



Alignment of

**THE PERFORMANCE ENGLISH
GOLDEN TRIANGLE PROGRAM**

with the

Content Standards - HCPS II

**The Read-Along Handbook
The Journal Freewriting Handbook
The Dictation Sentence Handbook
Suspense Theater
The Comedy Hour
Going Solo**

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Performance English Golden Triangle

The *Performance English* program has demonstrated that to write fluently students must write significant amounts daily; to write correctly they must learn the conventions of grammar, punctuation, and spelling; and to write imaginatively they must read imaginative literature. The *Performance English* “Golden Triangle” of daily journal freewriting, daily dictation sentence study, and frequent reading along in class prepares students to read and write effectively throughout their lives.

The solidity of the *Performance English* program resides within the continuity of the “Golden Triangle.” For over a decade, *Performance English* students in grades 6–12 have completed daily journal freewriting, analyzed the grammar of dictation sentences, and shared the fun of class read-alongs. *Performance English* has proven to be especially effective with students in heterogeneous class groupings: journal freewriting encourages all students to draw on their experience while building greater language fluency; group discussion of daily dictation sentences promotes peer coaching as students learn the mechanics of grammar; class read-alongs expand vocabulary, improve reading comprehension, and build class morale through spirited literary ventures.

In addition to accommodating a wide range of student ability levels, the *Performance English* program is equally effective in supporting a diversity of teaching styles. Some teachers pride themselves on inventive daily journal topics while others enjoy brainstorming suggestions with their class. Feedback on student journals can come from the teacher, from fellow students, or from both. A teacher can easily alter the recommended daily dictation sentence to reflect current events. And the teacher’s favorite books usually work best as class read-alongs. The structure of the “Golden Triangle” combined with the flexibility of teacher implementation encourages creativity in teachers and students alike.

Curriculum Research & Development Group/University Laboratory School

The Curriculum Research & Development Group (CRDG), including the University Laboratory School, conducts systematic research, design, development, publication, staff development, and related services for elementary and secondary schools. The CRDG has curriculum development projects in science, mathematics, English, Asian studies, marine studies, environmental studies, Hawaiian and Polynesian studies, Japanese language and culture, music, nutrition, art, technology, health, and computer software. Research and school service projects focus on educational evaluation, teacher development, reduction of in-school segregation of students, and programs for students educationally at risk.

The CRDG is the senior member of a cooperative program of thirteen universities in the United States to improve schooling in science, health, and technology in elementary and secondary schools. It is a founding member of the Pacific Circle Consortium of universities, major school systems, and educational ministries in Australia, Canada, Japan, New Zealand, and the United States.

CRDG-developed programs are being used throughout the United States and in other countries. The CRDG provides professional development institutes and support services for all its projects. CRDG publishes and distributes its materials nationally and internationally.

Alignment of the Performance English Program with the Language Arts Content Standards of the Hawai'i Content and Performance Standards II

Reading and Literature

In Performance English the process of examination, analysis, interpretation, and synthesis is driven by pleasurable whole-class interaction with the text. Meeting the objectives of the Content Standards thus becomes the logical outcome of a mutually savored languaging process.

Content Standards	6–8	Performance English Golden Triangle	Suspense Theater	Comedy Hour	Going Solo
RANGE 1. Read a range of literary and informative texts for a variety of purposes	<ul style="list-style-type: none"> • Read a broad range of traditional, contemporary, and young adult texts across genres. • Read to understand human experience and the range of choices and possibilities in life. • Read to research an inquiry question, theme or hypothesis, using technological and traditional informational resources. • Read to solve problems and perform functional tasks (e.g., bus schedule, consumer information, instructions, directions). 	<ul style="list-style-type: none"> • Performance English incorporates a broad range of traditional, contemporary, and young adult texts throughout. <i>The Read-Along Handbook</i>, Chapter 4, Appendix A • By its nature, literature presents a range of choices and possibilities that lead to an enhanced understanding of human nature. <i>The Read-Along Handbook</i>, Chapter 5 • Students are taught to take advantage of all available resources throughout Performance English. • Instructions, directions, and other task-related reading is required throughout Performance English. 			

Content Standards	6-8	Performance English Golden Triangle	Suspense Theater	Comedy Hour	Going Solo
<p>COMPREHENSION PROCESSES 2. Use strategies within the reading processes to construct meaning.</p>	<ul style="list-style-type: none"> • Use strategies for constructing meaning that include annotating, interpreting, connecting, and analyzing. • Revise interpretations in light of new information from reading, prior knowledge, and discussion with others. • Interpret text(s) from multiple perspectives (e.g., historical, cultural, gender, political). • Evaluate and synthesize information within and across texts. 	<ul style="list-style-type: none"> • Strategies for constructing meaning are embedded into activities throughout Performance English. <i>The Read-Along Handbook</i>, Chapter 6 • Interpretive revisions and reconstructions are encouraged throughout Performance English. • The interpretation of literature from multiple perspectives is ongoing throughout Performance English. <i>The Read-Along Handbook</i> • Performance English encourages the evaluation and synthesis of information within and across texts as basic and natural to students who read with pleasure. <i>The Read-Along Handbook</i>, Chapters 4, 6 			
<p>CONVENTIONS AND SKILLS 3. Apply knowledge of the conventions of language and texts to construct meaning.</p>	<ul style="list-style-type: none"> • Apply knowledge of genre conventions to analyze and interpret texts. • Apply knowledge of figurative language and symbols to analyze and interpret texts. 	<ul style="list-style-type: none"> • The knowledge of genre conventions grows through the continued enjoyment of literature and leads to higher levels of analysis and interpretation in Performance English. <i>The Read-Along Handbook</i>, Chapter 5 • The knowledge and use of figurative language and symbols as enhancements of the literary experience is encouraged and taught throughout Performance English. <i>The Read-Along Handbook</i>, Chapter 5 			

Content Standards	6-8	Performance English Golden Triangle	Suspense Theater	Comedy Hour	Going Solo
<p>RESPONSE 4. Respond to texts from a range of stances: initial understanding, personal, interpretive, critical.</p>	<ul style="list-style-type: none"> Support own interpretation of imagery, plot, and character. Support a conclusion or response based on facts, ideas, and/or arguments within the text and between texts. Respond to text critically by analyzing the author’s craft and message. 	<ul style="list-style-type: none"> Performance English encourages students first to <i>have</i> their own interpretations of imagery, plot, and character in literature, and then to support it through discussion and writing. <i>The Read-Along Handbook</i>, Chapter 6 Performance English believes that multiple conclusions and responses may well be supported by the facts, ideas, and/or arguments within and between texts and encourages students to explore all possibilities. <i>The Read-Along Handbook</i>, Chapter 6 The most basic analytical question about any text is whether it succeeds in giving pleasure aesthetically and/or intellectually, a question Performance English students are encouraged and enabled to answer in various forms. <i>The Read-Along Handbook</i>, Chapters 3, 6 <i>The Dictation Sentence Handbook</i> 			
<p>ATTITUDES AND ENGAGEMENT 5. Demonstrate confidence as readers, and find value and satisfaction in reading and sharing reading experiences with others.</p>	<ul style="list-style-type: none"> Engage intellectually with texts—think divergently, visualize characters or scenes, express opinions, raise questions. 	<ul style="list-style-type: none"> Total and pleasurable engagement with texts at all levels of intellectual and aesthetic encounter and response is a fundamental objective of Performance English. <i>The Journal Freewriting Handbook</i>, Chapter 3 <i>The Read-Along Handbook</i>, Chapter s1, 3 			
<p>DIVERSITY 6. Interact thoughtfully with texts that represent diversity in language, perspective, and/or culture.</p>	<ul style="list-style-type: none"> Identify stereotypes in texts. Identify cultural values and multiple perspectives in texts. 	<ul style="list-style-type: none"> Performance English students identify stereotypes in texts and are encouraged to think, write, and live beyond them. <i>The Read-Along Handbook</i>, Chapters 5, 6 Performance English incorporates stories, poems, plays, and essays that represent many cultures and ethnicities, all with respect and understanding. <i>The Read-Along Handbook</i>, Chapter 4, Appendix A 			

Writing Benchmarks

Writing and print-literacy in general are at the very heart of the Performance English Program. Total language immersion is our method, and it succeeds in making students comfortably competent readers and writers across the curriculum. Because of the confidence they place in their personal writing voice, our students often achieve particular eloquence in writing, as testified by the many prizes their work has won and by their later success as college students.

Content Standards	6–8	Performance English Golden Triangle	Suspense Theater	Comedy Hour	Going Solo
<p>RANGE</p> <p>1. Write using various forms to communicate for a variety of purposes and audiences.</p>	<ul style="list-style-type: none"> • Write using forms appropriate to purpose and topic. • Write to reflect on learning (e.g., learning, log, journal). • Write to communicate and report information from research. • Write for literary response and expression. 	<ul style="list-style-type: none"> • Performance English students write in a wide diversity of forms. <i>The Journal Freewriting Handbook</i>, Chapter 3 • A large part of the writing in freewriting journals reflects on learning from both literary and personal experience. <i>The Journal Freewriting Handbook</i>, Chapter 3 • Students communicate information from a wide diversity of sources. <i>The Journal Freewriting Handbook</i>, Chapter 4, Appendix • Student responses to literature often take a written form in Performance English, whether they are formal or informal, creative or analytic. <i>The Journal Freewriting Handbook</i>, Chapter 3 <i>The Read-Along Handbook</i>, Chapter 6 			

Content Standards	6-8	Performance English Golden Triangle	Suspense Theater	Comedy Hour	Going Solo
<p>COMPOSING PROCESSES 2. Use writing processes and strategies appropriately and as needed to construct meaning and communicate effectively.</p>	<ul style="list-style-type: none"> • Adapt writing processes to the task and the needs of the writer. • Develop and support a thesis or stance using information from a variety of sources. • Discuss own writing with others to gain readers' perspectives. • Revise writing to improve organization, sharpen focus, and refine language; and edit writing to make it clear and correct. • Evaluate own writing, using criteria based on qualities of good writing, to improve writing. • Publish—in a variety of ways—selected finished products. 	<ul style="list-style-type: none"> • Writing processes adapt to a wide variety of tasks and needs in Performance English. <i>The Journal Freewriting Handbook</i>, Chapter 3 • Students are encouraged to take a specific stance in all their writing, from journal entries to formal papers. <i>The Journal Freewriting Handbook</i> • Students exchange journals with different assigned partners each week. Texts incorporate peer response rubrics within major writing assignments. <i>The Journal Freewriting Handbook</i>, Chapters 5, 6 • Students revise and edit in response to feedback from teachers and peers. All major assignments go through at least two drafts. <i>The Journal Freewriting Handbook</i>, Chapter 7 <i>The Dictation Sentence Handbook</i>, “From Grammar to Style” • Self-evaluation criteria are incorporated into all major writing assignments. Students learn to assess both their own writing and the writing of others. <i>The Journal Freewriting Handbook</i>, Chapter 6 <i>The Dictation Sentence Handbook</i>, “From Grammar to Style” • Students publish in class and are encouraged to enter writing contests and to strive for publication outside the classroom. <i>The Journal Freewriting Handbook</i>, Chapter 7, 			

<p>CONVENTIONS AND SKILLS 3. Apply knowledge and understanding of the conventions of language and research when writing.</p>	<ul style="list-style-type: none"> • Demonstrate a good grasp of conventions in increasingly complex writing. • Attribute research information. 	<ul style="list-style-type: none"> • Students learn the conventions of increasingly complex writing through daily journal freewriting, daily dictation practice, and the enforcement of high standards of correctness on major writing assignments, including use of the “SDI” or “Sudden Death Infractions” sheet. <i>The Journal Freewriting Handbook</i>, Chapter 1 <i>The Dictation Sentence Handbook</i>, “From Grammar to Style” • Sources for researched information are acknowledged whenever they are used. 			
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Content Standards	6–8	Performance English Golden Triangle	Suspense Theater	Comedy Hour	Going Solo
<p>RHETORIC 4. Use rhetorical devices to craft writing appropriate to audience and purpose.</p>	<p>Produce writing that</p> <ul style="list-style-type: none"> Reveals new insights about a topic (e.g., goes beyond the obvious and predictable). Has a structure that is appropriate to purpose within paragraphs and the overall structure. Uses language that is precise, vivid, and clear. Has voice and style that reveal the unique writer and speaks to the reader(s). 	<ul style="list-style-type: none"> Students are encouraged to explore beyond the obvious through the daily writing of journal entries. <i>The Journal Freewriting Handbook</i>, Chapter 1, <i>The Dictation Sentence Handbook</i> <i>The Read-Along Handbook</i>, Chapter 6 Students learn paragraphing and other structural components of writing very naturally through Performance English. <i>The Journal Freewriting Handbook</i>, Chapter 1 <i>The Dictation Sentence Handbook</i> <i>The Read-Along Handbook</i> Clear, precise, vivid language is encouraged and reinforced throughout the program. <i>The Journal Freewriting Handbook</i>, Chapter 1 <i>The Dictation Sentence Handbook</i>, “From Grammar to Style” <i>The Read-Along Handbook</i> The development of a personal writing voice and style is central to Performance English. <i>The Journal Freewriting Handbook</i>, Chapter 1 <i>The Dictation Sentence Handbook</i>, “From Grammar to Style” <i>The Read-Along Handbook</i> 			
<p>ATTITUDES AND ENGAGEMENT 5. Demonstrate confidence as writers, and find value and satisfaction in writing and sharing writing with others.</p>	<ul style="list-style-type: none"> Know what quality work looks like and set high expectations for own writing. 	<ul style="list-style-type: none"> Taking pleasure from reading and creating quality writing gets a very high priority throughout Performance English. <i>The Journal Freewriting Handbook</i>, Chapter 1 <i>The Dictation Sentence Handbook</i> <i>The Read-Along Handbook</i>, Chapter 1 			
<p>DIVERSITY 6. Understand diversity in language, perspective, and culture in order to craft texts that represent diverse thinking and expression.</p>	<ul style="list-style-type: none"> Write from perspectives of culture that go beyond visible markers of difference—speech, dress, food, customs—to deeper analysis of similarities and differences. 	<ul style="list-style-type: none"> Performance English teaches respect for cultural diversity in all its forms. Beyond that, it emphasizes the vast numbers of similarities that exist among cultures, leading to an appreciation of the universal qualities of shared humanity. <i>The Journal Freewriting Handbook</i>, Chapter 3 <i>The Dictation Sentence Handbook</i>, <i>The Read-Along Handbook</i>, Chapter 4 			

Oral Communication

One of the major strengths of Performance English lies in its connecting the oral/aural to narrative writing. While taking advantage of the oral conversational voice to add texture and resonance to writing, it also draws from the written narrative voice for greater confidence in public speaking. Students are sometimes asked to read journal entries aloud, or to improvise oral journals on the spot, thereby enhancing their oral communication skills. These approaches will be fully discussed in the second edition of *The Journal Freewriting Handbook*. Oral reading and listening are directly tied to writing and speaking to benefit all language modes.

Content Standards	6–8	Performance English Golden Triangle	Suspense Theater	Comedy Hour	Going Solo
<p>RANGE 1. Communicate orally using various forms—interpersonal, group, and public—for a variety of purposes and situations.</p>	<ul style="list-style-type: none"> • Participate in interviews for a variety of purposes. • Participate in groups to solve problems, analyze issues, and make reasoned decisions. • Give a speech to a familiar audience on a researched topic to inform and/or persuade. 	<ul style="list-style-type: none"> • Performance English students communicate in pairs to interview, to create, and to assess. <i>The Journal Freewriting Handbook</i>, Chapter 6 <i>The Dictation Sentence Handbook</i> <i>The Read-Along Handbook</i> • Students communicate in pairs and small groups to make decisions about individual and group writing and performance of roles. <i>The Journal Freewriting Handbook</i>, Chapter 6 <i>The Dictation Sentence Handbook</i> <i>The Read-Along Handbook</i> • Students read journal entries and other writing to classmates on an ongoing basis. <i>The Journal Freewriting Handbook</i>, Second Edition (in progress) <i>The Dictation Sentence Handbook</i>, <i>The Read-Along Handbook</i> 			

Content Standards	6–8	Performance English Golden Triangle	Suspense Theater	Comedy Hour	Going Solo
<p>COMMUNICATION PROCESSES 2. Use strategies within speaking and listening processes to construct and communicate meaning.</p>	<ul style="list-style-type: none"> Interpret feedback and adjust ideas, language, and delivery to promote understanding. Use strategies to prevent or repair communication breakdowns caused by misunderstandings. Adapt listening behaviors to accommodate the listening situation. Accept ideas on a tentative basis and suspend judgment until all ideas have been considered. 	<ul style="list-style-type: none"> Ongoing oral and written student interaction promotes adjustment of content and delivery to fit audience needs and expectations. <i>The Journal Freewriting Handbook</i>, Second Edition (in progress) <i>The Dictation Sentence Handbook</i> <i>The Read-Along Handbook</i>, Chapter 3 In Performance English, communications breakdowns are seen as opportunities to try new strategies. <i>The Journal Freewriting Handbook</i> <i>The Dictation Sentence Handbook</i> <i>The Read-Along Handbook</i> Students listen for enjoyment, for content, and for refinement of language skills. <i>The Journal Freewriting Handbook</i>, Second Edition (in progress), Chapter 3 <i>The Dictation Sentence Handbook</i>, <i>The Read-Along Handbook</i>, Chapter 3 In both reading and listening, students are discouraged from making snap judgments and decisions. <i>The Journal Freewriting Handbook</i>, Chapter 3 <i>The Dictation Sentence Handbook</i> <i>The Read-Along Handbook</i>, Chapter 5 			
<p>CONVENTIONS AND SKILLS 3. Apply knowledge of verbal and nonverbal language to communicate effectively.</p>	<ul style="list-style-type: none"> Use language appropriate to audience and situation Use pronunciation and grammar appropriate to audience, purpose, and situation. 	<ul style="list-style-type: none"> Students are exposed to wide ranges of language conventions through literature and are encouraged to adapt their speaking and writing to fit the audience and the occasion. <i>The Journal Freewriting Handbook</i>, Chapter 1 <i>The Dictation Sentence Handbook</i>, <i>The Read-Along Handbook</i> Students learn the difference between formal and informal language and are encouraged to adjust their own language appropriately. <i>The Journal Freewriting Handbook</i>, Chapter 1 <i>The Dictation Sentence Handbook</i> <i>The Read-Along Handbook</i>, Introduction 			

Content Standards	6–8	Performance English Golden Triangle	Suspense Theater	Comedy Hour	Going Solo
<p>RHETORIC 4. Adapt messages appropriate to audience, purpose, and situation.</p>	<ul style="list-style-type: none"> • Use facts, information, and ideas from research and own experience that take into account the knowledge and experience of listeners. • Organize ideas logically to reflect reasoning. • Demonstrate a wide range of expressions to convey an idea. • Adjust delivery to purpose, message, and audience. 	<ul style="list-style-type: none"> • Students are especially encouraged to value the lessons of their own experience and the experience of their audience in making verbal contacts. <i>The Journal Freewriting Handbook</i>, Chapter 3 <i>The Dictation Sentence Handbook</i> <i>The Read-Along Handbook</i>, Chapter 1 • Students are taught to take advantage of logical narrative flow. <i>The Journal Freewriting Handbook</i>, Second Edition (in progress) <i>The Dictation Sentence Handbook</i>, “From Grammar to Style” <i>The Read-Along Handbook</i> • Especially through creative drama and narrative, students run the language gamut, from very formal to very informal. <i>The Journal Freewriting Handbook</i>, Second Edition (in progress) <i>The Dictation Sentence Handbook</i> <i>The Read-Along Handbook</i>, Chapter 6 • Students learn to adjust their delivery by being given the opportunity to play a variety of roles. <i>The Journal Freewriting Handbook</i>, Second Edition (in progress) <i>The Dictation Sentence Handbook</i> <i>The Read-Along Handbook</i>, Chapter 4 			
<p>ATTITUDES AND ENGAGEMENT 5. Demonstrate confidence as communicators, and find value and satisfaction in sharing ideas with others.</p>	<ul style="list-style-type: none"> • Demonstrate poise and confidence when speaking in a variety of situations. 	<ul style="list-style-type: none"> • Students are asked to play roles, perform formal texts, and read aloud their own writing on an ongoing basis. <i>The Journal Freewriting Handbook</i>, Second Edition (in progress) <i>The Dictation Sentence Handbook</i> <i>The Read-Along Handbook</i>, Chapter 1 			

<p>DIVERSITY 6. Understand diversity in language, perspective, and/or culture and use speaking and listening to foster understanding.</p>	<ul style="list-style-type: none">• See beyond stereotypes and use language that describes, not labels.	<ul style="list-style-type: none">• Student awareness of diversity in cultures and individuals is strongly embedded and constantly encouraged through oral performance of and response to creative drama and narrative. <i>The Journal Freewriting Handbook</i>, Second Edition (in progress), Chapter 3 <i>The Dictation Sentence Handbook</i> <i>The Read-Along Handbook</i>, Chapter 1, Appendix A			
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