LOS NIÑOS
LAS NIÑAS
TODOS } { SE PARARON
SE SENTARON }

EXPLANATION OF OBJECTIVE

This lesson introduces the reflexive intransitive verbs PARARSE (stand up) and SENTARSE (sit down). The reflexive marker SE attached to the verb form refers back to the subject of the verb. SE is used with the plural commands or with the singular formal commands. In this lesson, it is used with the plural commands.

Lesson 12

OBJECTIVE

The learner will respond appropriately to the following commands:

{ PÁRATE
SIENTATE } (EL) { SE PARÓ
(ELLA) { SE SENTÓ }

EXPLANATION OF OBJECTIVE

The intransitive reflexive verbs introduced in Lesson 11 are now used in commands with singular vocatives. The forms become PÁRATE and SIENTATE. The reflexive marker is TE which is used with singular familiar commands.

Lesson 13

OBJECTIVE

The learner will respond appropriately to the following commands:

{ NIÑOS
NIÑAS
TODOS } , { PÁRENSE
SIÉNTENSE } { AQUÍ
ALLÍ } { LOS NIÑOS
LAS NIÑAS
TODOS } { SE PARARON
SE SENTARON } { AQUÍ
ALLÍ }

EXPLANATION OF OBJECTIVE

The locatives AQUÍ and ALLÍ are now used with familiar intransitive, reflexive verbs (PÁRENSE and SIÉNTENSE) in commands with plural vocatives.

Lesson 14

OBJECTIVE

The learner will respond appropriately to the following commands:

{ NIÑOS
NIÑAS
TODOS } , { ANDEN
BRINQUEN
CORRAN } A LA MESA. { LOS NIÑOS
LAS NIÑAS
TODOS } { ANDUVIERON
BRINCARON
CORRIERON } A LA MESA.

EXPLANATION OF OBJECTIVE

The familiar intransitive verbs ANDAR, BRINCAR, and CORRER are now used with a prepositional phrase denoting direction, i.e., A LA MESA (to the table).

Lesson 15

OBJECTIVE

The learner will respond appropriately to the following commands:

{ ANDA
BRINCA
CORRE } (EL)
(ELLA) { ANDUVO
BRINCO
CORRIÓ } A LA MESA.

EXPLANATION OF OBJECTIVE

This lesson is the same as Lesson 14 except that now the singular vocatives are used.

Lesson 16

OBJECTIVE

The learner will respond to the following commands:

{ NIÑOS
NIÑAS
TODOS } , APUNTEN A LA PELOTA { ROJA
BLANCA } • { LOS NIÑOS
LAS NIÑAS
TODOS } APUNTARON A LA PELOTA { ROJA
BLANCA } .

EXPLANATION OF OBJECTIVE

1. This lesson introduces the intransitive verb APUNTAR (point).
Since the vocatives are plural, the form of the verb is APUNTEN.
2. The prepositional phrases consist of a preposition A (to), an object LA PELOTA (the ball) and adjectives ROJA (red) and BLANCA (white).
3. The children are also exposed to:
 - a. the agreement of the adjective with the noun it modifies. Though there are exceptions, most adjectives agree in number, as well as gender, with the noun they modify, e.g., PELOTA - BLANCA (feminine).
 - b. The general rule that adjectives in Spanish follow the word they modify.

Lesson 19

OBJECTIVE

The learner will respond appropriately to the following commands:

METE LA PELOTA { ROJA
AMARILLA
BLANCA } EN LA CAJA. (EL) METIÓ LA PELOTA { ROJA
(ELLA) AMARILLA } EN LA CAJA.
BLANCA }

EXPLANATION OF OBJECTIVE

This lesson introduces:

1. The singular transitive verb form from METE (put), followed by the direct object PELOTA (ball) and its color modifiers.
2. The preposition EN (in) with its object CAJA (box).

Lesson 20

OBJECTIVE

The learner will respond appropriately to the following familiar commands:

{ SACA
METE } LA PELOTA { ROJA
AMARILLA } { DE } LA BOLSA.
BLANCA } EN }
(EL) { SACÓ } LA PELOTA { ROJA
(ELLA) { METIÓ } { DE } LA BOLSA.
BLANCA } EN }

EXPLANATION OF OBJECTIVE

Lesson 21

OBJECTIVE

The learner will respond appropriately to the following commands:

LEVANTA LA { PELOTA
REGLA } . (EL) LEVANTO LA { PELOTA
(ELLA) { REGLA } .

EXPLANATION OF OBJECTIVE

This lesson reviews the transitive verb LEVANTAR (raise, lift) and introduces a new object REGLA (ruler).

Lesson 22

OBJECTIVE

The learner will respond appropriately to the following commands:

{ SACA } LA { PELOTA } { DE } LA { BOLSA }
{ METTE } { REGLA } { EN } { CAJA } .
(EL) { SACÓ } LA { PELOTA } { DE } LA { BOLSA }
(ELLA) { METIÓ } { REGLA } { EN } { CAJA } .

EXPLANATION OF OBJECTIVE

This is a review lesson combining Lessons 20 and 21, with the exclusion of the color adjectives. The learner will discriminate between the two verb forms SACAR and METER, between the direct objects PELOTA and REGLA, and between the objects of the preposition BOLSA and CAJA.

Lesson 23

OBJECTIVE

The learner will respond appropriately to commands such as:

DA { LA MUÑECA } A _____ . LE DIÓ { LA MUÑECA } A _____ .
 { EL MUÑECO }

EXPLANATION OF OBJECTIVE

This lesson introduces:

1. the verb DA (give), followed by a direct and an indirect object.
2. the agreement of the singular definite articles EL (masculine) and LA (feminine) with the noun, e.g., LA MUÑECA and EL MUÑECO. As a general rule, feminine nouns carry the article LA and the masculine nouns carry the article EL.

Lesson 24

OBJECTIVE

The learner will respond appropriately to commands such as:

DA { LA OSA } A _____ . LE DIÓ { LA OSA } A _____ .
 { EL OSO }

EXPLANATION OF OBJECTIVE

The objectives in this lesson are the same as those in Lesson 23, except that now OSA (female bear) and OSO (male bear) are used.

Lesson 25

OBJECTIVE

The learner will respond appropriately to commands such as:

DA { LA { MUÑECA
PELOTA }
EL MUÑECO } A _____.

LE DIÓ { LA { MUÑECA
PELOTA }
EL MUÑECO } A _____.

EXPLANATION OF OBJECTIVE

This lesson reviews the verb DAR (give), and the agreement of masculine and feminine definite articles.

Lesson 26

OBJECTIVE

The learner will respond appropriately to commands such as:

DALE A _____ { LA MUÑECA
EL MUÑECO }

LE DIÓ A _____ { LA MUÑECA
EL MUÑECO }

EXPLANATION OF OBJECTIVE

This lesson introduces:

1. an alternate construction for a verb phrase which contains a direct and an indirect object. In this lesson, the direct object follows, rather than precedes, the indirect object.
2. the indirect object pronoun LE which refers, in this case, to the name of a child. This pronoun is attached to the conjugated verb form DA (give) and is essential to the syntactic pattern: VERB - INDIRECT OBJECT - DIRECT OBJECT.

Lesson 27

OBJECTIVE

The learner will respond appropriately to commands such as:

DALE A _____ { LA OSA
EL OSO } . LE DIÓ A _____ { LA OSA
EL OSO } .

EXPLANATION OF OBJECTIVE

The objectives for this lesson are the same as those in Lesson 26, except that OSA and OSO are used.

Lesson 28

OBJECTIVE

The learner will respond to commands such as:

{ DA LA MUÑECA A _____
DALE A _____ EL MUÑECO. } { LE DIÓ LA MUÑECA A _____
LE DIÓ A _____ EL MUÑECO. }

EXPLANATION OF OBJECTIVE

The two alternative constructions, VERB - DIRECT OBJECT - INDIRECT OBJECT and VERB - INDIRECT OBJECT - DIRECT OBJECT, are used interchangeably in this lesson to further develop the notion of the synonymy of the two constructions.

PHONO VISUAL

PHONO-VISUAL LESSON PLANS: WORDS

STAGE

Set the stage with all the realia in place. Have your aide get the students ready and quiet. When the students are ready and quiet, your aide calls you and you enter the stage.

PREVIEW

Begin at once. Announce the lesson. Remind the students of the need for attention with their eyes and ears during the lesson. PAUSE. Begin the lesson.

PRESENTATION

Point to a picture and identify it. Say the word for the picture three times, pausing each time you say it.

Have the students repeat the word after you three times.

Point to the word and identify it. Say the pronounceable graphone, then say the whole word. Do this three times.

Have the students say the pronounceable graphone, then the whole word. Do this three times.

PARTICIPATION

Demonstrate the procedure below with your aide doing the part of a student. Do this a few times.

Give the command to make the word that corresponds to the picture, point to the picture and say the word. For example: MAKE THE WORD FOR THIS (point to the picture), pause, CAT.

Pause again and signal for volunteers. Call on one of the volunteers. Throw the cards face down on the floor.

Volunteer L1 responds. Evaluate the response by scanning the faces of the other students with a "What-do-you-think?" look.

Confirm the response. Correct the response if it is in error.

Repeat all of the above with other volunteers.

REPEAT PRESENTATION AND PARTICIPATION WITH THE OTHER PICTURE AND WORD. (If you are doing a lesson with only one word, do a second lesson with the other word; then do the third lesson with both these words.)

ACCURACY TEST

Demonstrate the procedure below with your aide and/or volunteers. Do this a few times.

Pull out the deck of student cards. Shuffle them in front of the students.

Proceed as in PARTICIPATION, using both pictures and words randomly, except that when it come times to call on a volunteer, instead pull out a name card without looking and call on the student whose name appears on the card.

REVIEW

Confirm the learning of the lesson. Ask the student what they learned.

CORRECTION

Pick up the cards, throw them face down on the floor, then make the word.

Pause, giving the student time to take a good look at the word.

Pick up the cards, throw them face down on the floor, then have the student make the word.

Do not repeat this if the student makes another mistake, (unlike *y*), but do make the word for him.

NOTES: If the word names an action, demonstrate the action. Do this also in PARTICIPATION when you give the command for a student to make a word.

If you are doing a lesson with words of more than one syllable, the "pronounceable grapheme" is the stress syllable of that word.

Suggested Sequence: First, sentences; second, two-syllable words; and lastly, one-syllable words. Whichever sequence you do choose, teach at least twenty lessons of one group before switching to another group. For example, teach sentences for twenty lessons before you begin teaching two-syllable words.

Teach any group (sentences, two-syllable, one-syllable words) for as long as you wish but do teach all three during the school year.

CONTENT OUTLINE: ONE-SYLLABLE WORDS

1 - wet	1 - rain	49 - grape	49 - pear
2 - wash	2 - dry	50 - peach	50 - plum
3 - jump	3 - hop	51 - fruit	51 - nuts
4 - black	4 - white	52 - shout	52 - scream
5 - house	5 - roof	53 - sing	53 - dance
6 - crib	6 - bed	54 - sell	54 - buy
7 - soap	7 - sink	55 - drink	55 - juice
8 - grape	8 - plum	56 - flag	56 - pole
9 - bag	9 - gloves	57 - drop	57 - hold
10 - boat	10 - ship	58 - push	58 - pull
11 - hat	11 - comb	59 - stop	59 - go
12 - pot	12 - vase	60 - smell	60 - taste
13 - brown	13 - pink	61 - night	61 - day
14 - glad	14 - cry	62 - nice	62 - man
15 - corn	15 - rice	63 - friend	63 - nurse
16 - bus	16 - car	64 - far	64 - near
17 - brush	17 - broom	65 - write	65 - pen
18 - bowl	18 - plate	66 - socks	66 - shoes
19 - bird	19 - duck	67 - see	67 - lamp
20 - shoes	20 - dress	68 - mouth	68 - nose
21 - tree	21 - swing	69 - foot	69 - hand
22 - stand	22 - sit	70 - milk	70 - egg
23 - spoon	23 - fork	71 - horn	71 - drum
24 - rake	24 - hoe	72 - box	72 - block
25 - girl	25 - boy	73 - book	73 - read
26 - dog	26 - cat	74 - wall	74 - floor
27 - clock	27 - watch	75 - mop	75 - sweep
28 - man	28 - pants	76 - ham	76 - beans
29 - train	29 - truck	77 - bee	77 - buzz
30 - toy	30 - doll	78 - slide	78 - swing
31 - sun	31 - moon	79 - bread	79 - cake
32 - milk	32 - cow	80 - blouse	80 - shirt
33 - fish	33 - meat	81 - walk	81 - run
34 - more	34 - less	82 - touch	82 - look
35 - eat	35 - drink	83 - cheese	83 - mouse
36 - desk	36 - chair	84 - hear	84 - see
37 - red	37 - green	85 - bear	85 - horse
38 - black	38 - blue	86 - ball	86 - bat
39 - sleep	39 - snore	87 - day	87 - night
40 - smooth	40 - rough	88 - chick	88 - hen
41 - belt	41 - waist	89 - sad	89 - smile
42 - bill	42 - wings	90 - glass	90 - cup
43 - big	43 - small	91 - knob	91 - door
44 - short	44 - tall	92 - lamb	92 - goat
45 - throw	45 - hit	93 - coat	93 - cap
46 - thin	46 - fat	94 - horse	94 - pig
47 - give	47 - take	95 - soup	95 - pie
48 - bell	48 - church	96 - draw	96 - cut

CONTENT OUTLINE: POLYSYLLABLE WORDS
(Alphabetical order, first column)

bedroom
candle
cereal
cherry
circus
cornbread
dinner
doghouse
eraser
football
garage
goldfish
happy
icebox
jackfruit
jungle
ladder
letter
library
marshmallow
milkshake
mommy
mother
napkin
needle
paddle
paintbrush
pancake
pencil
perny
picnic
picture
playground
pocket
popcorn
popsicle
puppy
raccoon
rattle
recess
record
river
robin
ruler
ribbon
saddle
scarecrow
scissors
shoulder
sidewalk
sister

bathroom
birthday
bacon
apple
balloon
baker
breakfast
birdhouse
chalkboard
baseball
firetruck
fishtank
funny
hungry
grapefruit
elephant
hammer
envelope
bookcase
chocolate
milkman
daddy
father
cookie
arrow
canoe
hairbrush
cupcake
paper
dollar
basket
mirror
children
money
hotdog
dessert
kitten
rabbit
baby
hopscotch
phonograph
mountain
eagle
pencil
noodle
pony
necktie
jackknife
elbow
parade
brother

snowman
spaceship
spider
squirrel
sugar
surprise
table
telephone
tiger
toothpaste
tricycle
turtle
turkey
violin
wagon
washcloth
water
whistle
window
winter
yellow

snowball
airplane
lizard
hamster
candy
party
sofa
number
lion
toothbrush
bicycle
tortoise
chicken
guitar
cowboy
dirty
thirsty
whisper
doorknob
summer
color

CONTENT OUTLINE: POLYSYLLABLE WORDS
(Alphabetical order, second column)

spaceship
cherry
needle
rattle
cereal
cornbreak
circus
football
picnic
bedroom
tricycle
doghouse
candle
horseshoe
library
sister
dinner
sugar
paddle
eraser
turkey
playground
marshmallow
napkin
yellow
wagon
pancake

airplane
apple
arrow
baby
bacon
baker
balloon
baseball
basket
bathroom
bicycle
birdhouse
birthday
blacksmith
bookcase
brother
breakfast
candy
canoe
chalkboard
chicken
children
chocolate
cookie
color
cowboy
cupcake

mommy
popstole
washcloth
penny
window
robin
shoulder
jungle
letter
mother
garage
goldfish
happy
paintbrush
ladder
squirrel
recess
popcorn
icebox
jackfruit
violin
scissors
puppy
tiger
spider
milkshake
picture
pocket
river
scarecrow
ribbon
telephone
pencil
sidewalk
surprise
ruler
record
saddle
raccoon
snowman
table
winter
water
toothpaste
turtle
whistle

daddy
dessert
dirty
dollar
doorknob
eagle
elbow
elephant
envelope
father
firetruck
fishtank
funny
hairbrush
hammer
hamster
hopsotch
hotdog
hungry
grapefruit
guitar
jackknife
kitten
lion
lizard
milkman
mirror
money
mountain
necktie
noodle
number
paper
parade
party
pencil
phonograph
pony
rabbit
snowball
sofa
summer
thirsty
toothbrush
tortoise
whisper

PHONO-VISUAL LESSON PLAN: SENTENCES

STAGE

Set the stage with all the realia in place. Have your aide get the students ready and quiet. When the students are ready and quiet, your aide calls you and you enter the stage.

PREVIEW

Begin at one. Announce the lesson. Remind the students of the need for attention with their eyes and ears during the lesson. PAUSE. Begin presentation.

PRESENTATION

Underline one of the sentences with your hand or a pointer. Then say the sentence, facing your aide.

Have the aide do what the sentence commands. ("Do it.")

Repeat two times.

Underline the same sentence with your hand or pointer. Then tell the students to say it to your aide. ("Tell _____ to _____.")

Your aide does what the students have asked her to do.

Repeat two times.

(If you're doing a lesson with two sentences go through all the steps above with the other sentence.)

Demonstrate the task below with your aid demonstrating the part of a student. Do this several times.

PARTICIPATION

Underline (one of) the sentence(s) with your hand or pointer. Do not say the sentence.

Teacher: DO IT.

Pause, then, and only then: signal for volunteers. Call on one of the volunteers.

Volunteer L1 responds. Evaluate the response by scanning the faces of the other students with a "What-do-you-think?" look.

Confirm the response. Correct the response if it was in error.

Repeat all of the above with other volunteers.

ACCURACY TEST

Pull out the deck of student name cards. Shuffle them in front of the students.

Proceed as in PARTICIPATION choosing the sentences randomly, except that when it comes time to call on a volunteer, instead pull out a name card without looking and call on the student whose name appears on the card.

REVIEW

Confirm the learning of the lesson. Ask the students what they learned.

CORRECTION

Underline the sentence with your hand or pointer and tell your aide to do it.

Turn to the student and repeat the process. Do not repeat this if the student makes another mistake, but do show him the proper response.

NOTE: If you do a lesson with one sentence, a second lesson with another sentence, then do the third lesson with both these sentences.

PHONO-VISUAL CONTENT OUTLINE: SENTENCES

- | | |
|--------------------------------------|---|
| 1. Jump.
Get the stick. | 10. Get the stick.
Throw the stick. |
| 2. Hop.
Get the stick. | 11. Get the ball.
Get the stick. |
| 3. Hop.
Throw the stick. | 12. Throw the ball.
Throw the stick |
| 4. Jump
Throw the stick. | 13. Hop to the stick.
Jump to the ball. |
| 5. Jump
Get the ball. | 14. Jump to the stick.
Hop to the ball. |
| 6. Hop.
Throw the ball. | 15. Hop.
Jump. |
| 7. Throw the ball.
Get the stick. | 16. Throw the ball to me.
Throw the bag to her. |
| 8. Get the ball.
Throw the stick. | 17. Throw the ball to her.
Throw the bag to me. |
| 9. Get the ball.
Throw the ball. | 18. Throw the bag to her.
Throw the ball to him. |

Phono-Visual Content Outline, Sentences (continued)

- | | |
|--|--|
| 19. Throw the bag to him.
Throw the ball to her. | 30. Give the stick to me.
Throw the book to me. |
| 20. Throw the ball to me.
Throw the ball to her. | 31. Give the ball to me
Throw the book to me. |
| 21. Throw the bag to me.
Throw the bag to her. | 32. Give the book to me.
Throw the bag to me. |
| 22. Throw the bag to me.
Throw the bag to him. | 33. Give the ball to me.
Throw the ball to him. |
| 23. Throw the ball to me
Throw the ball to him. | 34. Give the bag to me.
Throw the bag to her. |
| 24. Throw the ball to him.
Throw the ball to her. | 35. Give the book to him.
Throw the stick to her. |
| 25. Throw the bag to him.
Throw the bag to her. | 36. Give the stick to me.
Throw the stick to me. |
| 26. Give the stick to me.
Give the book to me. | 37. Give the book to him.
Throw the book to him. |
| 27. Give the stick to her.
Give the book to her. | 38. Give the ball to her.
Throw the ball to her. |
| 28. Give the stick to him.
Give the book to him. | 39. Give him the book.
Give me the stick. |
| 29. Give the book to me.
Throw the stick to me. | 40. Give her the bag.
Give him the ball. |

AUDITORY

SAN YSIDRO PRESCHOOL AUDITORY LESSON PLANS

STAGE

Have equipment and materials ready for use. Place children ready for action: circle, line, singly, in pairs, etc.

PREVIEW

Begin at once. Announce the lesson. Remind the students of the need for attention with their eyes and ears during the lesson. PAUSE. Begin presentation.

PRESENTATION

Have children listen to metronome, music or verse. Demonstrate the task: rhythm.

PARTICIPATION

Give the command for the children to join you. Follow locomotion as stated, in lesson.

NOTE: Repeat presentation and participation for each succeeding task.

CORRECTION PROCEDURE

Go to the erring child and move with him to the beat. Continue until he indicates a feeling for the beat, and then move away; do not stop the activity to make the correction. If many children show difficulty in matching movements or beat, stop, and begin activity again.

AUDITORY STRAND

The auditory lessons are designed to develop the child's awareness of, and skills in responding physically to, the rhythms of his environment. The focus of the lessons progresses from the simple rhythms of a metronome and music to the more complex rhythms of English verse and speech.

The overall objective of this strand is that the child will make physical responses which rhythmically (nearly) match a rhythm pattern. However, no objective is formally tested; the bulk of the lesson content revolves around the child's ability to match his movement with a beat; and because there surely will be considerable individual differences in gross motor development, no child will be penalized for failing to make precise rhythmic movement.

STANDARD PROCEDURES

1. In keeping with the deletion of formal testing procedure, there are no formal evaluation or correction procedures in these auditory lessons. The only error a child can make is a gross mis-match of his movement to the rhythm presented. Therefore, the correction procedure is:
 - a. Go to the erring child and move with him to the beat.
 - b. Continue until he indicates a feeling for the beat, and then move away; do not stop the activity to make the correction.
2. If several children show difficulty in matching your movements or the beat, stop, and begin the activity again.
3. Instead of the Reveal/Renew/Test format of other Phase 1 lessons, the auditory format is:
 - a. Listen (to metronome, music, or verse).
 - b. Watch the teacher's demonstration of a physical response to a rhythm.
 - c. Mimic the teacher's movements to a rhythm.
 - d. Move independently to the rhythm (stage and type of action are specified).
4. Timing (pacing) is dictated by the children's accuracy in mimicking the teacher's demonstration; new activities are begun as soon as old ones are practiced to the teacher's satisfaction.
5. It is unlikely, but should the children not understand the English commands written into the lessons, give these commands in their native language.

CONTENT

1. The summary of objectives and content outline for each unit follow. The objectives proceed from simple movements to more complex ones, and from simple rhythms to more complex ones. Please follow this sequence of objectives.
2. Choose music that fits the objectives of the lesson.
3. Although the lesson is in English (generally-see note 5 above), songs in the student's native language or in other languages are appropriate; there is no "translation danger" here. For songs in languages that the students do not understand, give the general meaning on the song.

UNIT 1

Summary of Objectives

The learner will participate in basic gross motor movements like walking, running, hopping, swaying, and marching with changing meters and rhythms. ,

Explanation of Summary of Objectives

This unit is an introduction to the major rhythm gross motor movements to be practiced throughout Phase 1. The learner participates by mimicking the teacher both with and without music to follow. Rhythmic ability is innate in some children but developed slowly in others; thus the learner should be encouraged and expected to participate in the activities of these lessons but should not be expected to make precise rhythmic movements. The objective is for each child to participate and to mimic your movements as best he can; failure to copy you or move precisely with peers or the music should not constitute failure for the child.

General Remarks

1. Read over the lesson plans with your aide; plan to work together whenever possible.
2. In every activity you will demonstrate the movement to be used, and then call the children to join you. If there is music in an activity, you'll use the following procedure in addition:
 - a. Listen to the music for about 15 seconds.
 - b. Demonstrate the movement to the music.
 - c. Call children to join you, moving in place to the music.
 - d. Move around the room to the music in the suggested floor pattern.
3. The only real error a child can make in these lessons is a gross mismatch of physical movement and the beat of the metronome, music, etc. When a child exhibits difficulty in matching his movement to the beat, go to him, model the movement to the beat, and have him move with you until he gets the "feel" of it.
4. Always have the aide stop the music between actions.

UNIT 2

Summary of Objectives

The learner will coordinate walking and torso and arm movements to the changing tempos of a metronome and music.

Explanation of Summary of Objectives

Many of the child's learning tasks in the next few months will require him to listen and then make an appropriate physical response to the cue he has

heard. He will be listening to both speech and music and will respond by hopping, jumping, clapping, etc., all modes of expression with characteristic basic rhythms. By developing rhythm gross motor coordination, the Phase 1 auditory lessons anticipate sharpening both the learner's awareness of the rhythms of his environment and his facility in making appropriate physical responses to them.

The purpose of two-handed (bimanual) drawing in these lessons is to help develop the child's sense of space, rhythm, and imagination and to give practice in coordinating simultaneous movements of both hands. These skills will be used later in imaginative interpretation of music and verse, and in finger-play.

General Remarks

1. Lesson 6 explores several variations of the walk. Neither the metronome nor music is used. In the last few minutes the aide discusses, and volunteers to demonstrate various kinds of walking movements.
2. Lesson 7 cues the walking movements with the metronome; Lesson 8, 9 and 10 use both the metronome and music. In these lessons, move toward unison of the metronome or music beat and the walking, swinging, and "pendulum" motions.
3. The metronome marking (MM=) indicates the number of metric beats per minute in a rhythm. (For the present we will make no distinction between meter and rhythm; what is called "rhythm" in these first lessons is actually the meter basic to a particular rhythm). Set your metronome (MM) each time it's indicated in the lesson by gently sliding the oell-shaped weight up or down the pendulum. The top edge of the weight should line up with the line directly under the numeral on the dial.
4. When demonstrating movements to the MM, put it in a conspicuous place so the children can watch the pendulum move. After the demonstration, move or cover the metronome so the children have only an auditory cue to follow. (A good way to eliminate the visual cue but not the sound of the MM would be to stand a folded 9" x 12" sheet of tagboard in front of the MM.)

UNIT 3

Summary of Objectives

The learner will coordinate clapping and marching movements to changing tempos of a metronome and music.

Explanation of summary of Objectives

Like all other activities in the Phase 1 auditory strand lessons, those following are designed to develop the learner's "feel" for the rhythm of music and speech by involving his whole body in rhythmic movements. The focus of these five lessons is on hand movements, particularly clapping.

General Remarks

1. Clapping is a fairly sophisticated movement; do not expect perfect coordination of clapping and the metric beat. Do, however, try to achieve as close coordination as the children can handle.
2. Activities are presented in order of increasing difficulty. Do not proceed to the next until a fair degree of accuracy is attained with the one you are doing.
3. Notice that there are no tests in these lessons. They are all predisposition activities. If an activity isn't working (i.e., would constitute failure in another kind of lesson), stop, and begin the activity again. Insist that the children listen to the metronome or music for 15 to 30 seconds before starting the physical activities.
4. To correct a child who is having difficulty matching the beat, go to him, move with him to the beat, and have him mimic your movements.
5. Read over the lesson plans with your aide. You'll be working together throughout the activities.
6. Have the aide stop the music between actions.

UNIT 4

Summary of Objectives

The learner will coordinate running, and arm and torso movements to the changing tempos of a metronome and music.

Explanation of Summary of Objectives

Again, the activities of the unit are designed to develop the learner's feel for rhythm in music and speech by involving his whole body in rhythm activities. The focus of these five lessons is on variation of the run. Practice in coordinating arms and legs in slow, deliberate, heavy movements, and in quick, free, light movements runs throughout the unit.

General Remarks

1. The general procedure for each lesson is:
 - a. Listen to the metronome.
 - b. Demonstrate the performance.
 - c. Call children to join you, moving in place.
 - e. Call children to join you moving around the room in the suggested floor pattern.

2. The beat for running and clapping in Little Tommy Tucker is:

LITTLE TOMMY TUCKER SINGS FOR HIS SUPPER.
WHAT SHALL WE GIVE HIM? WHITE BREAD AND BUTTER.

For swaying slowly left and right the beat is:

HOW SHALL HE CUT IT WITHOUT ANY KNIFE?
HOW CAN HE MARRY WITHOUT ANY WIFE?

3. Activities are presented in order of increasing difficulty. Do not proceed to the next activity until a fair degree of accuracy is attained in the one you are doing.

UNIT 5

Summary of Objectives

The learner will coordinate basic gross motor movements like walking, running, jumping, marching, clapping and swaying with changing meters and rhythms.

Explanation of Summary of Objectives

In this unit the learner reviews the basic movements learned and practiced in the previous four units, and relates these movements to another, and the new rhythms and songs.

General Remarks

1. You and your aide will work closely in every lesson. Read the lesson plans over together and plan to practice new performances.
2. Always have the aide stop the music between performances.
3. The beat for swaying in Bye Baby Bunting is:

BYE, BABY BUNTING, DADDY'S GONE A-HUNTING.
TO GET A LITTLE RABBIT SKIN TO WRAP HIS BABY BUNTING IN.

UNIT 6

Summary of Objectives

The learner will make simple rhythm gross motor responses to the metronome, music, and English verse.

Explanation of Summary of Objectives

The primary objective is the development of rhythmic gross motor coordination. The secondary, and long-term objective, is the development of a feel for the rhythm of English verse and speech. Making physical responses to

both music and verse should help focus the learner's attention on the fact that both do, in fact, have rhythm and should serve to build a foundation for his future production of the language in song and speech.

General Remarks

1. The general procedure for introducing nursery rhymes is:
 - a. The aide reads, in the students' first language, the synopsis of the nursery rhyme (written out in the lesson).
 - b. Everybody listens to the rhyme.
 - c. You demonstrate the physical response to the beat of the verse.
 - d. The children mimic your movements to the beat of the verse.

UNIT 7

Summary of Objectives

The learner will perform or pantomime familiar work movements (hammering, sawing, sweeping, wiping, brushing teeth), simple clapping and swaying movements, and simple fingerplays to the beat of the metronome, music, and nursery rhymes.

Explanation of Summary of Objectives

Again, the primary objective of the unit is rhythmic gross motor coordination. Making simple rhythmic responses to nursery rhymes is intended to focus the child's attention on the rhythm of English rhyme and doggerel; the fingerplays are more sophisticated movements, and add the notion of pantomime to the rhythm of verse.

General Remarks

1. Before the lesson, be sure to practice the fingerplays. (Some of the movements may not be exactly like the ones you are accustomed to using.)
2. The bimanual drawing stage is different in this unit. Roll out the two rolls of butcher paper on the floor. Tape the ends down. Place the children along both margins of the paper. Everyone draws bimanually together this way.

UNIT 8

Summary of Objectives

The learner will perform simple clapping and swaying movements, and simple fingerplays to the beat of rhyme and song.

Explanation of Summary of Objectives

Again, the primary objective of the unit is rhythmic gross motor coordination. Making simple rhythmic responses to nursery rhymes is intended to focus the child's attention on the rhythm of English rhyme and doggerel; the fingerplays are more sophisticated movements and add coordination to the notion of pantomime to the rhythm of verse.

The introduction of song performance serves two purposes. First, it lays the foundation for several minutes consecutive production, the objective for the following weeks' phonology lessons. Second, it combines the previous weeks' practice in responding to music with physical movements, with the new objective of verbal production.

AUDITORY: CONTENT OUTLINE

UNIT 1

Lesson

1. a. Walk in place, swinging your arms naturally at your sides.
(No music)

Walk as above, matching the beat of the music.
- b. Walk in place on tiptoe. (No music)

Walk on tiptoe, matching the beat of the music.
- c. Walk fast. Walk slow. Walk like a duck. Walk like a cat. Etc.
Repeat with music.
2. a. Run lightly on tiptoe, arms moving freely.

Run as above, matching the beat of the music.
- b. Run eight quick steps, and stop. Repeat the sequence three times.
Call out the run and stop commands while you move.

Run as above, matching the beat of the music.
3. a. Place hands on hips, jump (pushing off from the floor with the balls of both feet, landing on both feet). Jump in place with short, light jumps.

Jump as above, matching the beat of the music.
- b. Make a long jump, landing on both feet like a kangaroo; end the jump with hands and arms bent up close to the chest, like the forepaws of an animal.

Jump as above, matching the beat of the music.

4. a. Sway; stand with feet slightly apart; gently rock from one foot to the other as you hold a doll and rock her to sleep.

Sway as above, matching the beat of the music.

- b. Bend toward the floor; clasp hands and make an "elephant trunk"; swing trunk back and forth while walking in place.

Move around the room in a free pattern to the beat of the music.

5. a. March in place with your hands on your hips.

March to the beat of the music.

Form two circles: an inner circle and an outer circle. The children in the inner circle start marching in one direction; then the outer circle marches in the opposite direction, both circles of children following the beat of the music.

- b. March in place, raising your knees up high and swinging your arms briskly front to back. Look straight ahead.

March as above to the beat of the music.

UNIT 2

Lesson

6. a. Walk in place, hands and arms out straight at shoulder level; lean from side to side with each step.

Walk as above, moving around in a large circle, using short steps and long steps.

- b. Walk in place, hands on hips and knees raised high, balls of feet touching the floor first.

Walk as above, moving around the room in a free pattern. Vary the force with which your feet hit the floor.

- c. Walk in place on tiptoe: occasionally turn in circles.

Walk as above, moving around the room in a free pattern, tiptoeing and turning in circles.

- d. Walking when in a hurry, walking when tired, walking with a sore leg.

- e. Walking like a baby, walking like an old man, walking like a duck, etc.

7. For each of the activities in this lesson, you and the children first listen to the beat of the metronome. Then cover the metronome during the actual activity.
 - a. Walk around in a circle, hands on hips, knees raised high, balls of feet touching the floor first. Do this to the beat of a metronome (MM=112).
 - b. Walk around in a circle, hands on hips; lean to the left and right with the metronome beat (MM=80). Use slow heavy steps.
 - c. Walk to the beat of the metronome, taking a variety of steps one at a time: long, short, high, low heavy, light, etc.
8.
 - a. Listen to the metronome (MM=120); then cover it. Walk in place, knees raised high. Then walk from one place to another to the beat of the metronome, knees raised high.
 - b. Sing, Pat-a-Cake, or a similar tune; walk as above, knees raised high--matching the music.
 - c. Repeat activity b. Then proceed to short light steps, then short heavy steps.
 - d. Play a drum with steady, regular beats (about MM=100), and ask the children what kind of walking movements go with the beat. Have volunteers perform. Continue with this activity, using different instruments: tone bells on a fast beat (MM=120 or 152); sandblocks rubbed together on that gradually go faster then slower.
9.
 - a. Listen to the metronome (MM=120); then cover it. Walk in place, raising your knees high swinging your arms back and forth at your sides. Match the metronome beat.
 - b. Listen to the metronome (MM=88); then cover it. Walk in place, arms swinging from left to right in front of the body like a pendulum (do not clasp your hands). Occasionally, let arms swing up and around in a full circle.
 - c. Repeat a. to Pat-a-Cake, or a similar tune.
 - d. Listen to the metronome (MM=88); then cover it. Walk in place, etc, as in b. matching the metronome.
 - e. Listen to the metronome (MM=112); then cover it. Move around the room in a free flowing path, inventing your own movements -- matching the beat of the metronome.
10.
 - a. Listen to the metronome (MM=80) for 10 - 15 seconds; do not cover it. With the metronome still going, roll your hands, wave them, draw in the air with both hands at once, make circles, squares, kidney shapes, spirals, or any combinations of such movements in free interpretative designs (hereafter called "bimanual drawing").

Change directions of hand movements naturally to the beat of the MM. It is not necessary, or even desirable, to change directions to every beat of the metronome.

- b. Listen to music. Do the bimanual drawing of free patterns on the floor in front of you.
- c. Listen to music. As the music plays, have your aide hold a large piece of drawing paper on the floor and do the bimanual drawing on the paper using your forefingers only.
- d. Listen to music. Do bimanual drawing with a crayon in each hand.

UNIT 3

Lesson

- 11. a. Softly and slowly slap your knees with both hands at once; gradually get louder, then softer.
- b. Slap your knees slowly with both hands, then begin clapping your hands without changing the pace. Repeat the sequence twice.
- c. Stand; begin clapping at a steady moderate pace; then without changing your pace, stop clapping your hands; then without changing your pace, begin clapping your hands.
- d. Repeat b but march around the room.
- e. You and your aide stand facing each other and clap your knees for ten seconds; without changing your pace, begin clapping your hands; then without changing your pace, slap you partner's hands.
- 12. a. Listen to the metronome (MM=100); then cover it. Slap your thighs with both hands at once, matching the metronome; then without changing your pace, begin clapping your hands.
- b. Listen to the metronome; then cover it. You and your aide clap to the metronome beat (as always); then hit the floor with a rhythm stick to match the beat of your aide's clapping.
- c. Listen to the metronome (MM=120); then cover it. You and your aide hit the floor with rhythm sticks; then you start marching in place, matching the beat of the aide's hitting.
- 13. a. Listen to the metronome (MM=116); then cover it. Clap to the beat.
- b. Say, Pat-a-Cake, or play a song all the way through once. Clap in time with the rhyme or music.
- c. Listen to the metronome (MM=132); then cover it. You and your aide hit the floor with rhythm sticks; then you start marching in place.

- d. Listen to music. Your aide hits the floor with a stick, matching the beat of the music. Then you start marching in place, hitting your palm with your fist.
14. a. Say, Pat-a-Cake, all the way through once. Clap in time with the rhyme.
- b. Listen to the metronome (MM=132); then cover it. Your aide starts hitting the drum with her open hand, matching the metronome beat. Then you start hitting the floor with the rhythm sticks.
- c. Listen to music. One student beats the drum with his open hand, then your aide starts hitting the floor with a rhythm stick; then you start marching in place, hitting your palm with your fist. Match the beat of the tape.
15. a. Listen to music. Clap softly to the beat; then march while clapping.
- b. Listen to music. Do bimanual drawing of free patterns in the air with your forefingers.
- c. Listen to music. Do bimanual drawing on the paper with a crayon in each hand. Have the aide hold the paper on the floor.

UNIT 4

Lesson

16. a. Run very fast in place; take tiny, light steps.
- b. Run very slowly in place; take heavy steps. Then run across open space, slowly, with heavy steps; turn around and run back.
- c. Bend forward with arms hanging down and run fast in place with short steps. Then run across the space and back, in the same manner.
- d. Hold your arms out straight at your side at shoulder level; alternately clench your fists tightly, then stretch fingers as wide as possible.
- e. Clench fists and run fast in place.
- f. Stretch fingers out wide, hand over head, run slowly with long steps.
17. a. Listen to the metronome (MM=120); then cover it. Run slowly, taking light steps and raising your knee high. Match the metronome. Repeat with the metronome at 168 and 200.
- b. Let the children listen to two or three different settings of the metronome, and discuss how they would run to each beat. Then have them run to a place and back.

18. a. Listen to music. Run lightly, bending and swaying. about 8 steps, then twirl around.
- b. Listen to music. Demonstrate with your aide: run on tiptoe to the center of the space between two lines; join hands, go round and round and run back. Match the music.
19. a. Listen to the metronome (MM=132) for 30 seconds; then cover it. Run lightly on tiptoe, hand on hips, matching the steps to the metronome.
- b. Stand with feet slightly apart, hands and arms bent toward shoulders in a "I don't know" gesture; rock slowly from side to side.
- c. Say the rhyme: Little Tommy Tucker

Run lightly on tiptoe, hands on hips, to the lines:

Little Tommy Tucker sings for his supper.
 What shall we give him?
 White bread and butter.

Then rock slowly as in b above to the lines:

How shall we cut it without a knife?
 How can he marry without any wife?

Then run on tiptoe again to the lines:

Little Tommy Tucker sings for his supper.
 Little Tommy Tucker sings for his supper.

- d. Listen to music. Crouch or sit on your heels with arms outstretched; rise and descend slowly with the music as you move freely about the room. (I hope you're in shape!)
20. a. Listen to music. Do bimanual drawings of free patterns in the air.
- b. Listen to music. Do the bimanual drawing on paper with a crayon in each hand while your aide holds the paper on the floor.

UNIT 5

Lesson

21. a. Jump very fast in place and gradually decrease your speed to a very slow jump.
- b. Your aide beats a drum softly four times, then loudly once, holding the loud beat for four counts. You make small jumps in place to the soft beats and a big jump to the loud beat.

- c. Listen to music. Jump or bounce on both feet like a ball in place, keeping time to the music.
 - d. Repeat c, but change the music to some similar tune or a Nursery Rhyme.
22. a. Listen to music. Walk in place on tiptoe, arms extended upward, waving gracefully.
- b. Listen to music. Walk in place with your arms swinging back and forth together in front of your body like a pendulum, but do not clap your hands.
- c. Listen to music. Take a giant step forward with your right foot, draw the left foot to it, take a giant step forward with your left foot, and draw the right foot up to it -- all the while matching the music.
23. a. Listen to the metronome (MM=120); then cover it. Clap to the beat of the metronome.
- b. Listen to the metronome (MM=120); then cover it. March in place, raising your knees high and swinging your arms at your sides. Match the metronome beat.
- c. Listen to the metronome (MM=120); then cover it. Clap to the beat. Then beat the drum to the beat. Then march and salute while marching.
- d. Listen to music. Do as in c, matching the music.
24. a. Listen to music. Start sitting on your heels or squat low, with arms stretched out at shoulder level; then rise gradually and descend slowly (like an airplane), while running on light steps to the music. (Practice this on your own beforehand!)
- b. Say the rhyme: Bye Baby Bunting. Stand with feet slightly apart and gently rock from one foot to the other as you hold a doll and rock her to sleep.
- c. Listen to the metronome (MM=90); then cover it. You and your aide face each other and hold each other's hands. To the beat of the metronome, move up and down like a seesaw.
- d. Listen to music. Do as in c, but to the beat of the music.
25. a. Listen to music. Do bimanual drawing in the air. Be imaginative and interpretative.
- b. Do bimanual drawing with crayons and paper.

UNIT 6

Lesson

26. a. Set up two lines of children facing each other. Hop from one line to the other. (Then the children do the same.)
- b. Gallop from one line to the center.
- c. Starting from the opposite lines (places), you and your aide gallop or skip to the center, take each other's hands, go around in a circle; then gallop or skip back to your original places.
- d. Hop to a doll (e.g., Mary Ann), touch her, and gallop or skip back to your starting place.
- e. Listen to the metronome (MM=100); then cover it. Your aide claps to the metronome beat and you hop to Mary Ann, touch her and hop back (matching the metronome beat).

27. a. Listen to the metronome (MM=120); then cover it. Hop to the beat of the metronome.
- b. At a steady pace walk or skip clockwise eight steps, then eight more. Stop walking and clap five times; squat down to the floor on the last clap. That is: walk eight times, stop. Walk eight times, stop. Clap four times, down!
- c. Say the rhyme, Ring-Around the Rosies.

Walk or skip clockwise to the verse:

Ring-around the rosies, a pocket full of poises.

Clap to the verse:

Ashes, ashes, we all fall down!

and squat down on the word down.

- d. Tell the story of Baa Baa Black Sheep.

"This is the story of a little black sheep. When shearing time comes, he had enough wool to fill three bags. One bag of wool is for his owner, one for a nice old woman, and one for the little boy who lives down the road.

Sing, Baa Baa Black Sheep. As you sing, gently sway from side to side as you slap your knees softly to the accented beat of the rhyme:

Baa Baa black sheep, have you any wool?
Yes, sir; yes, sir; three bags full!
One for my master, one for the dame,
One for the little boy who lives down the lane.

28. a. In a circle walk or skip eight times, stop, then walk or skip eight more times. Clap five times, and squat down on the fifth clap.
- b. Say the rhyme, Ring-Ring O'Roses. Walk or skip to the verse...see 27 c.
- c. Repeat 27 d.
- d. Tell the story of Humpty Dumpty.

"Humpty Dumpty was a funny little man who was made from a giant egg. He liked to sit on a high wall and watch everything. One day he fell off the wall and broke into a thousand pieces! Lots of men came on their horses to put him back together again, but he was in so many pieces that they couldn't fix him. Poor Humpty Dumpty!"

- e. Sing, Humpty Dumpty. As you sing, softly slap one knee and then the other to the beat of the rhyme:

Humpty Dumpty sat on a wall.
Humpty Dumpty had a great fall.
All the King's horses and all the King's men.
Couldn't put Humpty Dumpty together again!

29. a. Hop with the following variations:
- (1) arms folded;
 - (2) arms extended in any direction;
 - (3) hands on waist;
 - (4) body tilted forward, backward, or sideward;
 - (5) move forward, backward, sideward, in circles.
- b. Listen to music. Do several hopping movements while the music plays.
- c. Listen to music. Gallop or skip around the inside of a circle to the music.
- d. Repeat 27 d.
- e. Repeat 28 d.

30. a. Do bimanual drawing in the air; make circles, spirals, squares, interpretative movements.
- b. Listen to music. The children are to move around any way they interpret the music. They do this for about two or three full minutes.
- c. Listen to music. Play it continuously as you (and later the children) do bimanual drawing on paper with crayon in each hand.
- d. Review Baa Baa Black Sheep and Humpty Dumpty.

UNIT 7

Lesson

31. a. With a toy hammer rhythmically pound an imaginary nail. Repeat with a toy saw, broom, sponge and toothbrush.
- b. Sing, This is the Way. Do the work movements using the appropriate tool as you sing.
- c. Listen to the metronome (MM=108); then cover it. Mark some small squares with tape on the floor. The squares (five or more) form a circle on the floor. Place a tool (saw, hammer, toothbrush, etc.) in each of the squares.

Clap to the metronome and tell everyone to walk around the circle until you say STOP. The children standing by the squares do the work movements to the metronome.

- d. Review Baa Baa Black Sheep and Humpty Dumpty.
32. a. Listen to the metronome (MM=88; then cover it. Do the movements with the appropriate tool, matching the metronome. (Cf. 31 a)
- b. Sing, This is the Way. Do the work movements described in the song.
- c. Briefly describe the hand motions involved in making tortillas. Then explain the song: "This is a song about making bread, something like making tortillas. Someone is asking the bread to hurry and do it as fast as he can.

Sing or Say, Pat-a-Cake, Baker's Man. Then, without the music, but at an even pace, slap both knees simultaneously, then clap your hands once (slap, clap, slap, clap, etc.)

- d. Continue the activity above but this time:
- (1) close both hands into fists, alternately hitting right on left, left on right, as if there were something in between;
 - (2) alternately hit right palm on left palm, left palm on right palm, as if flattening dough.

- e. Sing or Say, Pat-a-Cake, Baker's Man. Match the following activities with the rhyme:

- (1) slap, clap, slap, clap;
- (2) hit closed fists alternately, right on left, left on right;
- (3) hit open palms alternately, right on left, left on right.

Do (1) to the first rendition of the line; do (2) to the repetition of the line; do (3) to the third rendition of the line.

33. a. Repeat 32 e.

- b. Explain the content of the nursery rhyme, Mary Had a Little Lamb.

"This is the story of a little girl named Mary. She had a little white lamb. One day the lamb followed Mary to school. The children at school thought that was very funny, and they laughed and laughed at the little lamb. The teacher told the lamb to stay outside until school was out, and then Mary and the lamb went home together."

- c. Sing, Mary Had a Little Lamb. Clap softly to the rhythm of the rhyme.

- d. Listen to music. Clap to the beat. Then clap and march around the room to the beat.

- e. Review any of the previous rhymes.

34. a. Listen to music. Walk in place, bend forward and swing your arms back and forth like the trunk of an elephant.

- b. Sing, Bye Baby Bunting. Stand with feet slight apart; hold a doll and rock her to sleep to the beat of the music. (See Unit 5 - General Remarks c).

- c. Repeat 33 b.

- d. Explain briefly the content of the story, Cottage in the Woods.

"This is the story of a little man who lived in a house in the forest. One day when he was looking out the window he saw a rabbit hopping by. The rabbit knocked on the door and cried, 'Help! Help! Help!' A hunter was trying to shoot him. The little man let the rabbit in his house and saved him from the hunter."

33. d. Sing, Cottage in the Woods. Do the following actions, matching the lines of the rhyme. Each accent mark indicates a hand movement.

- | | |
|---------------------------------------|--|
| 1. IN A COTTAGE IN THE WOODS | Draw a cottage in the air with both hands. |
| 2. LITTLE MAN BY THE WINDOW STOOD | Shade your eyes with one hand and look from side to side. |
| 3. SAW A RABBIT HOPPING BY | Make rabbit ears with the index and middle fingers of one hand, and make the "rabbit" hop to the beat of they rhyme. |
| 4. KNOCKING AT THE DOOR | Knock on the floor, table, chair. |
| 5. "HELP ME, HELP, HELP!" HE SAID | Quickly raise your arms in a "stick-em-up" gesture each time the rabbit says "Help!" |
| 6. "BEFORE THE HUNTER SHOOTS ME DEAD" | Pantomime holding and sighting a shotgun. |
| 7. "COME LITTLE RABBIT, COME INSIDE" | Make four "come here" gestures. |
| 8. "SAFE FOREVER MORE" | Make the rabbit ears with one hand and gently caress them with the other hand. |
35. a. Repeat 33 b.
- b. Repeat 34 d.
- c. Listen to music while you do bimanual drawing to the music: with crayons and paper.

UNIT 8

Lesson

36. a. Listen to music. Slap your knees, clap your hands, slap, clap, etc. to the beat of the music.
37. a. Explain the content of the story, There was a Crooked Man.

"This is the story of a little crooked man. He walked along a crooked road. He found an old piece of money by some old steps going over a fence. He bought a funny little mouse, and they all went to live in the man's funny little crooked house."

b. Read the rhyme, There was a Crooked Man, out loud.

c. Repeat the rhyme, There was a Crooked Man, gently sway left and right to the verse.

38. a. Repeat 37 b.

39. a. Explain the content of the rhyme, The Eency Weency Spider.

"This is the story of a tiny little spider that wanted to climb way up to the top of a rain spout. (A rain spout is a big pipe where the water runs away after a rain.) When he started to climb up, the rain started to come down, and it pushed the little spider right on the ground. After a while the sun came out and made everything dry. Then the spider climbed up the pipe again."

b. Sing, The Eency Weency Spider.

c. Do the following hand motions with the verse.

1. THE EENCY WEENCY SPIDER
CLIMBED UP THE WATER SPOUT.

Alternately match the little finger on your left hand with your right thumb, then right little finger with left thumb, "climb" the water spout.

2. DOWN CAME THE RAIN AND
WASHED THE SPIDER OUT.

Raise both hands above your head; slowly lower them, wiggling your fingers all the while.

3. OUT CAME THE SUN AND DRIED
UP ALL THE RAIN.

Describe a 360 degree arc with your arms fully extended; start with arms in front of your body, pointing toward the floor and end with fingertips touching above your head.

4. AND THE EENCY WEENCY SPIDER
CLIMBED UP THE SPOUT AGAIN.

Repeat the climbing motions for Step 1.

d. Participation: Have everybody join you.

e. Read the rhyme to the children.

40. a. Explain the content of the story, Hey Diddle Diddle.

"This is the funny story about a funny cat and cow and dish and spoon. The cat played a fiddle (like a little guitar) and the cow jumped way up high, over the top of the moon! The dog thought it was so funny t/ t he laughed and laughed, and then a dish and a spoon ran away together! Do you think a cow could jump over the moon? Could a dog laugh? Could a dish and spoon really run?

- b. Sing, Hey Diddle Diddle. Gently sway back and forth as you slap your knees to the beat of the verse. (Have the class mimic you, as always.)

41-45 Review the Rhymes that you and the children enjoyed the most.