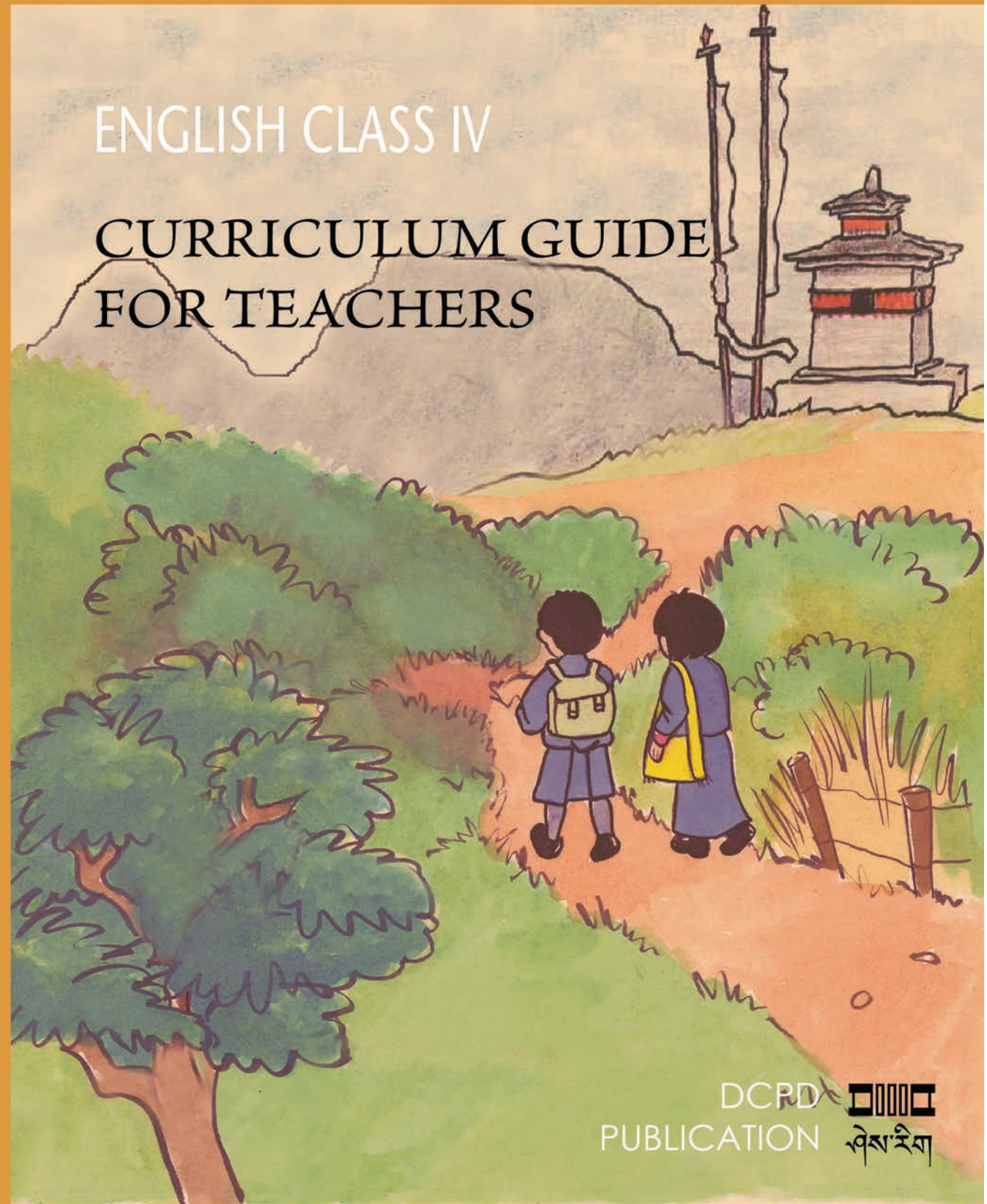


ENGLISH CLASS IV

CURRICULUM GUIDE
FOR TEACHERS



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ENGLISH

Teacher's Guide

Class IV



Department of Curriculum and Professional Development
Ministry of Education
Royal Government of Bhutan
Thimphu

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ROYAL GOVERNMENT OF BHUTAN
MINISTRY OF EDUCATION
THIMPHU : BHUTAN

Foreword

Following the advent of modern education in the country, the English language has been given an important place along with Dzongkha, the national language, and Mathematics. English has, in fact, been the language of instruction for many school subjects, and it has served our purpose well even outside the curriculum.

Even though it has long been the desire of the Ministry of Education to keep the English programme up-to-date by incorporating changes in English usage, new developments in literature and the understanding of how language is acquired, there has been a general perception that the standard of English in the country has declined over the years. In response to these concerns, the Ministry has maintained the development of English curriculum as the main focus in the Ninth Five Year Plan (2002-2007). Major steps have been planned, which include the revision of the English curriculum for classes Pre - Primary to XII, the provision for in-service training to bring the teachers up-to-date on the revised curriculum, and a programme of academic courses to improve the teachers' knowledge of English.

In the new English curriculum, the emphasis is on the improvement of the language skills of the students, on literature studies written in contemporary English language, the inclusion of non-fiction writing and changes in the approach to the assessment of students' performance. The new curriculum also demands changes in the way in which students are taught, specifically a movement away from the teacher-centred classroom to a gender-sensitive, student-centred learning environment. This means that the teacher is responsible for designing activities that promote active learning while the students take a more active part in their own learning. The teacher will act as a facilitator and be a source of knowledge of language and literature.

This *Curriculum Guide for Teachers* presents a wide range of strategies that the teachers can use to help students rise to the levels expected at each stage. The plans put forward in the revised

curriculum offer a balanced programme with adequate instructional time to develop the skills in each strand of Listening and Speaking, Reading & Literature, Writing, and Language. The goal is to provide adequate time to learn these skills so that students are able to communicate with eloquence and receive the communication of others with respect and clarity.

The Ministry of Education hopes that the new English curriculum will open the doors to new opportunities for our students to improve their English language skills. The programme will ensure that they will acquire the knowledge to continue higher studies and the skills they require for becoming competent communicators in Reading, Writing, Listening and Speaking as required in the workplace and society.

The Ministry of Education acknowledges the contributions of the Government of Canada and the support of our Government to carry out this important project. The Ministry also wishes to acknowledge the valuable contributions of the teachers and teacher-educators to the development of this new English curriculum.

Trashi Delek.



Thinley Gyamtsho
Minister
Ministry of Education

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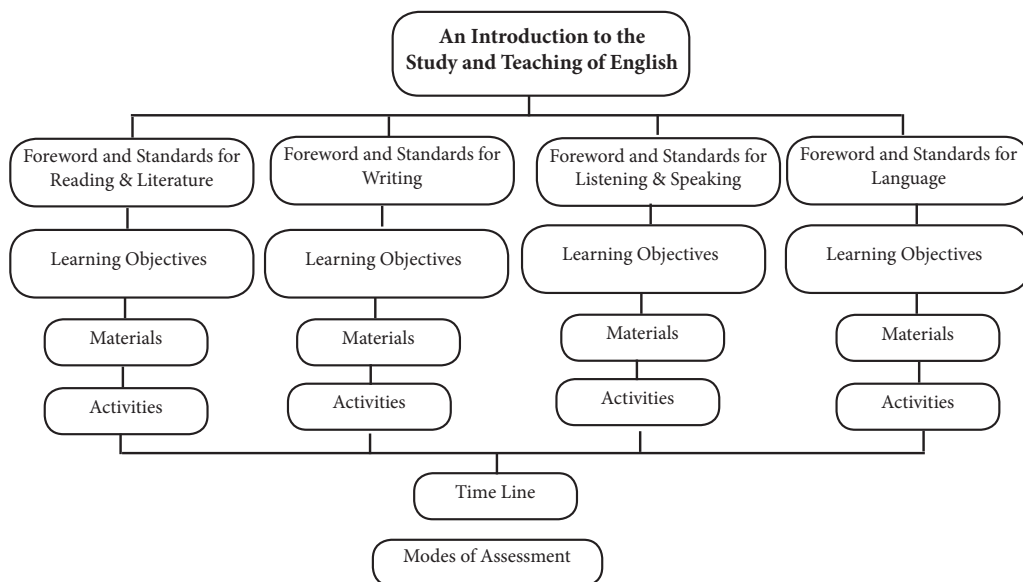
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Organisational Chart



The Organisational Chart above will help teachers and students understand the different components of the English curriculum. Every effort has been made to integrate the components. The Introduction sets out a brief history of English in the schools of Bhutan and introduces the principles which inform the curriculum. Twelve suggested revisions are included. The Standards for each of the four strands – Reading & Literature, Writing, Listening and Speaking, and Language – flow from these principles. They are exit Standards which set out what graduates can be expected to know and do when they leave school in Class XII. The Standards are elaborated as the Learning Objectives which set out what students must learn to know and do at each class level to achieve the standards.

The Learning Objectives will serve as indicators of achievement at each class level in reference to the Standards. The Materials and Activities have been developed to help the students acquire the skills and the knowledge they need to be successful in attaining the Learning Objectives, and ultimately, the Standards. The Timetable sets out a ‘time-budget’ for each strand. The Modes of Assessment are informed by the principles espoused in the Introduction to the Foreword and are organised to test the students on their skill development and knowledge.

An Introduction to the English Curriculum

“We remain grateful for the wise policy of His Majesty the late King Jigme Dorji Wangchuck to take full advantage of the English language which is in fact the international language - the language of the sciences, technologies, trade, and international relations”.

His Excellency the Prime Minister Lyonchen Jigmi Y Thinley (Annual Report to the 82nd session of the National Assembly, July 2004.)

Like many other happy developments, the advent of the English language to Bhutan was a matter of choice. When the veil of self-imposed isolation was lifted, Bhutan looked beyond its borders and began to prepare itself to modernise and join the community of nations. Which language to use to interact with the international community was one of the many decisions that had to be made.

English was seen as the most advantageous language to assist Bhutan in the articulation of its identity and the elevation of its profile in the many organizations to which it would belong. That choice has served Bhutan well, as it has undertaken to become a full charter member of the United Nations and has established bi-lateral and multi-lateral agreements with other countries. English has enhanced its capacity to participate more effectively and purposefully in the global community.

The flexibility, versatility, and richness of English allow it to be used in a variety of circumstances and to be used by the Bhutanese people to meet their own goals. As His Late Majesty envisioned, Bhutan has been able to access and share in the knowledge and wisdom of the different peoples of the world in the diverse spheres of human endeavour. The discoveries of science and mathematics, medicine and information technology, much of which use English as the language of publication, are now available to Bhutan.

The cultural and intellectual resources of the English-speaking world and the formulations of philosophy, jurisprudence and economics, to mention a few, have been opened to the Bhutanese people directly. In return, Bhutan has been able to share with the international community its rich cultural and spiritual heritage and, in the ensuing dialogues, enrich the intellectual resources of the world.

The need for people in Bhutan to be competent in English has led to the decision to use English as the language of instruction for many of the subjects taught in school. Along with Dzongkha, it is, one of the official languages of communication. In all likelihood it will continue to play this partner role with Dzongkha in the foreseeable future.

Given these circumstances, the question of how best to build and maintain a modern English programme for Bhutan continues to be addressed by educators. As time goes on, revisions are necessary to keep the programme up to date with the changes in English usage, new developments in literature and the understanding of how language is acquired. The Ministry of Education has taken several measures to address the issue of quality English instruction. Major steps include the complete revision of the English curriculum, Classes Pre-Primary to XII, the provision for in-service training to update the teachers on the revised curriculum and a programme of academic courses to improve the teachers' knowledge of English.

That task of revision has been undertaken as part of The Strengthening of Support to Education in Bhutan (SSEB) Project, a cooperative effort sponsored by the Canadian International Development Agency (CIDA) in cooperation with the University of New Brunswick (UNB) and the Royal Government of Bhutan. The project consists of three parts – Education, Engineering and Information Technology – with the revision of the English curriculum, PP – XII, as one task of the Education component of the project. At the request of the Bhutan Ministry of Education, the committee was charged with the task of revising the curriculum to reflect contemporary language and to include non-fiction writing. This, of course, necessitated a change in the materials used. While efforts have been made to include classical literature, there is a greater emphasis on modern writers of both fiction and non-fiction.

The Ministry also asked for a change in the way in which students are taught, requesting a movement away from the teacher-centred classroom. The revised curriculum, therefore, reflects a student or learner-centred approach to classroom instruction. In brief that means that students, especially those at the upper levels of school, will be more involved as active participants in the classroom. The teacher will be involved directly, assuming the roles of the planner of activities, of the source of knowledge of language and literature and as the facilitator of learning. She designs activities that promote active student learning.

SOME THOUGHTS ON LANGUAGE LEARNING

The decision to set out a learner-centred programme which calls for study in each of the four strands shown in the curriculum, is informed by the kinds of theories of language learning encountered in James Moffett's (1983) explanation of how people learn language and how, by extension, teachers should teach language.

In *Teaching the Universe of Discourse*, Moffett presents four modes of discourse (the Strands in this curriculum) through which people learn to use language. Those are Listening, Talking, Writing and Reading. The former two are oral modes of discourse while the latter are textual. He posits that it is useful to consider the modes of Talking and Writing as productive, or

producing modes, while the Reading and Listening as receptive, or receiving modes. Despite the nomenclature, the hallmark for all modes is the active engagement of the learner.

Moffett understands the universe of discourse to be an active “place” where the learner first receives language input as s/he listens to expert speakers, and then, after a long period of trial and error, produces his or her own ideas in the language which s/he hears spoken around him. It is with the modes of discourse Listening and Talking that the learner first learns both to give and receive, to shape and modify messages, so that they more precisely reflect his thinking and help him communicate that thinking more accurately.

A visit to most Pre-Primary classes in Bhutan will find the Pre-Primary teachers actively engaged in helping their students to listen a great deal to learn sounds, to learn the intentions of the teacher as s/he gives instructions; and then, after a long time, assisting her students to produce in their own speech, ideas and concepts of their own. It is a struggle for them, and takes hours of practice and repetition. The learning is active but slow and takes enormous patience and consistency on the part of the teacher. But it works. The students learn how to converse in English as they would in any language taught this way.

The move on the part of the learner to begin to use the writing mode of discourse requires new skills of Reading and Writing. Again, the acquisition of these skills takes hours of practice during which the students learn that letters represent the sounds they have learned to make, and that they can use these letters to communicate their ideas in writing. At the same time, they are learning to read, so that they can receive the ideas of others, who like them, have learned to write down their thoughts, ideas and feelings.

Once the students are engaged in each of these modes of discourse, language learning becomes increasingly dynamic. ideas, feelings, words and structures flow between the learner and himself, his immediate community, and even a community removed from him in time and place but available through writing and reading.

Again, visits to Primary classes in Bhutan will allow the visitor to see students and teachers actively engaged in experiences which develop the skills necessary to use each of these modes of discourse. They talk, they write, they listen, they read. Through trial and error and months of practice, they come to use English.

In brief, the decision by the Ministry of Education to plan for an activity based, learner-centred curriculum for all classes Pre-Primary-XII is informed by ideas like Moffett’s which explain how we learn language. It is helpful for this discussion, as well, to know that the international testing program (PISA) of the OECD (the Organization for Economic Cooperation and

Development) has adopted similar principles of active language learning to be used when designing its examinations.

The concept of Reading put forward by the Organization for Economic Cooperation and Development and used in their international testing program, PISA (Programme of International Student Assessment) supports the need to put in place programs that require the students to be actively engaged in the learning of a language. OECD defines reading as “an interactive process..... which leads to understanding, using and reflecting on written texts in order to achieve one’s goals, to develop one’s knowledge and potential and to participate in society.” To gauge the reading literacy of its member countries, OECD tests from 4500-10000 students in each of forty-three countries on these reading skills: forming a broad general understanding of texts, retrieving information, developing an interpretation of a text, reflecting on the content of a text, and reflecting on the form and purpose of a text. It is evident that students need to learn how to read independently, reflectively and interactively if they are to be able to do these things. The curriculum planning committee has adopted Bloom’s Taxonomy to organise the classroom activities in each of the strands for similar reasons. It provides a way to build an ascending order of skills for the program and, of course, it is well known to Bhutanese teachers.

GUIDES FOR TEACHERS

To accompany this document, and to assist with the implementation of the new programme, the Curriculum Development Committee has prepared a Guide for Teachers for each Class level. The guides set out materials and activities for each Class level. Teachers will find in the guides a description of the materials for each strand, justifications or rationales for each piece of literature, and suggested activities for each strand. They will also find a Timeline for each week, which sets out a plan that allows the teacher to engage the students in studies for each strand in a consistent and thorough way.

STUDENT-CENTERED CLASSROOMS

The decision by the Ministry to develop a curriculum for English which is student-centred means that classroom practise has to change. As reported in *The Silken Knot*, and later confirmed by a study commissioned by CAPSD in 2003, observers of classes, especially in Classes VII-XII, found English teachers talking and explaining texts while students sat passively or made notes on what the teachers were saying, directly into their textbooks. As a result, they were not able to practice Speaking and Writing, nor were they being taught how to read at the higher levels required of an adult reader. (See Moffett and the discussion of PISA above). The changes in the test items used in the NEA call for students to manipulate texts at both the knowledge and inferential levels. Teachers will have to plan for practice in that kind of reading and writing if the students are to be able to meet the expectations raised by this programme of testing.

The recommendation, by both reports cited above, that students be actively engaged in their own learning, was accepted by the Ministry; however, there is a fear that if an active classroom programme be put in place then teachers will have nothing to do. That fear has been addressed directly. Teachers and parents will see in the guides an approach that balances direct teacher input and planning with the participation of students in activities that help them develop the skills and knowledge necessary to meet the standards set out in this document.

To conclude this introduction, this document presents the revisions, which the Ministry of Education is recommending at this time to keep the English curriculum up to date. They are as follows:

Revision 1: The curriculum has been organised so that classroom practice is informed by the set of Standards presented by CERD in *The Silken Knot: Standards for English for Schools in Bhutan* for each of the four Strands, or modes of discourse, namely Reading & Literature, Listening and Speaking, Writing, and Language. These set out in global terms what students can be expected to be able to do and to know in English, following graduation at the end of Class XII.

Revision 2: The Standards are elaborated by a set of detailed Learning Objectives for each Class level, PP-XII, which integrate the work in English across the curriculum. The Objectives serve to indicate to students, teachers and parents, the details of what students need to learn at each class level in order to make progress towards the attainment of the Standards. The Objectives are set out for each of the four Strands and are cumulative, sequenced developmentally, Pre-Primary-XII, and arranged so that they can be dealt with separately or integrated at each class level.

Revision 3: The curriculum marks a change in thinking about English studies, especially the English studies for Classes VII – XII. To date, the emphasis has been on learning the content of the literature in the syllabus. Little time has been given to the use of the literature to aid in the development of the language skills presented in the four strands in this programme.

The literature materials recommended here have been selected to help students develop reading skills and to aid as a resource for assistance with the development, and practice, of the skills of Writing, Listening and Speaking, and Language. The content of the literature is important, and to that end, care has been taken to choose excellent literature: however, the English Curriculum Review Committee is persuaded that content must play a secondary role to the advancement of the skills necessary for proficiency in English.

Revision 4: The curriculum calls for a shift in teaching and learning practices to student-centered learning and the establishment of learner-centred classrooms.

Revision 5: Students will read both fiction and non-fiction in the Reading and Literature strand for each class. This curriculum sets out to achieve a balance in the kinds of literature which students are expected to learn how to read.

Revision 6: The document calls for the direct teaching of reading strategies in each class, PrePrimary – XII.

Revision 7: Care has been taken to select materials that are gender sensitive and are age/class appropriate.

Revision 8: Care has been taken to select texts which engage students in a discussion of the cultural values of Bhutan and introduce them to the notable writers of Bhutan and of other cultures.

Revision 9: Care has been taken to introduce texts that are written in contemporary English.

Revision 10: The curriculum calls for the teaching of English grammar, pronunciation and syntax in a consistent, thorough and interactive manner, Classes IV – XII.

Revision 11: Timelines are set out to ensure that each of the strands gets its share of the time allocated to English studies. The Timeline is different for each class level to permit teachers to make provision for a balanced programme that meets the changing needs of the students but still requires teachers to set aside time for work in each strand.

Revision 12: The curriculum presents changes in the Modes of Assessment in examination test items which will permit students to show that they have learned the skills and content presented in each strand.

Finally, the Ministry of Education wants to compliment the educators of Bhutan on the excellent work, which has produced graduates who have a capacity in English second to none in those countries that use English as a second language.

The plans put forward in this curriculum to provide for time to develop the skills in each mode, or strand, of Listening and Speaking, Language, Writing, and Reading & Literature are in keeping with this thinking about language learning. The goal is an English speaker who can integrate the modes or strands so that he can communicate with eloquence and receive the communication of others with respect and clarity.

It is the wish of the Ministry to build on the extraordinary capacities of both teachers and students to learn English and offer a revised programme, which will graduate students with the level of fluency in English needed at this time.

Introduction to the Teacher’s Guide

This guide has been prepared for teachers teaching English at the primary school level of Class 4. It has been developed by a committee of primary and secondary educators from all over Bhutan with the assistance of educators from the Curriculum and Professional Support Division (CAPSD), the Centre for Educational Research and Development (CERD), the College of Education at Samtse, and the University of New Brunswick (UNB) in Fredericton, New Brunswick, Canada. The guide has been written on the principles of student-centered learning, with careful attention given to issues of gender equity. The activities set out for each theme will assist the students and teachers to achieve the curricular outcomes in each of the strands – Reading and Literature, Listening and Speaking, Writing and Language. The activities have been developed to relate directly to the Learning Objectives presented in the English Curriculum Framework Document. As well, the objectives reach towards the standards for successful completion of the English programme as presented in *The Silken Knot: Standards for English for Schools in Bhutan*.

The activities in this programme are planned and directed by the teacher who will need, at times, to teach directly, to help students as they move to become independent speakers, listeners, readers and writers. To implement this programme successfully, teachers will be required to engage students directly in language development activities that encompass all four strands of the curriculum and to do it consistently. Student-centered learning employs strategies and approaches that engage students in their learning and develops skills and knowledge that improve their proficiency in English. Attention has also been given to the development of the thinking and valuing skills outlined in Bloom’s Taxonomy which require students to engage in the four modes of discourse at levels well beyond the simple knowledge level. Teachers are encouraged to not only to take a more active approach to learning by having students participate daily in their learning but to also take advantage of the individual skills students bring to the classroom. When students become more actively involved in their learning, they take more responsibility, creating a more positive and productive environment in the classroom.

This guide contains activities for each of the four strands – Listening and Speaking, Reading and Literature, Writing, and Language – and assumes a school year of 180 teaching days, which is divided into two terms. At the Class 4 level it is also assumed that 360 minutes per week will be allocated to English instruction, which works out to 60 minutes per day, six days a week. Another way of looking at this is that there will be 180 periods of 60 minutes each in a year. Of those 180 periods, approximately 60 should be dedicated to instruction in Reading and Literature, 50 to Listening and Speaking, 40 to Writing and 30 to Language. Of course, no one class period will be dedicated to an activity in one particular strand as all of the strands are integrated. However, the teacher must keep in mind the amount of time dedicated to each of the strands to ensure that her class is receiving a balanced literacy programme. The

curriculum writers also kept these numbers in mind when developing activities, resulting in the development of an integrated approach. Nonetheless, it is still the responsibility of the teacher to insure that each strand receives its fair share of English instructional time.

In the curriculum there is a shift, not only in the creation of a learner-centered classroom but also in the emphasis on skill development rather than content in Reading and Literature. This document presents materials, both fiction and non-fiction, which are used to help students develop skills and acquire knowledge they need to become proficient readers in English. The teaching of these materials should help the students become independent readers. The activities set out for each theme will help the students move away from dependence on the teacher. The teacher will set up situations where students, individually, in pairs or in larger groups, will explore the selections at levels of understanding beyond simple knowledge of the text. This is not to downplay the importance of knowledge. Knowledge of the text is essential. Students need to know the time, characters and events of a story. Once that has been done, the curriculum asks that students move to engage with the selections at levels of comprehension, analysis, application and evaluation. This does not mean that every selection will be done this way. Teachers will decide how far to take the study of any one text, but will ensure that students engage with each selection well beyond the knowledge level. Strategies developed in Classes PP – 3 will be expanded in Class 4.

This curriculum allows for more emphasis on the development of Writing skills at all levels. Writing needs to be practiced and taught directly and time must be given over to this strand. In a Writing Workshop approach, this means that ten consecutive classes may be dedicated to writing at any one time. That will allow students time to rehearse, draft, edit, proofread and publish in class before moving on to another activity. The Writing Workshop approach is keeping with the philosophy of a learner-centered curriculum while, at the same time, meeting the objectives of the Writing strand.

For the Listening and Speaking strand the equivalent of forty classes of sixty minutes has been allocated. It is recognized that as students are learning English as their second language, far more time is allotted in primary classrooms for the development of oral skills. Class time will be spent practicing language structures introduced in Classes PP – 3 as well as developing oral language skills that help students express their thinking and learning.

Prior to Class 4, Language skills are developed in the context of the other three strands. Now that students have a basic understanding of how English functions as a language, they are ready to look at some of the elements of the grammar of the language. As much as possible, these concepts should be taught in the contexts of the students' Reading, Writing, and Listening and Speaking. Other activities have been set out for Language so that students will meet the Learning Objectives identified for this level.

Finally, the committee is sure that this guide will support teachers as they organize their English lessons. By adopting a more learner-centered approach to learning, we are confident that not only will we produce better readers and writers but we will also produce active and involved learners. Teachers are encouraged to study this document, work with it and provide the committee with feedback for further improvement.

Thematic Organization: Understanding the Nature of Adolescence

Paul S. George & William M. Alexander note that there is a direct connection between exemplary programs geared toward this age group and an understanding of the characteristics of the students. They argue that it is “. . . *folly to proceed with any endeavour related to early adolescent education without first focusing firmly on the nature and needs of the developing adolescent.*”

This is a pivotal stage of life when a person is defined, by our society, as being neither adult nor child. (Feldman & Elliott, 1990). They are “. . . *changing physically, maturing sexually, becoming increasingly able to engage in complex reasoning, and markedly expanding their knowledge of themselves and the world about them.*”

Dorman, Lipsitz, and Verner (1985) suggested the following as needs of young adolescents as a school group. This list finds its way into the philosophical structures of adolescent philosophy and the development of this curriculum.

Adolescent Needs in a School Setting

1. Diversity in experiencing teaching, curriculum, & scheduling.
2. Self-exploration and self-definition.
3. Meaningful participation in school and community.
4. Positive social interaction with peers and adults.
5. Physical activity.
6. Competence and achievement.
7. Structure and clear limits
 - We need to understand the nature of young adolescents in order to develop an effective curriculum.
 - Organisation of this curriculum through broad themes recognise an integral part of the child's identity through self, community, and the world around him/her.
 - A thematic approach caters specifically to the developmental needs of this age group (social, emotional, physical, and academic).

Intellectual Characteristics of Young Adolescents

Young adolescent students are inquisitive and intensely curious. Most enjoy being active in their learning more than being passive recipients of others' information. They enjoy activities that allow them to generate more than one solution for a problem, to engage in hypothetical deductive (*if . . . then*) reasoning and contrary-to-fact reasoning. Remember, the young adolescent is:

- Inquisitive and curious.
- Responds to active participation and learning.
- Begins to use abstract reasoning.

Psychosocial Characteristics of Young Adolescents

Young adolescent students become increasingly aware of their own selves and of relationships with others. Human beings may be more aware of such dynamics in adolescence than during any other time of life. Not only are “*Who am I?*” and “*Am I normal?*” persistent questions, but also “*Who do you think I am?*” and “*Where do I fit into the world, my kingdom, my community?*” Remember that young adolescents are:

- Increasingly aware of themselves and of their relationships with others.
- They want to understand more about themselves and their place in this world.
- Such an approach is recursive in that thematically inspired texts encourage individual reflection that can ignite interest, discussion, group reflection, and a process that might lead to children to other texts.
- Teachers need to act as facilitators to guide them in this process.

Why Thematic Organisation?

The Roots of this Curriculum

The design of this curriculum extends directly from the objectives and child-centered philosophy of the *English Curriculum Framework* (CAPSD 2005). The driving focus of both the ‘framework’ and this curriculum document is the “*movement away from the teacher-centered classroom to a gender sensitive, student centered learning environment.*” This curriculum places teachers in the roles of facilitators who promote active learning while students play a greater role in their own learning. This is the driving focus behind every element of this curriculum – the child.

Why A Thematic Approach?

A thematic approach caters to the needs of the child (emotional, social, physical, academic, language).

This thematic approach integrates the language arts curriculum so that each language process stimulates and reinforces the others. In the past, approaches to teaching language arts have focused on sets of sub skills that were frequently taught in isolation. Current approaches view language arts as a grouping of interrelated processes, in which students should be actively engaged.

Research points to the fact that young adolescent children feel:

- Alienated in a subject/genre driven curriculum.
- Negatively in terms of self-perception and of their place in school.
- That they cannot ‘see’ themselves within the curriculum.

Choice of Texts

Our textual choices have been made for many different reasons, among them balance of genre, the contemporary nature of its language, gender sensitivity, opportunities for a student centered approach, Bhutanese content, and readings that promote active learning experiences in our classes. It is our central purpose to include literary selections where students can see themselves – their own world, their community, nation, global village, and the vast universe of media and communication.

Choices of texts are based on broad themes that form an integral part of a child's identity, community, and the world around him. The themes move from the familiar to the unfamiliar so that he can connect to his world and learn.

- Genre
- Contemporary nature of language
- Gender sensitivity
- Student centered approach
- Bhutanese content
- Readings that promote active learning

Philosophy of Student Response & Student Centeredness

As students learn to read with more confidence they will begin to consciously engage in the act of responding on both a personal and critical level. They will begin to realise that reading is not just an academic exercise but a personal relationship with text that encourages felt response. Because every child brings something different to each literary work there is never one accepted 'reading' of a text. One of the key purposes of this curriculum is to instill within teachers and students that there is rarely a single interpretation of a text and that their initial felt response to literature is both important and valued.

Building an atmosphere of student centeredness and felt response means learning to accept that students bring a variety of experiences, opinions, cultures, attitudes, and levels of skill to the text. This means that student responses are not always simple or predictable. This is central to a student-centered approach to curriculum.

Small Group Discussion is an effective way of exploring personal response to reading. The central benefit of Small Group Discussion is the use of oral language – Listening and Speaking. Another benefit; however, is the active sharing of ideas, which permits students to build meaning together. Such an environment is often comforting to students who might feel somewhat intimidated by reading. There is security in small groups where students can comment, question, and seek understanding together. Such an atmosphere encourages:

- Students' personal responses – key to a Student Centered Curriculum.
- Active not Passive learning.
- That there are no single correct answers.

- A celebration of the child as an individual.
- An atmosphere of variety, choice, and fun!

Oral Language & the Curriculum

The oral reading of literary selections is integral to the foundation of this document. Oral reading provides direct teaching opportunities for pronunciation, intonation, and emphasis. It also offers an excellent opportunity for readers to comment on their understanding of text through their delivery alone. When students read text aloud, their voices make indirect commentary about text and provide insight into their understanding of it. This is why it is imperative for teachers to model such an exercise. Students need to hear and see an experienced reader at work. This curriculum will also provide selected recordings of particular texts for teachers to use as modeled examples. Oral Language promotes:

- Direct instructional opportunities to emphasise pronunciation, intonation, and emphasis.
- Allows the reader to comment indirectly on her understanding of text through oral delivery.

Critical Thinking

Every student is capable of being a Critical Thinker; even if all they can share is that they thought the story was ‘exciting’ or ‘really dull’. Such responses, though brief, at least demonstrate that the student has interacted with the literature at some level. Most students will be able to express *how* they feel but they may not understand *why* they feel that way. This is the ‘big stretch’ between Personal Response and Critical Response and teachers need to encourage students in this direction but recognise that not all students will be at a common stage in their cognitive development to get there. Some students will be prepared to make figurative connections with literature while others will not. Some students will be able to make implicit connections with a text while others will read a text quite literally and not go beyond that basic interpretation. Although students should be challenged to develop thinking skills at this level, they should not be penalized for not being able to think beyond a literal level. Teachers should remember:

- Value all student responses building on an atmosphere where all students feel their ideas are valued.
- Some students will be able to make ‘deeper’ connections with texts than some of their classmates. All students should be challenged to make these connections but they should not be penalized if they cannot.

How does a theme teaching benefit child?

Numerous researches have shown that children learn best if they can see the connections between the topic and their world. Children must see the purpose of the theme, what it means to them, and how the theme connects to their world. If topics that are of interest to

the children, have meaning to them, and can use the ideas presented to them in their day-to-day life, they can be motivated to learn in a natural way. The driving force for learning will be curiosity and the impulse to discover more. In such a learning atmosphere they will be ready to explore, discover, observe, and curious to see the connections between what they already know or what they have learned and what they want to know. This opens the roadway to active learning – learning through active involvement and participation of the children in the learning process. It encourages process learning.

Theme teaching offers opportunities to children to explore a topic in depth through reading, sharing, discussing, writing, and responding with their peers and teacher. The approach will allow children to hear and share responses, opinions, and thoughts with their peers. Therefore, it is important that all the activities (individual, pair, group) - discussions, reading, writing, listening and speaking – must be structured to achieve the goal: connecting learning to the individual world. Theme teaching focuses and ensures that learning has meaning – what am I learning? purpose – why am I learning this?, and function – how does the theme/activity work?. Teachers must discuss with students what the purpose of the theme is, what it means, and how the theme connects learning from it with other subjects and to his or her own life outside of school. It is hoped that through the study of themes students will find learning the English language skills – reading, writing (grammar), and listening and speaking - a FUN and EASY.

“Theme teaching is a full circle of learning and sharing. You start with what the child knows, build to what he or she wants to know, and then finish with what has been learned.” – Gare Thompson the author of the book *Teaching Through Themes*, 1991.

Foreword to Reading & Literature

*"I am part of all that I have met;
Yet all experience is an arch wherethro'
Gleams that untrav'l'd world, whose margin
Fades for ever and for ever when I move."
- "Ulysses", Alfred Lord Tennyson*

Like Ulysses, when we read, we become travellers through worlds whose horizons beckon and entice us farther and farther into realms beyond our own daily experiences. We travel from our own world to different places and times, go to a universe beyond our own, a universe in which we meet people who hold ideas and beliefs which confirm, challenge, and elaborate what we know, understand and believe.

Reading is the key to unlocking the vault of the wisdom of the race. To read well is to be in contact with those who have gone before us, who have discovered what it is to be human and the best ways to organise themselves to achieve happiness

We do not always read for such exalted reasons. Reading is also something we use to do everyday things at work or at home: things like shopping, reading mail, getting information on topics of interest and getting instructions on how to do things or put things together. We also read to learn the ideas of others on more abstract issues like political thought or religious beliefs. We read for pleasure and to pass the time. Sometimes we read our favourite authors simply because we like to read their works. Whatever the reasons we have for reading, it is making meaning with text in an interactive process that engages the reader, the writer, and the text in a dialogue about the subject of the piece.

Engaging in the dialogue begins when the reader tries to be clear about what the writer or her characters are saying and doing. Frequently, once that has been achieved and is clear, the reader does not want to go further. The knowledge of what has been read is enough. But just as frequently, readers want to move beyond the simple knowledge of a book to levels of dialogue, which engage them, the writer, and the text in negotiations about the significance of what has been said or enacted in the piece. It is in this kind of dialogue that the focus shifts from the surface knowledge of the text to attempts to comprehend what has been read at more profound levels, to delight in possible interpretations, to analyse how the writer achieves the cogency of the piece, and ultimately, the evaluation of the beauty and the validity of what has been said.

Whatever the level of the dialogue, the readers bring to the table not only their knowledge of the text under study, but also their experiences with other texts, the experiences they have had in real life or have imagined, and quite likely, sets of beliefs that challenge the point of view of the writer. Students need to be taught the strategies to read in these ways. And they need time to participate in activities, which are planned by the teachers to allow them to practise the strategies.

The literature in the syllabus provides the material to teach students how to read, while at the same time permitting them to read some of the best literature available in English. Students have to learn how to make meaning by themselves and to appreciate what it means to have met some of the best writers and their works in the course of their studies. If we can build classroom communities where that can be arranged, then, like Ulysses, our readers will be drawn to travel through new worlds of experience whose horizons keep expanding.

Standards for Reading & Literature

1. Graduates are able to read a wide range of texts – fiction and non-fiction – independently.
2. Graduates know the different forms of literature and the purposes they serve.
3. Graduates know and use appropriate reading strategies for making meaning with a variety of texts- fiction and non-fiction.
4. Graduates have read relevant major literary works from Bhutan and other countries.
5. Graduates have an interest in books and continue to read for enjoyment and learning.
6. Through their reading, graduates have studied and reflected on the cultural values of Bhutan and other countries, particularly the different ways in which people discover meaning in their lives; different expressions of fundamental values like Truth, Goodness, and Beauty; the possibilities of human achievement; and have found directions and models for their own aspirations.
7. Through their reading, graduates have developed a heightened sense of beauty and harmony which informs their lives.

Learning Objectives for Reading & Literature Class III

Class IV students will demonstrate that they can:

1. Use the reading strategies developed in earlier classes.
2. Read aloud with fluency and confidence.
3. Use syntax clues as a strategy for reading unfamiliar words.
4. Read stories and poems about subjects outside their personal experience.
5. Read non-fiction texts – descriptions of the natural world and explanations of natural phenomena – for knowledge and information.
6. Identify the rhythm in poetry.
7. Recognize, read in context and understand a minimum of 500 words (high-frequency and vocabulary words).
8. Build on their reading vocabulary.
9. Use pronunciation skills to pronounce words clearly.
10. Use the dictionary to find meanings of words.
11. Recognize the function of quotation marks in reading.
12. Read texts for explicit and implicit meaning.
13. Identify the features of folktales and use them to make meaning in their reading.
14. Listen to, read, and elaborate on texts.
15. Read at least 25 pieces of literature: stories, poems and informational texts.
16. Enjoy reading as a learning activity.

Teaching Strategies and Approaches

Reading Aloud to students encourages literacy, promotes reading skills, and contributes to the sharing of the joy of literature. Read to your students daily. As they listen and respond to books, they predict, make inferences, hypothesize, identify with characters, respond critically and creatively and develop a sense of story. A read-aloud story can be above the class's reading level, exposing them to a greater range of literacy.

Procedures for Reading Aloud:

1. Use books suited to the students' age level.
2. Develop performance strategies such as,
 - dynamic shifts in volume and tone of voice
 - develop character voices
 - find places to pause and ask questions or make observations.
 - understand and rehearse the stories you plan to read.
3. Read aloud a variety of literature: folk tales, stories, poetry, biographies and informational text. Reading aloud can be integrated across a curriculum.

Storytelling is one of the best ways to teach students to listen. People of all ages want to hear stories. The voice, expression, gestures and imagination of the storyteller are powerful factors that help students experience stories vividly and creatively.

Tips for Storytelling:

- What makes a story tellable? it has a single theme, a well developed plot, interesting characters, dramatic appeal and is appropriate for the listener.
- How to learn a story – Read the story several times, write it down as you remember it, read the story aloud again, practice telling the story until it is yours.
- How to tell a story – Use a prop if it adds to the story, change your tone of voice and use gestures as it fits the story, invite students to participate if it adds to the story.

Shared Reading has been found to be very valuable in teaching students who speak English as a second language. Research shows that, in less than a year, students are reading with greater comprehension, know more words, and are better able **to** repeat simple English structures orally. Shared reading is a step between reading to students and independent reading **by** students. It is an approach to reading that can be used with any age level or ability, developing positive feelings toward stories and book experiences.

Procedures for Shared Reading:

1. **First Reading:** Students can follow the teacher from their individual texts. Show both covers of the book, inviting predictions from the students. Accept all responses positively. Read the story with a few pauses for other predictions or observations. Ask questions such

as, “Why do you think that happened?”, “How would that feel?” At the end of reading, discuss personal responses to the book.

2. **Second Reading:** Read the story again, encouraging students to join in. Have them experiment with intonation and expression. Teaching points will be determined by the objectives of the lesson and can be attended to as they arise. (Note: Always keep the meaning paramount and never try to squeeze too much out of one book at one time.)

Teaching Points:

- reading strategies for decoding unknown words and phrases (semantic- does it make sense? syntactic – does it look right? grapho-phonetic – does it sound right?)
- aspects of language such as, structure, rhyme, rhythm and alliteration.
- concepts of print, such as directionality, spatial concepts, punctuation, words and letters.
- predicting, locating, checking, confirming and self-correcting at the level of letter, word and full text.
- information skills, gained from things such as, titles, author, illustrator, index, glossary and table of contents.
- clarification and extension of the understanding of the story as a whole.
- clarification, location and extension of vocabulary.

For some students, two readings will be sufficient for them to reread the book independently. Others will need further reading with the teacher. Students should be encouraged to return to the book in their own reading time.

Guided Reading is an approach to reading instruction in which the teacher leads the discussions and guides or directs students to read specific passages or sentences directly from the text to answer questions or to support various points. It presents opportunities for specific teaching in context, helps deepen and widen understanding of the text and encourages silent reading.

Procedures for Guided Reading:

1. Give each student a copy of the text. Do not read the book to the students or choose a book they have already read as it will take away opportunity for them to solve problems in the new text.
2. Select a purpose for reading. The emphasis will be on meaning as well as strategies required to read the text. These strategies are one-to-one matching, directionality, locating known words, predicting, searching, self-correcting and fluency.
3. Read the title of the book to the students, inviting predictions. Students can be asked to read the whole book or to read it part by part to find the answer to specific questions,

- to recognize word and sentence patterns or to recognize story sequence, character development, the main ideas and messages. They read silently, if possible, and independently.
4. At the end of the reading, discuss the book with the students – plot, vocabulary, and especially strategies they used.

Independent Reading occurs when a student can read material without the assistance of another person. It allows students to practice and extend newly acquired reading competencies and to select books from areas of their own interest. It is important, at this stage, for students to be exposed to a wide variety of books at their own reading level and to be given opportunities to read in order to develop into an avid reader.

Choral Reading is a group recitation of poetry or prose that allows students to explore together the depth and various meanings of literature and to experiment with words and phrases. It is a useful classroom tool, especially for students who are shy, withdrawn or experiencing speech problems.

How to get started:

1. Teacher reads a selection. (A short, lively poem works best for beginners).
2. Teacher rereads the selection and discusses the words and meaning.
3. Teacher reads again and asks students to join in on specific parts.
4. Teacher lessens the amount she reads, allowing students to read alone.

Choral Reading Ideas:

Echo Reading - Teacher says one part and students repeat it.

Alternate Reading – Teacher says one line, students say the next line.

Unison – Teacher and students say all lines together once students are familiar with selection.

Two Groups – One group says line, the second group says the next line. Reverse parts for the second reading.

Assignment of Lines – Individuals can be designated to say certain lines.

Different Voices – Words can be said in a whisper or in loud voices or lines can be said gradually from soft to loud, loud to soft or slowly to quickly.

Rhythm Clapping – Students can clap, snap fingers or tap feet to the rhythm of a poem.

Singing – Some rhymes can be sung.

Reader's Theatre is a combination of oral reading and conventional theatre. It occurs when two or more people read a dialogue of a story in role. A narrator often reads the narration and groups of students read the parts together in chorus. Reader's Theatre requires no special equipment, is successful for all ability groups and produces rapid results.

Tips for Reader's Theatre:

1. Develop a script from material that is not initially written for performance. Almost any piece of literature can be used for Reader's Theatre but to begin, a simple folktale or familiar story is easiest to prepare.
2. Allocate roles, having groups of students play each part. (e.g. four students take the role of the frog, five students the part of the prince.) Every student in the class will be involved. The teacher may want to take the narrator's part and gradually allocate the role to students.
3. Give each group of students a copy of the script, having them underline or highlight their parts.
4. Students practice reading their parts of the script in groups until they read fluently together and with expression.
5. Bring all groups together to perform, each group following the whole script and reading on cue.
6. Practice several times as a whole class and perform the Reader's Theatre for an audience.

Reading Journals are notebooks in which students record their personal reflections to, questions about, and reflections on what they have read, viewed, listened to, and discussed. They also record strategies they use when taking part in these activities. Teachers can display a list of possible starters for beginning readers. e.g. I was surprised when_____. I predict that _____. The story reminds me of the time_____.

- Dialogue Journals are notebooks in which the teacher and student participate in weekly written communication about books the students are reading. Students are highly motivated to participate when teachers respond to what they have written. These journals also provide a good opportunity for teachers to model writing skills.
- Double-entry journals are divided into two columns. Students write a passage, phrase or word from the text that had some impact on them. This is written in the left column. In the right column, students write their opinions or feelings about their selected passage, phrase or word.

Story Maps are maps constructed to show a sequence of events and to identify particular excerpts from the story. e.g. For Little Red Riding Hood, younger students can draw the actual house she lives in, the road to the grandmother's through the forest, the woodcutter, the wolf behind a tree and ending at the grandmother's house. Older students can construct a story mapping pyramid or sequence chart to show the sequence of events.

Drama is a shared learning experience and collaborate group effort. Situations, characters, problems, relationships, mood, atmosphere, and concepts of a story can be explored.

Ideas:

1. Have students dramatize familiar stories, supplying their own details and dialogue.

2. Tableaux or sculptures can be used to develop the context of a story. Have students act out an activity and on a prearranged signal, they freeze.
3. Character Interviews allow students to respond creatively to narrative, factual and poetic text. Teach students interviewing techniques prior to the interviews. A student takes the role of a character in the story, answering questions from the class. This activity might also be carried out in pairs to allow more participation.

Retelling helps students construct meaning from a text. Both oral and written retellings should be encouraged because they allow students to reveal their ideas about what the story means to them. Retelling can take the form of: cooperative retelling, round-robin storytelling, story mapping, picture retelling or role playing the story.

Book Walk is a means of previewing and predicting with texts. The teacher shows a book to the students beginning with the cover, the author, the illustrator, the illustrations, the layout of the book and the back cover. This is a way of tapping into the background experience of students and encouraging comprehension before reading the book.

Text Talk or **Book Talk** is a term for discussion about parts of a book.

Steps for Text/Book Talk

1. The teacher talks about the cover including the title and the blurb. Teach the children to use all the information they have to make predictions about the possible content of the book.
2. Leaf through the pages of the book with the children, discussing the pictures and the story.
3. Talk about the vocabulary given in the box. With groups, teach the children strategies for working out what the word is likely to be, including using pictures, using the sense of sentence, using the grammar to predict the likely kind of word and using written letter patterns.
4. As teachers use books they draw attention to the cover, table of contents, title page, index, chapters, spine, glossary and other book features.

Effective Questioning - Learning springs from curiosity, from the need to know. Effective teaching depends upon recognizing that effective learning takes place when students are engaged in active participation. Questions from both teachers and students on many levels have the power to generate vivid ideas, spur the imagination and provide both teacher and student with shared, creative learning experiences. Bloom's Taxonomy, which follows, is a guide for the development of thinking skills.

Lower Order

1. Knowledge – recalling what we already know.
2. Comprehension – demonstrating what we understand.
3. Application – applying what we know to other situations.

Higher Order

4. Analysis – reasoning our ideas into logical patterns.
5. Synthesis – constructing new ideas from what is known.
6. Evaluation – judging what is implicit in our thinking.

From Bloom’s Taxonomy, a classification of questions by general function has been developed for younger students. The classification has three broad categories, each with a specific intention. All levels of questioning should be employed in the classroom.

Classification of Questions:

1. “Right there” questions (Literal)

- The answer is stated explicitly in the text and is easy to find because the words in the question match the words in the answer. The question draws out what is already known.
- Often begin with what, who, when, where.

2. “Think and search” Questions (Inferential)

- The answer is in the text but not stated explicitly and the reader may have to read several paragraphs to relate information. These questions shape understanding and allow us to sort out, elaborate and express how we are thinking.
- Fills out what lies between the facts.
- How do you know..? What do you mean by...? Can you put it another way?

3. “On my own” Questions (Critical)

- The answer is inside the reader’s head.
- Challenges existing thinking and encourages reflection.
- May not come easily, student needs time to think.
- What would you do if..? I wonder what would happen if ..? Does it matter if...?

Approach: Directed Reading Thinking Activity(DRTA):

DRTA is an instructional strategy to help students to predict, confirm, alter or reject their predictions while reading a text.

OVERVIEW

- Useful approach for teaching students to enhance predicting strategy.
- Active involvement of students in reading stories or listening to stories read aloud.
- Active involvement of students in the predictions and confirmation cycles.
- Students make thoughtful guesses about the text.
- Useful only when students are reading or listening to unfamiliar text or stories.
- Not applicable to non-fiction (informational books, content area text books)

STEPS

- Introduce the story.
- Read the beginning of the story.
- Continue reading and predicting.
- Have students reflect on their prediction

Introduction to the Reading

In beginning to read, children make the link between spoken words and print. They use their knowledge of English vocabulary and sentence structure acquired through listening and speaking activities to understand text. As they learn letter names and sounds they also bring this information about the visual aspects of text to the reading process. Thus children make use of three cueing systems – Meaning, Structure and Visual Information – as they learn to read.

The focus of the reading activities in this manual will be to teach children how to develop reading strategies on meaningful text. They can then use these strategies independently to read new text. Text selections have been chosen carefully to provide students with opportunities to practice reading strategies on increasingly complex text with teacher support and modelling. Beginning readers will rely mainly on Meaning and Structure cues while reading simple texts. The pictures in early readers will be closely related to the text, and Language structures will be predictable and patterned. As children gain knowledge of letter sounds, they will use this Visual Information in combination with Meaning and Structure cues to construct meaning and to predict and confirm new words.

As students move through the stages from Emergent to Early to Transitional readers from Class PP to Class IV, they become more proficient in using the three cueing systems to become independent readers. They are able to use a variety of Meaning cues to predict, confirm and self-correct when reading text. As their Listening and Speaking skills develop they can use their enhanced knowledge of language structures to make meaningful substitutions when they read and respond to text in flexible ways such as making inferences, making critical comparisons and evaluating text. They have an increasing bank of known words and are able to use several word identification strategies to read new text.

At the Emergent stage (Class PP - Class I) students can be expected to:

1. Understand basic concepts of print including directionality, word, space, letter, and sound
2. Use, with support, the various cueing systems and a variety of strategies to construct meaning from text
 - use meaning cues (personal experiences, context, picture cues) to predict, confirm/self-correct
 - use knowledge of oral language patterns to predict, confirm/self-correct
 - begin to use knowledge of sound-symbol relationships as one reading cue (e.g. initial and final consonants)
 - begin to match one-to-one spoken to printed words
 - begin to recognize some high-frequency words

At the Early stage (Class I –II) students can be expected to:

Expand their understanding of concepts of print

1. punctuation in print serves a purpose
2. upper and lower case letters have specific forms and functions (ex. Upper case letters are used for the first word in sentences and for proper names)
3. Use a combination of cues (Meaning, Structure and Visual) to predict, monitor/self-correct
4. predict on the basis of what makes sense, what sounds right, and what looks right
5. make meaningful substitutions
6. attempt to self-correct predictions that interfere with meaning
7. begin to monitor their own reading by cross-checking meaning cues with cues from beginning and last letters of the word (Did it make sense? Did it sound right? If it's tiger, would it start with a "p"?)
8. Consistently match one-to-one

At the Transitional stage (Class III –Class IV) students can be expected to:

Use and integrate, with support, the various cueing systems (Meaning, Structure, Visual) and a range of strategies to construct meaning

- predict on the basis of what would make sense, what would sound right, and what would look right
- monitor reading by cross-checking the various cues (Did that make sense? Did it sound right? If the word were "fire" would it have a "t" at the end?)
- use a variety of self-correcting strategies (e.g. rereading, reading on and trying to think about what would make sense, trying to find a little word in the big word)
- read silently, vocalizing only when a major problem with word recognition or meaning occurs
- visually survey the text when reading and abandon finger pointing unless a problem occurs
- word solve by using analogy with known words; knowledge of affixes, roots, or compounds; and syllabication
- use blending as one strategy for decoding words
- recognize a wide variety of high-frequency and common words
- use a dictionary
- identify main ideas and supporting details
- identify principles of order in text (time, cause and effect, space)
- interpret figurative language
- use clues from the text and personal experiences to gain an understanding of character
- recognize different emotions and empathize with literary characters
- recognize the elements of a story or plot

Introduction to Literary Genres:

Informational text: Introduction to the Essays

In this section of the guide, the teacher will find suggestions for teaching the selection of informational texts, which can be found in the accompanying document entitled, Reading & Literature Text for Class IV. The texts are varied to allow the teacher and students to explore different kinds of informational texts. The intention is that students will learn that informational text have different structures depending on the purposes which the writer has in mind, and will use the knowledge of those structures to help them make meaning with the text.

The content of the informational text is important, especially the themes and points of view. More important, however, are the reading and writing skills, which the students will develop with these materials as they engage actively in the business of making meaning.

The modes of assessment to be used in the board examination for this revised curriculum, presented at the end of this guide, are designed to test the skills of the students and their capacity to read independently. It is important that teachers work with them so that they have ample opportunity to practice these skills during the school year.

Poetry: Introduction to Poetry

The teacher will find in this the section of the Guide, recommendations for teaching the prescribed poems, the texts for which can be found in the document Reading & Literature Text for Class IV. The poems have been selected to offer the students and teachers values and large ideas which are presented in poems.

Knowledge of the content of the poems is important, and the teachers should see to that. More important, however, are the reading strategies they learn from the teacher and the practice which they must undertake so that they develop the reading skills necessary to make them independent readers.

The modes of assessment to be used in the board examinations for this revised curriculum, and presented in the last pages of this guide, are predicated on the assumption that students can read beyond the simple knowledge level, and can do so independent of the teacher.

Short Stories: Introduction to Short Stories

The teacher will find in this section of the Guide suggestions for teaching the selection of short stories, the texts for which can be found in the accompanying document, Reading & Literature Text for Class IV. The texts have been selected to allow teachers and students to study a variety of short story forms and learn how the different structures can be varied to

achieve different effects. The themes are varied as well and are chosen to appeal to as wide a range of audiences as is possible. Of course, the content of the stories is important. Students need to know what the stories deal with, who the characters are and how the problems are addressed.

But more important, far more important, is the need to teach the students how to read and not be dependent on the teachers' explanations of the text. They need to learn how to employ a wide range of strategies in their reading and meaning making, from word recognition to interpretation of figurative language to the structural features of texts.

The modes of assessment to be used in the board examinations for this revised curriculum are predicated on the skills which students need if they are to read beyond the knowledge level.

UNIT 1

THEME: People around Us

General Introduction for the Thematic Unit:

All people are part of a community. Sometimes we define the community as the town or the village where we live and sometimes we define our community as the school that we attend. An even smaller community is the family in which we live. One thing all of these communities have in common is that they are all made up of people. Yes, there are people around us.

As an individual in any community, it is important to learn how to get along in that community. To do that we need to cooperate, be aware of the needs of others and consider the feelings of others. As you grow and mature you learn that others see things differently than you do and neither of you is necessarily right or wrong.

In the selections in this theme, you will read about a young girl who misses her best friend. You will also read about friends who solve their problems through cooperation and friends who avoid a fight because of the skillful intervention of a mother. You will also read about sibling rivalry and a sibling quarrel. As well, you will read about a family activity that expands a young girl's interests and results in making a new friend. All of these experiences are similar to things that happen to you and you should enjoy reading about the experiences in this theme.

Main Texts

- | | |
|---|-------|
| 1. Janey by <i>Charlotte Zoloton</i> | Poem |
| 2. Friends To The Rescue by <i>Meena Cariappa & Gita Dang</i> | Story |
| 3. The Quarrel by <i>Eleanor Farjeon</i> | Poem |
| 4. Life's Not Been the Same in My Family by <i>Jack Prelutsky</i> | Poem |
| 5. Siena's Fun Run by <i>Gay Lynch</i> | Story |

Supplementary Texts

- | | |
|---|-------|
| 1. My Lost Dollar by <i>Stephen Leacock</i> | Story |
|---|-------|

- 1. Title** : **Janey**
Author : *Charlotte Zolotow*
Genre : *Lyric poem*

Rationale: This poem was chosen because most students will be able to identify with the theme of missing one of their friends. The language in the poem is accessible to the children and it is a good place to begin the year.

BEFORE READING

Activity 1: Whole Group Discussion (Knowledge, Analysis)

Objectives: *Listening & Speaking:* 2, 3, 6, 7, 9

If the teacher is new to the school, she will initiate a discussion by mentioning that she has just moved to the school and even though she is glad to be here, she misses her friends from her previous school. If she is not new to the school, she might mention the name of a friend who has moved away from the school and how she feels about that. She will then ask the students if they missed their friends when there was no school during the winter holidays. She may use the following questions as a guide:

- Who did you miss? Why?
- How did you feel in the absence of your friend?
- What are some things that you do with your friend that you miss?
- Do you think your friend missed you?
- How do you feel now that you are back at school?

Activity 2: Vocabulary

Objectives: *Reading & Literature:* 2, 3, 7, 8, 11

The teacher will explain that we are going to read a poem about a girl who misses her friend. Before we read, we need to look at some words to help you understand the poem.

Word List: *clinging* *privet* *hedge* *stucco* *Christmas* *pebble*

The teacher will display on the chalkboard or on chart paper six sentences using the words in a context that helps explain the meaning of the words. She may use pictures if they are available.

For example:

- The frightened child was clinging to her mother's back.

- Karma jumped over the privet bush.
- A hedge of roses separated the two houses.
- The ball bounced off the stucco wall.
- Mary received many gifts from her family at Christmas.
- I threw a pebble in the water and it made a small splash.

The teacher will ask volunteers to read the sentences one at a time. She will then ask the students to write the correct word beside the meanings.

_____	a wall covering like cement
_____	a Christian holiday (December 25) when people exchange gifts
_____	hanging on
_____	small rock or stone
_____	bushes or shrubs planted to form a fence
_____	small bush

READING

Activity 3: Model Reading

Objectives: Listening & Speaking: 5, 7, 9

The teacher will read the poem aloud at least twice modeling phrasing, enunciation, pronunciation and rhythm.

Activity 4: Choral Reading

Objectives: Reading & Literature: 2, 3, 7, 8, 11, 15 *Listening & Speaking:* 9

The students will read the poem together using the choral reading strategy.

Choral Reading Choral Reading is a strategy in which two or more people read something aloud, either together or taking turns in some way. Choral Reading can help increase students' confidence and interpretive skills. As they prepare the reading, students have an opportunity to explore pace, emphasis, vocal expression, and rhythm. Once students are familiar with basic choral reading techniques, you can introduce extensions and variations. See *Strategies and Approaches at beginning of Guide*.

Activity 5: Independent Reading

Objectives: *Reading & Literature:* 2, 7, 15

The students will read the poem one more time. This time they read it silently.

RESPONSE TO READING

Activity 6: Oral Comprehension (Knowledge, Comprehension, Analysis, Evaluation)

Objectives: *Listening & Speaking:* 2, 3, 6, 7, 9 *Reading & Literature:* 3, 7, 8, 11, 13, 15

The teacher will lead an oral discussion of the poem by asking questions. The following questions may be used for the discussion:

- Is there anything in the poem that reminds you of what was said a few minutes ago? (Activity 1)
- What did you think about when you first read the poem?
- Who is the speaker in the poem?
- How does she feel? How do you know?
- What does the speaker miss about Janey?
- How would you feel if your best friend moved away? What would you miss about him or her?
- How do you think Janey feels? Why do you think she feels that way?

FOLLOW UP

Activity 7: Writing

Objectives: *Writing:* 1

Have the students pretend they are the speaker in the poem and write a letter to Janey telling her how she feels.

The teacher will review the format of the personal letter with the students. She will display the two different formats—indented form and the block form. Students will be given the freedom to use either of the formats while writing personal letters.

Note: Sample formats have been provided at the end of this selection.

Activity 8: Question Tags and Short Answers

Objectives: *Listening & Speaking:* 2,3,4,9

The teacher will divide the students into pairs and have them practice the following dialogue taking turns:

- Janey: You are from Bhutan, aren't you?
You: Yes, I am/ No, I am not.
- Janey: Bhutan is a beautiful country, isn't it?
You: Yes, it is/ No, it isn't.
- Janey: You have been to Thimphu, haven't you?
You: Yes, I have/ No, I haven't.
- Janey: You can swim, can't you?
You: Yes, I can/ No, I can't.
- Janey: Apples grow well in Thimphu, don't they?
You: Yes, they do/ No, they don't.
- Janey: Your friend will come to school tomorrow, won't she?
You: Yes, she will/ No, she won't.

The teacher will explain that positive statements will take negative question tags and vice versa. She will further explain the correct usage of question tags.

For example:

- *Aren't* can **only** be used following the verb *are*.
- *Isn't it* can **only** be used following the verb *is*. etc.

Note: Similarly, teach negative sentences with positive tags.

The teacher may give this exercise to the children for practice:

- She is the new teacher, _____ she?
- Karma and Tashi can't swim, _____ they?
- We all like momos, _____ we?
- Mr. Tenzin has already gone, _____ ?
- You will help, _____ ?
- Tomatoes grow well in Wangdi, _____ ?
- This exercise isn't easy, _____ ?
- You always write a full stop at the end, _____ ?
- You shouldn't underline the title, ?

Activity 9: Bean Bag Game

Objectives: *Listening & Speaking:* 1, 3, 6, 9

The teacher will have the Bean Bag (a small bag filled with beans or other grains) ready beforehand. She will take the children outside/keep them in the class and play the Bean Bag Game. She will make a statement accompanied by a correct question tag and throw the bag to a child. This child will in turn answer her question and throw the bag to the next person with a question tag and the chain will continue.

For example:

- Teacher: You were late today, weren't you? (throws bag to Kinley Yangzom)
- Kinley Yangzom: (catches bag) No, I wasn't. You are wearing a coat, aren't you? (throws bag to Karma Yangzom)
- Karma Yangzom: (catches bag) No, I am not. It is sunny today, isn't it? (throws bag to another child) etc.....

The game is over when everyone has the opportunity to participate.

Sample Formats for Personal Letters

Indented Form

<p>Pasakha Lower Secondary School, Phuntsholing, Chhukha June 12, 2009</p>
<p>Dear Yangden,</p> <p>I am writing this letter to tell you that I have met a new friend at Thimphu during winter vacation. His name is Karma. He studies in Class Four in Changangkha Middle Secondary School. He is the eldest child in the family and has two sisters. He likes reading and bird watching. I really enjoyed my stay in Thimphu with my new friend. I miss him and you, too.</p> <p>Did you go anywhere? Did you do anything? Have you met anyone? Please write and tell me about your winter holidays.</p> <p>I am sending some photos taken in Thimphu. Give my love and regards to Pasang, Karma, Tashi, and Tenzin.</p> <p style="text-align: right;">Your friend, Zangmo</p>

Block Form

Samdrup Jongkhar MSS
Samdrup Jongkhar

June 30, 2009

Dear Zangmo,

Thank you so much for the letter and the photos. I had a great time going through them. I am happy to hear about your new friend. I would like to meet him as well.

During the winter holidays, I went to the village to visit my grandmother. It was really nice to meet her after two years. I also went to collect firewood with my friends and we had great fun. I miss my grandmother and my friends.

Please write and tell me what you are doing in school. My regards to Sonam and others.

Your friend,

Yangden

- 2. Title :** **Friends to the Rescue**
Author : *Meena Cariappa & Gita Dang*
Genre : *Animal Fantasy*

Rationale: This animal fantasy was chosen because it is easy to read and students should be able to identify with the theme of cooperation among friends. The story also promotes the idea of diversity as animals with different skills work together to overcome an enemy.

BEFORE READING

Activity 1: Group Discussion (Knowledge, Analysis, Synthesis, Evaluation)

Objectives: *Listening & Speaking:* 2, 3, 6, 7

The teacher will ask the students to think of a time when they have helped a friend or someone else. She may use questions like:

- Can you think of a time when you helped a friend or someone else?
- What did you do?
- How did helping someone make you feel?
- Should we always help others? Why or why not?

Activity 2: Title Testing

Objectives: *Listening & Speaking:* 2, 6, 7, 9

Title Testing Title Testing is a prediction strategy based on the title of the text. To do this the teacher will ask the students to close their eyes for a minute. During this time the teacher will print the title of the text on the chalkboard. As the teacher prints the title on the board, she reads it aloud and asks the students to picture the title in their minds. The title has an impact. It can direct our thinking and suggest a context for the text.

The teacher will display the title of the text on the chalkboard. She will invite the students to speculate what the story might be about based on the information in the title.

(There is no right or wrong answers as the students will make their predictions based on their own knowledge and past experiences. The teacher may choose to ask probing questions to explore why the students are thinking as they do.)

Activity 3: Vocabulary

Objectives: *Listening & Speaking:* 7 *Reading & Literature:* 7, 8, 11

Word List: *thrilled* *limp* *suggested* *gleefully* *muttering*
gnawed *escape* *miserable* *perched* *amazed*

Divide the word list into two groups of five. Write the first five words in sentences in such a way that the students can figure the meaning of the words from the context of the sentences. Under the sentences, create two columns: *Column A* and *Column B*. In *Column A* list the words. In *Column B*, write the meanings of the words in random order. Have the students match the words with the correct meanings in *Column B*.

Example:

- I was thrilled when I won the gold medal.
- I limp when my foot is sore.
- My teacher suggested that I go home because I wasn't feeling well.
- "We won the game," Yeshey said gleefully.
- The teacher turned around to see who was muttering at the back of the room.

Column A

- thrilled

whispering; mumbling
- limp
- suggested
- gleefully
- muttering

Column B

- speaking in a low grumbling voice;
- happily
- excited, pleased
- walking awkwardly because of pain in the leg or foot
- told what to do

Introduce the second half of the list in a similar manner.

(New vocabulary should always be introduced in context. Also, by dividing the list into groups of five words, students at this level can learn the words easier.)

READING

Activity 4: Independent Reading

Objectives: *Reading & Literature:* 3, 7, 8, 11, 14, 15

The students will read the story individually.

RESPONSE TO READING

Activity 5: Small Group Discussion (Knowledge, Comprehension, Synthesis, Evaluation)

Objectives: Reading & Literature: 11, 13, 15 *Listening & Speaking:* 3, 5, 6, 7, 9

The students will be put in groups of four or five to discuss the story. They will jot down notes to help participate in the whole group discussion that will follow. The teacher may use the following questions to get the students talking:

- How many friends are there in the story?
- What are the problems in the story?
- How does each animal help solve the problem?
- Who do you think is the hero in the story? Explain your choice.
- What lesson did you learn from this story?
- What would you have done if you had been the hunter?

FOLLOW UP

Activity 6: Readers' Theatre

Objectives: Reading & Literature: 2, 3, 4, 7, 8, 11 *Listening & Speaking:* 2, 6, 7, 9

The teacher will divide the class into groups of five (one student for each animal and one student to act as narrator). Students will be given time to develop their Reader's Theatre presentations. Several groups will be given the opportunity to present their interpretations of the story.

Reader's Theatre Reader's Theatre is a combination of oral reading and conventional theatre. It occurs when two or more people read a dialogue of a story in role. A narrator often reads the narration and groups of students read the parts together in chorus. Reader's Theatre requires no special equipment, is successful for all ability groups and produces rapid results. Repeated readings bring fluency.

Activity 8: Verbs

Objectives: Language: 1

The teacher will write the following sentences on the chalkboard:

- The three friends chatted for a while.
- The rat gnawed the last cord of the net.
- The deer sprinted off into the forest.
- The rat scurried into a nearby hole
- The raven and the rat also rushed away.

She will ask for volunteers to come to the front of the room and act out the situations indicated in the sentences. She will then ask the students to identify the words in the sentences that helped them decide what to do. Students will probably identify the words “chatted”, “gnawed”, and “sprinted” “scurried” and “rushed”. The teacher will ask how these words are alike. (They tell you what you do.) The teacher will tell the students that **the words that show action are called verbs** and underline the verbs in the sentences above. She will then ask the students to name some other verbs they know.

Students will write the definition of verbs in their notebooks: Verbs are words that show action.

Activity 9: Sound Patterns

Objective: *Listening & Speaking:* 1

The teacher will copy the following words from the text on chart paper and display it on the wall. She will write the common sound in the words with a different colour.

Sound

—ing

Words

meeting, waiting, struggling, limping,
wasting, feeling, hiding, saying

She will read the words to the class without spelling them but drawing their attention to the common sound. She will ask a few volunteers to read the words to the class and then ask all children to read the words to their partners. She will review the words for a few minutes each day. She will ask the students to tell a few words that have the same sound pattern.

3. Title : The Quarrel
Author : Eleanor Farjeon
Genre : Lyric Poem

Rationale: This poem was chosen because students can identify with the situation as most children have quarreled with their siblings. The language is fairly easy for the students and there is a positive message.

BEFORE READING

Activity 1: Whole Class Discussion (Knowledge, Analysis)

Objectives: Listening & Speaking: 2, 3, 6, 7, 9

The teacher will introduce the poem, *The Quarrel*, by writing the title on the chalkboard. She will ask the students what the word “quarrel” brings to mind. She will encourage students to participate by calling on individual students, if students do not volunteer. She will end the discussion with the question, “Who do you quarrel with most?” (In most families, children tend to quarrel with their siblings and this will lead into the poem.)

Activity 2: Vocabulary

Objectives: Listening & Speaking: 7 **Reading & Literature:** 3, 7

Word list: *slight* *turned* *thumped*

The teacher will write the following sentences on the chalkboard:

- There is a slight mistake in your work.
- Karma turned red in anger.
- Sonam thumped me lightly on the back to get my attention.

The teacher will ask the children to explain the meaning of each word based on the context of the sentences. She will clarify any misunderstandings

READING

Activity 3: Model Reading

Objectives: Listening & Speaking: 5, 9

The teacher will read the poem aloud twice modeling pronunciation, phrasing, enunciation and rhythm.

Activity 4: Echo Reading

Objectives: Reading & Literature: 2, 6, 8 Listening & Speaking: 7, 9

Echo Reading

Echo reading is a form of choral reading in which the teacher reads one part and the students repeat it.

The teacher will introduce **Echo Reading** to her class. The students will use this poem to practice this approach.

RESPONSE TO READING

Activity 5: Whole Group Discussion (Knowledge, Comprehension, Analysis, Evaluation)

Objectives: Reading & Listening: 2, 6, 8 Listening & Speaking: 7, 9

The teacher will lead a whole class discussion using the questions below as a guideline:

- Who were quarreling in the poem?
- What were they quarreling about?
- What happened in the afternoon after the quarrel?
- Who ended the quarrel? How did he do that?
- How did the speaker feel at the end of the poem?
- Why do you quarrel?

FOLLOW UP

Activity 6: Rhyme and Rhythm

Objectives: Reading & Literature: 1, 2, 6 Listening & Speaking: 7, 9

The teacher will review the concept of rhyme with the students. She will ask the children to orally identify the rhyming words in the poem. She will then ask the students to identify where the rhyming words occur in the poem. **(End of lines) She will mention that end rhyme is a feature of some poems.**

The teacher will also mention that **rhythm** is another feature of poetry. She will demonstrate this by reading the poem twice emphasizing the rhythm. (Use the following copy of the poem, placing stress on the words or syllables in bold.)

The Quarrel

I quarreled with my brother.
I don't know what about,
One thing led to another
And somehow we fell out.
The start of it was slight,
The end of it was strong,
He said he was right,
I knew he was wrong!

We hated one another.
The afternoon turned black.
Then suddenly my brother
Thumped me on my back,
And said, "Oh, come along!
We can't go on all night –
I was in the wrong."
So he was in the right.

The teacher will lead the students in an echo reading of the poem. She will then clap or tap out the rhythm on the desk while she reads the poem one more time. She will then ask the students to do a choral reading of the poem, tapping out the rhythm as they read. Rhythm helps create the musical quality of poetry.

Activity 7: Personal Letter

Objectives: Writing: 1, 4, 7, 10

The teacher will ask the students to write a letter based on the situation provided below:

Imagine you have quarreled with your brother and then he has left for his work in Thimphu. Write a letter to him.

OR

Write a letter of apology to a sibling you have quarreled with.

The teacher may wish to brainstorm with the students about things they would include in the letter.

Children will be asked to use the format learned earlier. A few children will be asked to read aloud their letters to the class.

- 4. Title :** **Life's Not Been the Same in My Family**
Author : *Jack Prelutsky*
Genre : *Lyric Poem*

Rationale: This poem deals with the subject of sibling rivalry, a subject that many students can identify with. It is a humorous poem of only four stanzas and students should enjoy reading and responding to it.

BEFORE READING

Activity 1: Prediction

Objectives: Reading & Literature: 2, 11, 13, 15 **Listening & Speaking:** 2, 5, 6

Writing: 1, 6, 7, 10

The teacher will write the title of the poem on the board followed by the word “because.” (Life’s not been the same in my family because...) All students will be asked to think of an ending to the sentence. Each student will write his ending to the sentence based on what he thinks the poem might be about. After students have had sufficient time to complete the sentence, the teacher will ask for volunteers to share their sentences. She will jot down their answers below the sentence stem.

Example: Life’s not been the same in my family because...
 my parents got a divorce.
 we bought a television.

The teacher will keep the list to be used after the poem has been read.

Activity 2: Vocabulary

Objectives: Reading & Literature: 2, 3, 7, 8, 11,15 **Listening & Speaking:** 3, 7, 9

Word list: *ignore* *scarcely* *precious* *croon* *angel*
 *resemble**prune* *exclaim* *delight* *treasure*

Before class the teacher will write sentences using these words in context and display the sentences on chart paper for the students to see. She will also prepare the meanings of the words on strips of paper large enough for students to see from their seats. At the beginning of this activity, she will ask a volunteer to read each of the sentences. She will then distribute the meanings to ten students. Again she will ask a volunteer to read each sentence and the student with the correct meaning will stand and read the meaning. The teacher will distribute the meanings at least three times, giving more students the opportunity to participate. She will then display the words and the meanings in the classroom.

Activity 3: Model Reading

Objectives: Listening & Speaking: 5, 7, 9

Reading & Literature: 7

The teacher will read the poem aloud at least twice modeling pronunciation, phrasing, enunciation and rhythm.

Activity 4: Choral Reading

Objectives: Listening & Speaking: 5, 7, 9

Reading & Listening: 1, 2, 3, 6, 7, 8, 11, 14,

15

The teacher will divide the class into four groups. Each group will be assigned a stanza to read chorally. They will read the poem at least twice in this way.

RESPONSE TO READING

Activity 5: Whole Group Discussion (Knowledge, Comprehension, Application, Evaluation)

Objectives: Listening & Speaking: 2, 5, 6, *Reading & Literature:* 2, 3, 6, 7, 8, 11, 13

The teacher will lead a whole group discussion using the following questions:

- Who is the speaker in the poem?
- How does the brother feel about his baby sister?
- Why does he feel this way?
- Is he being treated fairly by his parents? Explain.
- Do you ever feel like the boy in the poem? When do you feel this way? Why?
- If you were the boy in the poem, what would you do?

FOLLOW UP

Activity 6: Revisiting Predictions

Objectives: Listening & Speaking: 2, 3, 5, 6, 7, 9

The teacher will have the students look at the predictions they made in Activity 1. Were any of the predictions close to what happened in the poem? If so, ask those students what made them write what they did. The teacher will ask the other students if their predictions were wrong. (No prediction is wrong as students react with the information and experience they have.) The teacher will ask if their predictions would have been different if she had given them the second line of the poem.

5. Title : **Siena’s Fun Run**
Author : *Gay Lynch*
Genre : *Realistic Fiction*

Rationale: This story was chosen because students will be able to identify with the character of Siena. During Sports Day and other athletic activities in the schools some students, especially girls, are reluctant to participate in the events. Sienna’s positive attitude may serve as an inspiration to them.

BEFORE READING

Activity 1: Whole Group Discussion (Knowledge, Analysis)

Objectives: *Listening & Speaking:* 2, 3, 5, 6, 7, 9

The teacher will initiate a discussion about sports in schools by asking questions like the following:

- What kinds of sports or games are available in our school?
- Which ones do you participate in?
- Which ones would you like to take part in?
- Do all children in this school have the chance or opportunity to take part in sports and games? (If “no” is the answer, ask: What can be done to change this?)
- What are some sports you can participate in on your own?
- Do you participate in any sports on your own or with your friends?

Activity 2: Vocabulary

Objectives: *Reading & Literature:* 3, 7, 9, 11

Listening & Speaking: 3

Word List: *weird* *strange* *excited* *gulped* *stumbled*
 scraped *quit* *pace* *crazy* *streak*

The teacher will divide the new vocabulary into two groups of five words each. She will introduce the words by copying the sentences in which the words are used from the text. She will ask the students to predict what the word might mean from how it is used in the story. If the child’s answer is close to the meaning of the word, the teacher will accept the meaning. If the meaning given by the student is not close to the real meaning, she will ask the students to look up the word in the dictionary and record the meaning.

READING

Activity 3: Guided Reading

Objectives: Reading & Literature: 3, 4, 7, 8, 11, 13, 14 *Listening & Speaking:* 3, 5, 7

Guided Reading

Guided Reading is an approach to reading instruction in which the teacher leads the discussion and guides or directs students to read specific passages directly from the text to answer questions or to support various points. It presents opportunities for specific teaching in context, helps deepen and widen understanding of the text and encourages silent reading.

*See **Strategies and Approaches** at the beginning of this Guide.*

The teacher will prepare for the Guided Reading activity by having the questions for each section of the text written on chart paper. She will display the questions for each section **before** that section is read. As students read each section, they will be looking for answers to the questions.

The students will be instructed to read down to “Rufus panted hard as he ran beside her.” While they are reading they should be looking for answers to the following questions:

- Why did Siena’s parents call her?
- How did Siena feel about training at first?
- How did she feel about training after she got started?
- What did she enjoy about running?

After the students have read this section they will give answers to the questions orally.

The students will then read the next section down to “I’m ready to start running.” While they are reading they should be looking for answers to the following questions:

- How did Siena feel when she found out that there was a race in two weeks?
- How did Siena feel on the morning of the children’s fun run?
- What were the runners doing before the race?

After the students have read this section they will give answers to the questions orally.

The students will then read the next section down to “They were running up a hill.” While they are reading they should be looking for answers to the following questions:

- How did Siena feel just before the race started?
- What happened to Siena when she ran faster?
- Why didn't she quit when she fell?
- What did Siena do when she realized she was in last place?

After the students have read this section they will give answers to the questions orally.

The students will then read the next section down to “You don't get hurt as easily as you do skateboarding.” While they are reading they should be looking for answers to the following questions:

- Where did Siena catch up with the other runners?
- What did Siena learn about the boy who had talked to her?
- What was the boy's name?
- Why did the boy begin running?

After the students have read this section they will give answers to the questions orally.

The students will then read the last section of the story. While they are reading they should be looking for answers to the following questions:

- What made Siena forget all about her scraped knees?
- How did Siena find her parents in the crowd?
- How did Siena run to the finish line?
- How did she feel when the race was over?

After the students have read this section they will give answers to the questions orally.

RESPONSE TO READING

Activity 4: Writing

Objectives: Writing: 1, 5, 6, 7, 8

The teacher will have the students complete the following assignment:

Pretend it is the next week and Siena and Darren meet at the family run. Write a dialogue between Siena and Darren. Each character should speak at least five times. (The teacher may choose to have the students write the dialogue in a play format or she may choose to have them write using quotation marks to enclose the words of the speaker. If she chooses the latter, she will review the rules for using quotation marks.

FOLLOW UP

Activity 5: Letter of Application

Objectives: Writing: 4

The teacher will first introduce the format of the letter of application showing the samples provided below. The teacher will tell the students to imagine they are participating in an open marathon competition. She will ask them to write a letter of application to their class teacher or principal requesting permission to compete in the marathon. She will also discuss some vocabulary that fits a letter of application. For example, words like excuse, participate, sincerely etc. could be introduced.

Note: The teacher will introduce both the formats and give the freedom to the students to choose one of the formats. She will point out that the indented format is most often used when the letter is handwritten and the block format is used when composing on a computer.

Indented Form

<p>Shop No 6, Punakha, Bhutan. March 3, 2009</p>
<p>Ms. Sangay Dema, Class Teacher, Class Four Logadama Primary School, Punakha, Bhutan.</p>
<p>Dear Ms. Sangay Dema:</p> <p style="text-align: center;">I am sorry I cannot come to school today. I am afraid my mother is sick and I have to take her to the BHU. Please excuse me.</p> <p style="text-align: right;">Sincerely, Jigme</p>

Block Form

Shop No. 6
Punakha, Bhutan
March 3, 2009.

Ms. Sangay Dema
Class Teacher
Class Four
Logadama Primary School
Punakha.

Dear Ms. Sangay Dema:

I am sorry I cannot come to school today. I am afraid my mother is sick and I have to take her to the BHU. Please excuse me.

Sincerely,

Jigme

Activity 6: Future Tense

Objectives: Language: 4

The teacher will ask the students to say what they are going to do after school. Using the examples provided by the students, she will introduce the concept of a future tense and its usage.

- Future tense is used when we want to say what we think or know will probably happen in the future.

For example:

We will go home after school.

I shall do the homework in the evening

- Future tense is also used to describe things that will be done or will happen as a matter of habit or course.

For example:

Dogs will bark at night.

Rain will fall during the monsoon.

The teacher will ask the students to find at least three examples of future tense from the text.

Activity 7: Sound Pattern

Objective: *Listening & Speaking:* 1

The teacher will copy the following words on chart paper and display them on the wall. She will write the common sound in the words with a different colour.

Sound

—ly

Words

eventually, suddenly, friendly, lonely, silently, assembly,
usually, carefully

She will read the words to the class without spelling them but drawing their attention to the common sound. She will ask a few volunteers to read the words to the class and then ask all children to read the words to their partners. She will review the words for a few minutes each day. She will ask the students to find and say a few words from the text having the same sound pattern.

UNIT 2

THEME: Furry, Feathery and Scaly Friends

General Introduction for the Thematic Unit

We share the earth with other animals. In fact, animals pervade the ground, the under-ground, the water, and the air. Therefore, it is only natural that our children realize that this earth belongs as much, if not more, to the furry, feathery and scaly species as it belongs to us, the humans.

Animals are our great teachers and friends. They teach us lessons on loyalty, faithfulness and sincerity. They are our true friends; they don't keep double standards nor do they betray us. The texts in this theme introduce the children to some common, and some not so common, animals in the world around them.

Main Texts

- | | |
|--|--------------------|
| 1. Kindness to Animals <i>Unknown</i> | Poem |
| 2. Some small Mammals in Bhutan <i>Unknown</i> | Informational Text |
| 3. Wild Builders <i>by Sylvia Funston</i> | Informational Text |
| 4. Dangerous Animals- Bees & Wasps, Tigers and Crocodile
<i>by Michael Teitelbaum</i> | Informational Text |
| 5. The Monkey and The Crocodile by Ellen C. Babbitt | Story |
| 6. At the Zoo by Patricia Vickery | Poem |

Supplementary Texts

- | | |
|--|-------|
| 1. Fly Away Peter <i>Adapted from a story by G. L. Careoot</i> | Story |
|--|-------|

1. Title : Kindness to Animals

Author : Anonymous

Genre : Lyric Poem

Rationale: The speaker in the poem talks directly to the children so that the students will find an immediate link between the text and their lives. As well the theme of being kind to animals is a theme our students are familiar with.

BEFORE READING

Activity 1 .Whole Class Discussion (Knowledge, Analysis)

Objectives: Listening &Speaking: 2, 3, 6, 9

The teacher will initiate a whole class discussion using the following questions:

- Do you have animals at home? How do you feel about them?
- What are the different kinds of wild animals that you have seen?
- How do you feel when you see wild animals, big and small?
- What do you think is the poem about by just looking at the title?
- What animals do you think will be mentioned in the poem?

Activity 2: Vocabulary (Comprehension)

Objectives: Reading &Literature: 7, 8, 9

Word list: *crumb* *repay* *timid* *sport* *lark*
lawn *soaring* *fluttering* *creatures*

The teacher will write a sentence each using these words on the chalkboard or chart paper.

Example: The child left crumbs of bread on the plate.

She will then draw the table shown below:

Word	My Meaning	Dictionary Meanings
crumb		
repay		
timid		
sport		
lark		
lawn		
soaring		
Fluttering		
Creatures		

2. Title : **Some Small Mammals in Bhutan (Bats and Otters)**
Source : **CAPSD**
Genre : **Informative Essay**

Rationale: This text provides information on mammals of Bhutan. Children at this level enjoy learning about animals. This text will provide opportunities for children to read and talk about animals. This essay may also be used as a model to teach students how to write an informative essay.

BEFORE READING

Activity 1: Discussing the illustrations

Objectives: Listening & Speaking: 2, 3, 6

The teacher will show the pictures given of the bats and the following questions:

- What animal do you see in the picture?
- What do you call it in Dzongkha? (Phowmakey/Phumtala)
- Has anyone seen this animal in Bhutan? What do you know about it?

Activity 2: Prediction

Objectives: Listening & Speaking: 2, 6

Writing: 1, 6, 10

The teacher will write the title (**Bats**) and draw the table shown below. She will then ask the students to discuss in pairs and fill in the first column. The students’ responses will be based on their prior knowledge. The other half (After Reading) will be filled in after Activity 3.

What I know about bats

Before Reading	After Reading
Example: They can fly. Their fingers are joined.. etc	It is only mammal which can fly.

READING

Activity 3: Pair Reading

Objectives: Reading & Literature: 2, 5, 8,

Listening & Speaking: 1, 2, 6

The teacher will ask students to read the text in pairs and fill in the ‘after reading’ column. (They can use their reading to confirm their knowledge and add to it.) Students will be encouraged to write in their own words and not *simply* copy from the text.

Activity 4: Guided Reading (Comprehension)

Objectives: Reading & Literature: 1, 5

Listening & Speaking: 3, 6, 7

The teacher will ask the students to read the entire text. After they have read, she will ask the questions listed below. The questions are organized by paragraph. Students will be told that the answer to question 1 is in the first paragraph, the answer to question 2 in the second paragraph etc. They will be instructed to **scan** the paragraph to find the answer. (scanning – glancing through material to locate a specific detail)

- How are bats like birds? (paragraph 1)
- Why do we see bats mostly at night? (paragraph 2)
- Describe the manner in which they sleep. (paragraph 2)
- Find the word which describes sound in paragraph 3.
- Name the word that means ‘reflection of sound’ in paragraph 3.
- Name two kinds of bats described in paragraph 4. Why are they called by those names?

Activity 5: Creating a Title

Objectives: Reading & Literature: 5, 11

Writing: 4, 8

The teacher and the students will discuss together and complete the table for bats (Activity 2) on the chalkboard as a model. The students will read the section on the otter individually and make their own table, similar to the one presented in Activity 2.

RESPONSE TO READING

Activity 6: Graphic Organizer – Venn diagram

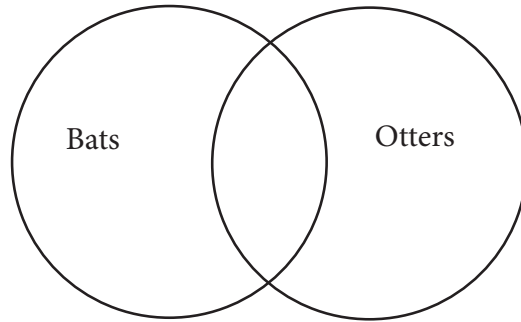
Objectives: Writing: 4

Listening & Speaking: 2, 3, 6

The students, in groups of 5, will be asked to compare the two mammals and record the differences and similarities in the Venn diagram shown below:

Venn diagram

A Venn diagram is a graphic organizer that consists of two interlocking circles and may be used to compare and contrast information. One side of the circle tells about one topic and the second side of the circle tells about the other topic. Where the circles intersect we write information that is common to both topics.



Activity 7: Publishing

Objectives: Writing: 8

The teacher will ask students to display their write-ups in the class (literary wall). Whenever they have time, they may move around to read their friends' pieces.

FOLLOW UP

Activity 7: Writing

Objectives: Writing: 4, 7

The teacher will ask the students to do some research on any animal that they are familiar with or are interested in and fill in the table shown below. Once they have all the information required, they will write about the animal that they have chosen. The teacher may suggest that the students use the essays on bats and otter as a model. Once they complete their pieces, she will ask them to read aloud. Encourage students to use the following headings for the research.

Animal: _____

Activity 8: Publishing

Objectives: Writing: 8

The teacher will ask the students to display their write-ups in the class (literary wall). Whenever they have time, they may move around to read their friends' pieces.

Name	Appearance	Habitat	Food	Babies	Enemies

Activity 9: Subject Verb Agreement & Subject Verb Object

Objectives: Language: 3, 6

The teacher will provide the following examples from the text:

- Bats are the only mammals that can fly.
- Otters eat fish.
- A baby bat has no hair.
- Otters have a strong, thick tail.

Using the above examples, she will explain that a singular subject takes a singular verb and a plural subject takes a plural verb. She will further explain (using the same examples) that a sentence has a subject, verb and an object. The subject can be a noun or a pronoun. The teacher will provide the following exercise on the chalkboard or chart paper for students to complete. They will be asked to change the verbs to the correct form, when necessary.

- Otters (live) in water.
- A red panda (eat) leaves and fruits.
- Bhutan (export) apples and oranges.
- Many countries (buy) cloth from India.
- People (like) music and dancing.
- A river (begin) at its source.
- Many rivers (flow) into the sea.
- Sheep (graze) on grass.
- Most insects (have) wings.
- Pasang (play) football.

For further exercise and practice, refer Grammar Builder 1, page 55-65.

- 3. Title : Wild Builders**
Author : Sylvia Funston
Genre : Informational Text

Rationale: Perhaps students at this level identify more with animals than adults. This piece provides interesting information on how some animals build their homes. It is reader-friendly with illustrations and is unique in form since it is written in riddles. It provides room for critical thinking as it involves students in solving and making riddles of their own. The text enables students to make connections between the animal homes and the homes of the humans.

BEFORE READING

Activity 1: Title Testing

Objectives: Listening & Speaking: 2, 3, 6

The teacher will write the title (**Wild Builders**) on the board and ask the students to brainstorm in groups of five to predict what the text is about. She will then ask the groups to tell the class what they think the text is about. Students will share their predictions with the class and the teacher will write the students' predictions on the board. All predictions will be accepted. The teacher may ask some groups to explain why they think as they do.

Activity 2: Vocabulary

Objectives: Reading & Literature: 3, 7 Language: 9

List of vocabulary: *tropical rainforest sbred anchor wood fiber pulp*

The teacher will ask the students to arrange the above words in the order they appear in the dictionary (alphabetical order). If necessary, she will review alphabetical order. Next, she will present sentences with the new words used in the same context as they are used in the text. She will then ask them to find the appropriate meaning of the words as used in the text. The teacher will, together with the students, find the meaning of the word 'anchor'. She will explain how to choose the correct meaning (from the context of the sentence) from the various meanings provided. The students will find the meanings of the remaining words.

READING

Activity 3: Read Aloud

Objectives: Reading & Literature: 2, 3, 5, 8

The teacher will read the text aloud for the students. She will read with clear pronunciation, pauses, etc. Then the students will read in pairs – each student will choose three builders (animals). While they do that, they will also guess the builder. The students will have to be ready with their guess for the next activity.

Note: The teacher must make sure that students know what the six animals shown in the picture are before she reads the text.

Activity 4: Whole Class

Objectives: Listening & Speaking: 3, 5

The teacher will read each section and ask the question provided under each section. She will encourage the students to respond until she gets the correct answer. This is a whole class activity to check if students have used the clues in the text to identify the appropriate animal.

Note: The correct answers for the questions under each section are as follows: 1 - C, 2 - D, 3 - A, 4 - F, 5 - E, 6 - B

RESPONSE TO READING

Activity 5: Writing

Objectives: Writing: 4, 6, 7

The teacher will ask the students to think of a wild animal other than those in **Wild Builders** and describe how it builds its home. She may have them refer to the research they did on animals when reading **Some Small Mammals of Bhutan**.

Note: This activity may need more preparation as students may not have enough information to write about the animal of their choice. The teacher may assign students this activity as homework so that they can collect information from their friends or other sources about how the animal builds its home. After they have finished, the teacher will ask the students to read their pieces to their group members for feedback on clarity.

FOLLOW UP

Activity 6: Writing Riddles

Objectives: Writing: 7, 8

The students will write a riddle on the animal of their choice. For this, the teacher will help the students write a riddle using their descriptions as a source, in the following manner:

- Line 1: Describe where the animal lives.
- Line 2-3: Describe how it builds its house.
- Line 4-5: Describe its house.
- Line 6: Which builder am I? (Write this question at the end)

After they have finished, let the children ask their riddles to the class.

Activity 7: Articles- Indefinite and Definite

Objectives: Language: 1

The teacher will provide these examples from the text.

- I live in a tropical rain forest.
- I live in an underground ‘town’ full of tunnel and little room.
- The enormous Nile crocodile is the biggest.
- The tiger is well equipped to be a perfect hunter.

Note: She will explain that the underlined words are articles (*the* is the **definite article** and *a, an* are the **indefinite articles**) and provide a few examples of the articles. She will explain that the use of articles in English is one way that English differs from Dzongkha. Children will copy the following note on usage in their notebooks.

- The article **‘a’** comes before a noun or adjective/ noun combination.
It is used in front of words that start with a consonant sound. (Consonants: b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, y, z)
- The article **‘an’** is used before a noun or adjective/ noun combination that starts with a vowel sound. (Vowels: a, e, i, o, u)
- The article **‘the’** is used if reference is being made to a specific thing or things.

For additional information and exercise for children, refer Grammar Builder 1 page 2-17.

- 4. Title :** **Dangerous Animals: Bees & Wasps, Tiger and Crocodile**
Author : *Michael Teitelbaum.*
Genre : *Informative text*

Rationale: These three informative texts are chosen because they are short enough for classroom study and the language used is simple and concise. The texts also explore the facts which will add to the children’s knowledge about these animals.

BEFORE READING

Activity 1; Graphic Organizer (K-W-L Chart)

Objectives: Reading & Literature: 5

Animal	What we already Know	What we want to Know	What we have Learned
Bees and Wasps			
Tiger			
Crocodile			

The teacher will draw the table above on the board and ask the class to share any information they know about the animals and write their responses in Column 2. Once the students’ ideas are exhausted; the teacher might add a few points of her own. The teacher will move to Column 3 and ask students what things they would like to know about each animal. The teacher will write these questions in the second column noting that the articles alone might not answer them all but that the students are free to read other sources. The teacher will remind students that after reading, they will return to the K-W-L chart and complete Column 4.

Activity 2: Vocabulary

Objective: Reading & Literature: 3, 7, 9

Word List: *scariest* *threatening* *revolves* *fiercely* *well-equipped* *disposal*
 chokes *snap* *peeking* *capable*

Before the students start reading the text, the teacher will introduce each of the words by using them in a sentence that illustrates the meaning as used in the text. She will then ask the students to find the correct meanings of the words using the dictionary.

Note:

The teacher should provide the meanings of the words listed below as they are specialised vocabulary (not commonly used) but will help in the students’ understanding of the text.

python *komodo dragon* *wasp* *swarms* *predator* *stripes* *turtles* *alligator*
snout *marshes* *prey* *vision*

READING

Activity 3: Reading

Objectives: *Reading and Literature:* 3, 5,

The teacher will read aloud the text on the first animal and let the students read the rest of the text on their own.

RESPONSE TO READING

Activity 4: K-W-L Chart

Objectives: *Reading and Literature:* 5

The teacher will ask the students to go back to the K-W-L chart and fill in Column 4 based on the information they got after reading the text. The teacher might have to provide prompts and so she should read the text thoroughly. She will let the students share any additional information that they have collected.

FOLLOW UP

Activity 5: Writing

Objectives: *Writing:* 2, 7, 8, 10

Following the writing process, the teacher will ask the students to write two or three paragraphs on one animal that they know is dangerous in some ways. They may present their final versions along with illustrations as in the text.

Activity 6: Letter of Application

Objectives: *Writing:* 1, 4, 7, 10

The teacher will ask the students to write a leave application for the situation provided below: Imagine that on your way to school you have come across a sick puppy. You are overcome with a sense of compassion for the puppy and want to take it to the veterinary hospital. Write a letter of application to the class teacher asking her to grant you leave for a day so that you can take the sick puppy to the veterinary hospital.

Students will be instructed to follow one of the formats of leave application learned earlier. The teacher will brainstorm with the students some words that they may use while writing the application.

Activity 7: Sound Pattern

Objective: *Listening & Speaking:* 1

The teacher will copy the following words on chart paper and display them on the wall. She will write the common sound in the words with a different colour.

Sound

—st

Words

harvest, just, typist, Buddhist, oldest, nicest

She will read the words to the class without spelling them but drawing their attention to the common sound. She will ask a few volunteers to read the words to the class and then ask all children to read the words to their partners. She will review the words for a few minutes each day.

She will ask the students to identify a few words from the text having the same sound pattern.

5. Title : **The Monkey and the Crocodile**
Author : *Ellen C. Babbitt*
Genre : *Folktale*

Rationale: This story was chosen because animal stories appeal to the young children. It also carries a moral: “Do not trust someone easily”. Through the story, the students will realise the consequences that might befall as a result of being easily influenced by someone else.

BEFORE READING

Activity 1: Whole Class Discussion

Objectives: *Listening & Speaking:* 2, 3, 5

The teacher will ask the class whether they know any stories that their parents, grandparents or elders have narrated to them. Ask two or three volunteers to share the story briefly with the class. She will ask the class to respond to the stories through the following questions:

- Who is the main character in the story?
- What is the main event?
- Does the story carry any moral?

Activity 2: Vocabulary

Objectives: *Reading & Literature:* 3, 5

Word List: *wits sputtered queer whisk still feast*

The teacher will introduce the words by copying the sentences in which the words are used from the text. She will ask the students to predict what the word might mean from how it is used in the story. If the child’s answer is close to the meaning of the word, the teacher will accept the meaning. If the meaning given by the student is not close to the real meaning, she will ask the students to look up the word in the dictionary and record the meaning.

Activity 3: Guided Reading (Knowledge, Comprehension)

Objectives: *Reading & Literature:* 3, 4, 7 *Listening & Speaking:* 2, 3, 6

The teacher will divide the class into groups of five and ask them to read the first part of the story, down to “...My heart is way up here!.....come for it!” She will ask them to answer the following questions:

- What did the boy crocodile say to the mother crocodile when he was asked to catch the monkey?
- What was the crocodile's first plan to catch the monkey?
- Did the monkey agree to what the crocodile said? Why or why not?
- How did the crocodile try to kill the monkey?
- How did the monkey escape?

Let the groups share their answers in turn so that there will be a discussion to arrive at consensus, if there are any different opinions.

Then the groups will read the rest of the story and answer the following questions:

- How did the monkey get across to the island covered with fruit trees?
- What did the crocodile do to catch the monkey?
- How was the monkey able to get away from the crocodile for the second time?
- Did the monkey believe the crocodile when it said, "I'll let you alone after this."? Give reasons for your answer.

RESPONSE TO READING

Activity 4: Readers' Theatre

Objectives: Reading & Literature: 2, 3, 8

Divide the class into groups of four. The teacher will involve the whole class in the Reader's Theatre by dividing the roles for mother crocodile, son crocodile, monkey, and the narrator. Students will be given time to prepare the Reader's Theatre. Several groups will perform their interpretations for the class. (If some groups have done a particularly good job, the teacher may arrange for them to perform their Reader's Theatre for a Pre-primary of Class 1 audience.)

FOLLOW UP

Activity 6: Language & Grammar (Nouns)

Objectives: Language: 1

Ask the students to go through the first page of the story and make a list of the words that stand for things or places. Explain that these words are called nouns. Let them copy the definition of nouns in their notebooks. Then ask them to make a list of ten nouns of their own.

Activity 7: Simple Book Review

Objectives: Writing: 1, 4

The teacher will ask the students to read the story and fill in the review format below. They will then share it with their friends and file it in their writing portfolio if they wish.

Sample Book Review Format

- Title of the story:
- Author/ writer:
- Name of the characters:
- The character I like the most. Why:
- The character I do not like. Why:
- Who do you think will like the book:
- The story is:
 - sad
 - funny
 - interesting

As project work, the teacher will ask the students to write a simple book review following the same format on one or two of the books that they have read.

OR

She may choose to have the students pick a book that they have not read from the library or another source. If she chooses this option, she should also set a due date. They may file their book reviews in their writing portfolios.

- 6. Title :** **At the Zoo**
Author : *Patricia Vickery*
Genre : *Poem*

Rationale: This poem was chosen because it deals with the principles of freedom and animal rights. The children will be provided with opportunities to empathize with the animals (or people) that are unjustly put in captivity.

BEFORE READING

Activity 1: Title Testing

Objectives: *Listening & Speaking:* 2, 3,

The teacher will ask the students to close their eyes for one minute. During this time the teacher will print the text title on the chalkboard. As the teacher prints the title, she will read it aloud and ask the students to visualize and make personal connections with the title. Given below are a few questions to help the students to think about and make predictions about the content based solely upon the poem's title.

- What are some of the images or pictures that you get by looking at the title?
- Can you make a guess about what this text might be about?
- What did you feel when you first looked at the title?

Let the students share their answers to the above questions.

Activity 2: Vocabulary

Objectives: *Reading & Literature:* 7, 8

Word list: *pace* *frantic* *needles*

The teacher will demonstrate the meanings of these words in front of the class. She will then ask the students what they think the meaning of each word is, based on the demonstration. She will discuss and give more clues until the class arrives at the correct meaning.

READING

Activity 3: Choral Reading

Objectives: *Reading & Literature:* 1, 2, 3, 7, 8.

The teacher will allow some time for students to read through the poem at least twice and then ask the whole class to do a choral reading of the poem. She should provide cues or gestures to make sure that the class reads as one.

RESPONSE TO READING

Activity 4: Oral Discussion (Knowledge, Comprehension, Analysis, Synthesis, Evaluation)

Objectives: *Listening & Speaking: 2, 3, 6*

Ask the following questions to check or extend the students' understanding of the poem:

- Where is the fox?
- What does he do in the place where he is in?
- What would have been his usual activity?
- Why do you think he “needles the air”?
- Do you think it is right to keep animals in a zoo? Why or why not?
- Can the ideas in this poem be applied to humans? Should people be denied their freedom? Explain your answer.

In case the class is unable to answer any of the questions, the teacher should provide prompts.

Activity 5: Dramatic Role Play

Objectives: *Reading & Literature: 4*

The teacher will divide the class into groups of four or five. Each group should have a volunteer to be the fox in the poem. The group members should together decide and help the ‘fox’ on how to act and what facial expression to show during the presentation to the class. The ‘fox’ has to act while other members of the group read the first two verses, and finally the last verse will be spoken by the ‘fox’ himself. Allow about 10 – 15 minutes for preparation. Let the groups make their presentations.

FOLLOW UP

Activity 6: Writing (Evaluation)

Objective: *Writing: 4.*

The teacher will let the students work in the same groups to discuss and develop ideas in simple paragraphs. The following guide will be used.

- Write down as many reasons as you can think of as to why the fox is inside the wire box (cage).
- Write feelings of the fox inside the wire box.
- Is it right to put animals in wire boxes? Why or why not?

UNIT 3

THEME: Tales of All Times

General Introduction for the Thematic Unit:

From time immemorial, myths, legends, and stories have always been the rich and perennial source of entertainment, enjoyment, and learning for our ancestors and for us. They serve as a strong bridge that connects the past and the present and present to the future. They have been beautifully and unwaveringly passed down from generation to generation; thanks to the story laden tongues of our ancestors and parents! However, there is an urgent call to keep the wheels of folktales going by introducing them to our children.

Tales from China, Nigeria, Middle East, India, and Bhutan are bound together by a common thread – the thread of providing moral values to the readers and the listeners alike. “Good always wins over evil,” is another undisputed commonality shared by the folktales presented in this theme.

Through the folktales in this theme, our children will learn that brain outwits brawn. They will also learn that one should be content with what one has; the importance of being humble and obedient; and the reward of being polite to others.

The tales also provide a forum for children to converse with their ancestors, talk to the animals, meet the prehistoric creatures, and be transported to the realm of the gods. Above all, the tales are varied and entertaining.

Main Texts

- | | |
|--|----------|
| 1. Daksaan by Kusum Kapur | Folktale |
| 2. Treasures of Another Kind by Bob Barton | Play |
| 3. Why the Sky is Far Away by Freda Wishinsky,
retold by Marci Stillerman | Folktale |
| 4. The Serpent’s Bride by Kusum Kapur | Folktale |
| 5. Little Kay by Robin Muller | Folktale |
| 6. Everyone Knows What a Dragon Looks Like
by Joy Williams | Folktale |

Supplementary Texts

1. Why the Rooster Crows at Sunrise *by Lynette Dyer Vuong* Folktale
2. Buddha & the Elephant
Retold by Richard Brown and Philip Emmett Folktale
3. The Boy Who Served His Tribe *Retold by Frances Usher* Folktale
4. The White bird Folktale

- 1. Title : Daksaan**
Author : Kusum Kapur
Genre : Legend

Rationale: This is an interesting legend that comes from our country and will surely captivate the senses of our young readers. The language in the text is accessible to the children and is of appropriate length. The text has an element of historical importance that will appeal to our children.

BEFORE READING

Activity 1: Group Discussion (Knowledge, Analysis, Evaluation)

Objectives: Listening & Speaking: 1, 2, 3,6,7,9 **Writing:** 1, 7, 10

The teacher will ask the students to work in groups of four or five to answer the following questions:

- When do you usually visit a monastery?
- What are the different things that you see in the monastery?
- Do you think it is important to visit a monastery? Why or why not?

A member from each group will present the group's response to the whole class.

Activity 2: Vocabulary

Objectives: Reading & Literature: 7, 8 **Writing:** 1, 10

Word list: *stranger secret horror screamed journey*

The teacher will introduce the vocabulary by writing sentences on the chalkboard that explain the meaning of the words. She will then provide a list of meanings of the words in random order.

Students will copy the sentences in their notebooks. They will then be asked to match the new words in the sentences with the appropriate meaning from the list provided. The teacher will check the exercise by having the students read out each sentence orally and give the meaning of the word. If necessary, the teacher will further explain any meanings that may not be clear to the students.

READING

Activity 3: Independent Reading

Objective: Reading & Literature: 1, 3, 7, 8, 15

Students will read the text independently.

RESPONSES TO READING

Activity 4: Discussion (Knowledge, Comprehension)

Objectives: Reading & Literature: 1, 3,4,7,8,12,14,15

After they have finished reading, the teacher will initiate a discussion using the following questions:

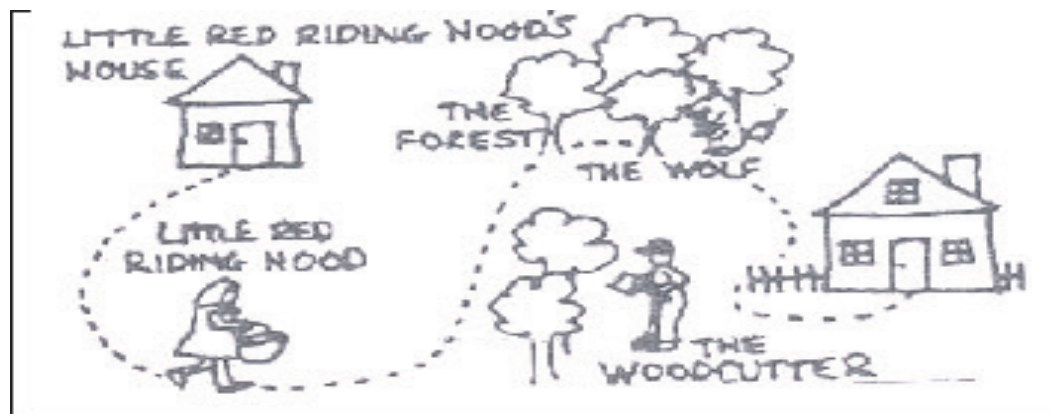
- Why did Panchen Zangmo go to the forest?
- Who helped Panchen Zangmo reach her house?
- What would you have done if you were Panchen Zangmo and saw the dragon in the cave?
- Why were Daktsaan and Panchen Zangmo changed into the deities of Mongar Dzong?

Activity 5: Story Map (Comprehension, Application)

Objectives: Writing: 1, 10 *Listening & Speaking:* 1, 2, 6, 9

The teacher will draw the story map of **Little Red Riding Hood** given below on the chalkboard or chart paper and explain it to the children. This will help them while drawing the story map of Panchen Zangmo.

Students will be asked to read the text independently once again. After that, they will work in groups and draw a map showing the movements of Panchen Zangmo from her house until she discovers the secret of her husband in the cave. Each group will present, explain, and display their maps in the class.



FOLLOW UP

Activity 6: Cloze Test (Knowledge, Comprehension)

Objectives: *Writing:* 1, 10

The teacher will provide the passage below with words left out on a chart. Students will look through the story and choose the right word. (This activity will help the teacher ascertain if students have comprehended the text.)

In the passage below there are spaces. Choose the right word from the list below for each space.

after, eventually, suddenly, soon, thread, finally, protect, stranger, followed, cave, dragon, mushrooms, famous, dark, disappeared, once

1 Once upon a time there lived a girl called Panchen. One day she was out in the woods looking for 2 when it began to get 3. She was beginning to feel frightened when 4 she heard someone coming. The 5 was kind and 6 she was following him down the mountain to her house.

7 this he visited her every night but she did not know who he was. 8 she tied a 9 round his foot and 10 him up the mountain. He 11 into a cave and when she went in she found her lover was a 12. She fell down dead.

The villagers did not know what to do but 13 they sent a runner to a 14 lama in Bumthang. The lama came quickly and went to the 15. He changed the girl and her dragon-lover into the gods that 16 Mongar Dzong.

After children have completed the cloze test, they will be asked to exchange their notebooks with the friend sitting beside them and do pair correction.

Activity 7: Group Discussion (Knowledge)

Objectives: *Listening & Speaking:* 2, 3, 6, 7, 9 *Writing:* 6, 10

The teacher will initiate a discussion by asking the children to retell **Daktsaan** as well as other folktales that they have heard from their grandparents, parents, relatives, or older siblings. After that she will put them in groups of five and ask them to discuss and write down the commonalities shared by the stories. (The objective of this activity is to bring about the different features of a folktale.)

A member from each group will present their points to the whole class. The teacher will add some of the remaining features as they come up in the stories that follow, thus introducing them to the different features of folktales. She will instruct students to leave space in their notebooks so they can add features as they are introduced during the theme.

Some features of folktales are:

- not set in the real world but setting reflects landscape of the tale's culture
- journeys are common in the plots
- characters are one dimensional – either good or bad
- good characters have a problem to solve
- has a happy ending – the good characters wins over the bad characters
- language is economical; minimal description
- common motifs include journeys through dark forests, enchanted transformations, magical cures or other spells, encounters helpful animals or mysterious creatures, trickster antics, foolish bargains, impossible tasks, and clever deceptions
- often an element of magic – helpful animals, transformations from human to beast and beast to human, granted wishes and so on. Characters acknowledge magic as a normal part of life
- often has a moral and espouses virtues of compassion, generosity, and humility over the vices of greed, selfishness and excessive pride

Activity 8: Sound Pattern

Objective: *Listening & Speaking:* 1

The teacher will copy the following words on the chart paper and display them on the wall. She will write the common sound in the words with a different colour.

Sound

—ed
promised,

Words

webbed, pleased, formed, surprised,
persuaded, curved, worried, tired, sowed

She will read the words to the class without spelling them but drawing their attention to the common sound. She will ask a few volunteers to read the words to the class and then ask all children to read the words to their partners. She will review the words for a few minutes each day.

She will ask the students to identify a few words from the text having the same sound pattern.

2. Title : Treasures of Another Kind
Author : Bob Barton
Genre : Play

Rationale: This tale was chosen because it introduces our children to a tale from another culture – India. It adds variety to the collection and is appropriate for role play. It has a good lesson to offer to our children – wealth is not as important as wisdom

BEFORE READING

Activity 1: Prediction (Knowledge)

Objectives: Listening & Speaking: 1,2,6,9

The teacher will ask the students to predict what the story would be about by looking at the title. Students will be asked to share their predictions with the whole class. All predictions will be treated with respect but the teacher may ask students to explain their thinking.

Activity 2: Vocabulary

Objectives: Reading & Listening: 1,7,8,9 **Writing:** 1, 7, 10

Word list: *prosperous* *fertile* *galloping* *suspicious* *glance*

The teacher will use each of the words in a sentence that helps explain the meaning of the words. The students should be able to figure out the meanings of most of the words from the way the sentences are framed.

Students will copy these sentences in their notebooks. They will then be asked to write down what they think the word means in the “My Meaning” column in the chart given below.

Then they will check their meaning with the dictionary meaning. If their meaning is not close to what is stated in the dictionary, they will write the dictionary meaning in the third column. The teacher will provide guidance.

Word	My Meaning	Dictionary Meaning
<i>prosperous</i>		
<i>fertile</i>		
<i>galloping</i>		
<i>suspicious</i>		
<i>glance</i>		

READING

Activity 3: Independent Reading

Objectives: Reading & Listening: 1, 3, 7,11,14,15

Students will be provided the opportunity to read the text independently. The teacher will provide the necessary help and guidance for students who need it.

RESPONSE TO READING

Activity 4: Independent Writing (Comprehension, Synthesis)

Objectives: Writing: 1, 6,7,10

The teacher will provide the following questions on chart paper or on the chalkboard and students will answer them independently.

- What were the last words of the dying father?
- How did the three brothers know that the camel was blind in its left eye?
- What are the two kinds of treasures mentioned in the text?
- Which kind of treasure would you like? Give reasons.
- What lesson have you learned from this story?

Activity 5: Role Play

Objectives: Listening & Speaking: 1, 2, 8, 15

The teacher will divide the class into nine groups. Each group will be assigned a character. The groups will then take turns reading and acting out their parts. The teacher will provide them with time for preparation.

FOLLOW UP

Activity 6: Time Line (Knowledge, Comprehension)

Objectives: Reading & Literature: 4 Writing: 1, 8

The teacher will provide the following jumbled up events of the play. The children will be instructed to arrange the sentences first and then make a time line of these events.

- The magistrate found out that the three brothers were innocent and were set free.
- A man on a horse took them to the magistrate.
- The dying father called his three sons.
- They knew that a camel, blind in its left eye, carrying a woman and a boy had passed that way.
- The three children went out into the world.

Timeline

A timeline is a visual representation of the events in a story. Children may draw a line vertically or horizontally. On the line, they will have shorter lines and against each line they will write the events of the story in sequence.

- 3. Title :** **Why the Sky is Far Away**
Author : *Marci Stillerman*
Genre : *Folktale*

Rationale: The text was selected because it offers the lesson – be content with what one has and not be too greedy and wasteful – to our children. It is an interesting tale from another culture, Nigeria. Some of the features of folktales – magic, supernatural powers – and an important lesson can be reinforced through this tale.

BEFORE READING

Activity 1: Title Testing (Analysis)

Objectives: Listening & Speaking: 1, 6, 9

The teacher will encourage the students to predict what the story may be about after reading the title.

Activity 2: Vocabulary

Objectives: Reading & Literature: 1, 7, 8, 9 **Writing:** 6 **Language:** 9

Word list: *delicious* *appreciate* *waste* *gobbled* *ungrateful*

The teacher will give the following sentences with blanks for children to fill in. The meaning of each word is given in the bracket. The children are required to read the sentence and the meaning and then choose the right word from the list above. (The meaning in the bracket will aid in choosing the right word)

- Tshering Yangchen will _____ it if her father stops drinking alcohol. (be happy about something that somebody does)
- Dorji is _____ though his friend always helps him. (not thanking someone who has done something good for you).
- Palden Norbu prepared a very _____ dish for lunch. (very good to eat).
- Dechen and Pema _____ a lot of money on toys. (use too much of something).
- I was so hungry that I _____ up a plateful of rice. (eat quickly and hungrily)

READING

Activity 3: Read Aloud

Objectives: Listening & Speaking: 1, 9

The teacher will read part of the text (a couple of paragraphs) aloud demonstrating pronunciation and enunciation. Students will be asked to read the rest of the text by themselves.

Activity 4: Buddy Reading

Objectives: Reading & Literature: 1, 2, 3, 7, 8, 15 Listening & Speaking: 1, 9

The class will be put in pairs. Students in pairs will take turns reading. The teacher will monitor and help the students with any difficult pronunciation.

RESPONSE TO READING

Activity 5: Group Work (Knowledge, Analysis)

Objectives: Listening & Speaking: 2, 3, 6, 9

The teacher will divide the students into groups of four or five and provide the following questions for discussion:

- How did the people prepare for the party in Oba's honour?
- How were the people punished for their greed?
- Why do people have to work on farms and in factories for their food?
- Write two words each to describe the following characters:
 - sky
 - King Oba
 - people in Oba's kingdom
- What are some of the features of a folktale that you have noticed in this story?

A member from each group will report to the whole class.

FOLLOW UP

Activity 6: Singular and Plural

Objectives: Listening & Speaking: 5

The teacher will write the following sentences on chart paper or the chalkboard and use them to introduce the idea of **singular** (one) and **plural** (more than one)

- a. This is the story I like the most. (Singular)
- b. These are the stories I like. (Plural)

- a. A rat is a small animal. (Singular)
- b. Rats are small animals. (Plural)
- a. A leaf fell from the tree. (Singular)
- b. When the wind blew, many leaves fell from the tree. (Plural)
- a. I saw a flower growing in my garden. (Singular)
- b. I saw many flowers growing in my garden. (Plural)
- a. I left a knife on the kitchen shelf. (Singular)
- b. There are many knives on the shelf. (Plural)
- a. Karma saw a sheep grazing in the field. (Singular)
- b. Karma saw one hundred sheep grazing in the field. (Plural)
- a. Tashi has an ox. (Singular)
- b. Tashi has five oxen. (Plural)

The teacher will ask the children to read these sentences and fill in the table given below by copying it in their notebooks.

Singular (one)	Plural (more than one)
Story	Stories

After students have completed the table, they will exchange their notebooks and do pair correction. The teacher will point out that most nouns in English form plurals by adding “s” to the singular. She will also point out some exceptions – *oxen*, *sheep*, for example.

- 4. Title :** **The Serpent's Bride**
Author : *Kusum Kapur*
Genre : *Folktale*

Rationale: This folktale was chosen as it is a Bhutanese folktale. Through this text, our children are taught the values of humility and obedience. It is a different version of the children's fairy tale **Beauty and the Beast**. It is a text that is set in the world of fantasy which will tickle the interest and imagination of our young readers.

BEFORE READING

Activity 1: Group Discussion (Knowledge)

Objectives: Listening & Speaking: 1, 6, 9

The teacher will start the discussion by asking students to talk about their families. For instance, children may center their discussions on the number of brothers and sisters they have and the kind of work they do at home. This discussion will set the stage for what happens in the story.

Activity 2: Vocabulary

Objectives: Reading & Literature: 1, 7, 8 **Listening & Speaking:** 1, 9 **Writing:** 8

The teacher will display the following words on the chalkboard or on a chart:

serpent *bride* *wealthy* *neighbouring* *unfamiliar* *piercing* *wedding*
ceremony

She will ask the students if they recognize any of these words. As students explain the words, the teacher will circle the words that the students know. The words that are left will be defined and explained by the teacher and used in sentences. The teacher's sentences will be written on the board or on a chart for students to see. Students will then be asked to use those words by writing sentences of their own.

READING

Activity 3: Independent Reading (Knowledge, Comprehension)

Objectives: Reading & Literature: 1, 7, 8, 11, 15

The teacher will ask the students to read the text independently. The teacher may provide the following set of questions to guide them in their understanding of the text:

- Why did the farmer go to Haa?
- Who are the characters in the story?

- What did the serpent ask in return for the fruit the farmer had taken?
- Who became the serpent's bride?
- What did Sonam Lhamo do to the snake's skin?
- How did Sonam Lhamo lose the opportunity of becoming a real princess?

RESPONSE TO READING

Activity 4: Discussion (Analysis, Evaluation)

Objectives: *Listening & Speaking*: 1, 2, 6, 9

The teacher will discuss the above questions (Activity 3) with the children. In addition to that, she may provide the following questions for discussion:

- Which of the daughters do you like the most? Why?
- What would you do if you were asked to marry a serpent?
- If you were Sonam Lhamo, would you have burned the snake's skin? Why or why not?
- If you were the prince, how would you react after learning that your wife had burned your snake's skin?

FOLLOW UP

Activity 5: Writing (Comprehension, Synthesis)

Objectives: *Writing*: 1, 2, 7, 10

The teacher will ask the students to write a folktale. She will review with them the features or characteristics of folktales (see Activity 7 **Daktsaan**) and point out that not all folktales contain all of the features mentioned. They will be encouraged to request their grandparents, parents, relatives, or older siblings to narrate a folktale to them.

To make it easier for the children, the teacher may give the following format to fill in as they are listening to the story. They may then use the information from the table and transcribe it into paragraph form.

- Title of the story:
- Name of the characters:
- Plot
 - Event 1:
 - Event 2:
 - Event 3.....
- Moral:

(Students will be asked to file this story in their writing portfolio.)

5. **Title** : **Little Kay**
Author : *Robin Muller*
Genre : *Folktale*

Rationale: This text was chosen as it has good illustrations. The text will appeal to the children as the young girl, disguised as a knight, is portrayed as a very brave, courageous, and a fearless character. The story also provides a good opportunity to discuss the roles of males and females in society. Some of the features of a folktale like the number three (three daughters), the journey motif, and a happy ending are prominent in this text.

BEFORE READING

Activity 1: Book Walk (Knowledge, Analysis, Synthesis)

Objectives: *Listening & Speaking:* 1, 9

The teacher will do a book walk

Book Walk

A book walk is a means of previewing and predicting with texts. The teacher shows a book to the students beginning with the cover, the author, the illustrator, the layout of the book and the back cover. This is a way of tapping into the background experience of students and encouraging comprehension before reading a book. The teacher will take the students through the book concentrating on the information that is given in the pictures. The students are asked to predict what is happening in the story based on the pictures.

Activity 2: Vocabulary

Objectives: *Reading & Literature:* 1, 7, 15 ***Writing:*** 1, 10

Word list: *boldly* *disguise* *dissuade* *knight* *snatched*

The teacher will use these words in sentences of her own and underline the words. After each sentence, three different meanings to the word will be provided. Students will be asked to read the sentences and choose the meaning that best fits the words used in the sentences.

- “I can cross that big river,” Tenzin Norbu said boldly. (disobey, not afraid of, frightened)
- The prisoners disguised themselves as guards and ran away from the prison. (talked about something, treated one person in a different way from others, made somebody different so that people will not know who they are)

- My mother tried to dissuade me from buying the expensive kira. (make somebody do something by talking to them, stop from going, give permission)
- Wangmo is as brave as a knight in a king's court. (a soldier from a long time ago who rode a horse and fought for his king, a man who rules a country, the person in a court of law who decides if somebody is to be punished)
- The thief snatched Pasang Dorji's bag and ran away. (able to give something to somebody, gently or quietly, took something quickly and roughly)

Note: The teacher may teach other words that may be unfamiliar to the students in a similar manner.

READING

Activity 3: Reading

Objectives: Listening & Speaking: 5 Reading & Literature: 7

The teacher will read the text orally paying close attention to pronunciation and enunciation and students will follow along in their texts.

RESPONSE TO READING

Activity 4: Writing (Knowledge, Analysis, Evaluation)

Objectives: Writing: 1, 7, 10

Students will read the text independently. After they have read the story, they will answer the following questions: (The teacher may decide to have this as an independent writing activity or she may decide to put the students in groups, and have small group discussion with a recorder in each group writing the answers.)

- How many daughters did the magician have?
- How did Little Kay disguise herself as a knight?
- What did the magician do to turn his eldest daughter back?
- What would you do if you met a dragon on the road? Explain.
- Which character do you like the most? Why?
- If you were the Sultan, what would you have done to find the truth about Little Kay?
- Did it matter that Little Kay was a girl?
- Do you think a boy could have done what Little Kay did? Why or why not?
- What lesson did the Sultan learn?

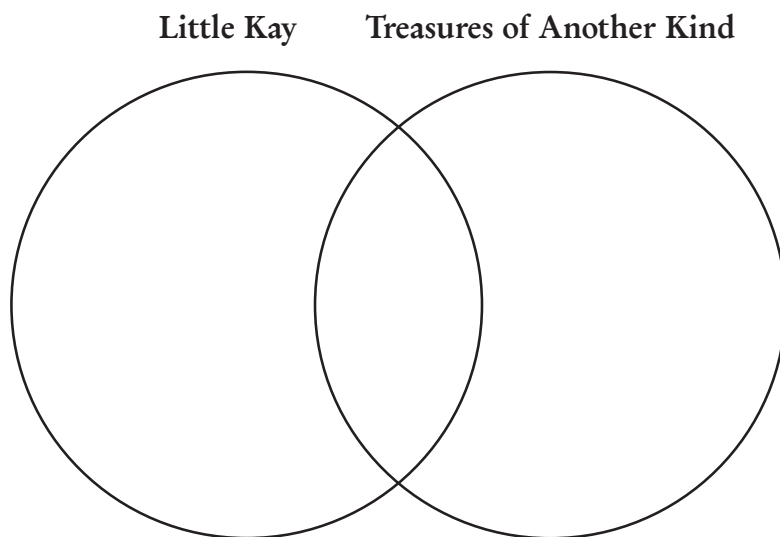
The teacher will discuss the answers to these questions with the whole class.

FOLLOW UP

Activity 4: Comparison (Comprehension, Synthesis)

Objectives: Writing: 1, 10

The teacher will put the students in groups of four or five. She will provide each group with a Venn diagram like the one below on a sheet of newsprint. She will then ask the children to fill it in by comparing and contrasting the two folktales – **Little Kay** and **Treasures of Another Kind**. They will then share their comparisons with their friends. (The intent of this activity is to bring forth some of the similarities and differences of the two tales.)



Activity 5: Language (Nouns)

Objectives: Language: 1, 7, 8

The teacher will introduce the concept of a “noun” (naming word) through the following sentences. She will write the sentences on the board underlining the nouns in the sentences. She will ask the students to identify the function of the underlined words in each sentence. When the students identify that the underlined words name a person (Karma Jimba, child), place (school) or thing (bridge, family), the teacher will tell the students that **a word that names person, place or thing is called a noun**. She will ask the students to write the definition of nouns in their notebooks.

- Karma Jimba is the eldest child in the family.
- Tashi Gyeltshen has black hair.
- Tenzin Norbu lives in a big house.

- There is a small bridge near our school.
- A tiger lives in the forest.
- A rose is a beautiful flower.
- Students carry their books in bags.

The teacher will provide the following list of nouns and ask the children to make a sentence each using these nouns:

- girl, donkey, land, sword, father, and palace

Children will exchange their notebooks and do pair correction.

Activity 6: Sound Pattern

Objective: *Listening & Speaking*: 1

The teacher will copy the following words on the chart paper and display them on the wall. She will write the common sound in the words with a different colour.

Sound

—ight

Words

tight, night, midnight, tonight, fight, light,
sight, sunlight, right, frighten

She will read the words to the class without spelling them but drawing their attention to the common sound. She will ask a few volunteers to read the words to the class and then ask all children to read the words to their partners. She will review the words for a few minutes each day.

She will ask the students to identify and say a few words from the text having the same sound pattern.

- 6. Title :** **Everybody Knows What a Dragon Looks like**
Author : *Jay Williams*
Genre : *Folktale*

Rationale: This Chinese folktale was chosen as it exposes our children to the reward of being polite to others. The protagonist, a young boy, is the same age as that of our readers and thus, they can identify with him. He is an embodiment of many virtues – cheerfulness, kindheartedness, and friendliness. Children can derive inspiration from him.

BEFORE READING

Activity 1: Discussion (Analysis)

Objectives: *Listening & Speaking:* 1, 9

The teacher will initiate the discussion by asking the children to describe what a dragon looks like. (This activity will also help introduce adjectives).

Activity 2: Vocabulary

Objectives: *Reading & Literature:* 1, 7, 8, 9, 15 ***Writing:*** 1, 7, 10

Word list: *perched* *bow* *vanished* *destroy* *bald* *friendly* *from*
glittered *humble* *crowded* *honourable* *glittered*

The teacher will provide a sentence using each of the words in context. She will divide the children into four groups. Each group will read three sentences and figure out the meaning of the underlined words from the context. They will check their meanings in the dictionary. The groups will be given chart paper on which to write the words and meanings. Each member of the group will explain the meanings of the three words to the whole class. The charts will be displayed in the classroom for the students to refer to when reading.

READING

Activity 3: Read Aloud

Objectives: *Listening & Speaking:* 1, 9

The teacher will read the text aloud, paying close attention to pronunciation and enunciation. She will then read it a second time and have the students draw a rough sketch of the story.

RESPONSE TO READING

Activity 4: Retelling the Story

Objectives: *Listening & Speaking:* 1, 8, 9

Students will work in groups and retell the story using the pictures from Activity 3. They will do an independent reading and check their story line with the text. The teacher will ask each group to explain the drawings they have done and display them in the class.

Activity 5: Discussion (Knowledge, Comprehension, Evaluation)

Objectives: *Listening & Speaking:* 1, 2, 6, 9 *Reading & Literature:* 1, 7, 15

The teacher will put the students in groups of four or five to discuss the story. She may use the following questions:

- Why did the messenger come?
- What name did the people give to Han?
- What lesson did you learn from the story?
- If you were the old man, would you have saved the city of Wu? Why or why not?
- If you were asked to write a different ending to the story, what would it be? Why?
- Where do you think the old man must have gone after helping the city of Wu? Give reasons.

FOLLOW UP

Activity 5: Story Map

Objectives: *Writing:* 1, 7, 10

After the story has been read, the teacher will introduce the idea of a story map. (Story maps are done in a number of ways but always for the same purpose—to draw students' attention to the elements that all good stories share. Stories have characters, happen in a particular place and time – setting, and there is a problem – conflict – that needs to be solved.) She may use the chart below to do the story map for the story.

Main Characters:
Setting (Time and Place):
Problem or Goal:
Event 1: Event 2: Event 3:
Solution:
Story Theme or Moral:

Activity 6: Sound Pattern

Objective: *Listening & Speaking:*

The teacher will copy the following words on chart paper and display them on the wall. She will write the common sound in the words with a different colour.

Sound

—ow

Words

sow, flow, rainbow, shallow, follow,
shadow, pillow, narrow, hollow

She will read the words to the class without spelling them but drawing their attention to the common sound. She will ask a few volunteers to read the words to the class and then ask all children to read the words to their partners. She will review the words for a few minutes each day.

She will ask the students to identify a few words from the text having the same sound pattern.

UNIT 4

THEME: Our Beautiful Earth

General Introduction for the Thematic Unit:

Our earth is the generous home to many beautiful animals, rivers, mountains, and forests. Everything in nature – the smile of a flower, the dance of a river, and the swaying of the leaves – is the manifestation of peace, tranquility, and beauty. These sights bring immeasurable smiles and happiness on the faces of the beholders.

Nature is loving, forgiving, and hospitable. A person throwing a stone at an apple tree is greeted with a red, juicy apple in return. Tired wayfarers sitting under the canopy of the tree feel rejuvenated and revitalized. Forests harbour varied edible and medicinal plants that find their places in the different cuisines and medicines. How do we repay the unconditional love and generosity exhibited by nature?

The repertoire of texts included in this theme will inculcate in our children the lesson that it is time we watch our actions and work towards preserving our mother earth. They will further be taught to refrain from carelessly defiling the rivers, extravagantly felling the trees, and littering the surroundings. The desire of many humans to move away from the hustle and bustle of city life is another idea addressed by the texts in this collection.

It is time to teach the younger generation that though nature is forgiving, a day will come when the inhabitants of the earth will have no clean air to breathe, and no forests to suffice our plethora of needs if we exploit what nature provides. Thus, prevention is always better than cure.

Main Texts

- | | |
|--|---------------------|
| 1. No More Water <i>by Kenn Nesbitt</i> | Poem |
| 2. Deserts and Desert Life <i>by Tracey Reeder</i> | Informational Essay |
| 3. River <i>by Archie Toulouse</i> | Poem |
| 4. Picnics <i>by Nicholas Horsburgh</i> | Poem |

Supplementary Texts

- | | |
|---|-------|
| 1. The Winter Hedgehog <i>by Ana and Reg Cartwright</i> | Story |
|---|-------|

- 1. Title :** **No More Water**
Author : *Kenn Nesbitt*
Genre : *Poetry*

Rationale: This is a short, interesting poem that has very good values. It talks about the consequences of one’s carelessness. Through this poem, our children will learn that one needs to watch his or her actions regardless of its triviality for it can have a larger impact – one falling stone triggers an avalanche. Children will learn that one person’s waste causes to another person’s shortage and that we should not waste anything.

BEFORE READING

Activity 1: Brain Storming (Analysis)

Objectives: *Listening & Speaking:* 1, 2, 6, 9

The teacher will initiate a discussion with the following question:

Why is it important to switch off the lights and turn off the taps when you are not using them?

Activity 3: Vocabulary

Objectives: *Reading & Literature:* 1, 7

Word list: *reservoir depleted devoid faucet*

The teacher will use each of the new words in a sentence that illustrates the meaning of the word. These sentences will be written on the chalkboard along with the two columns below. Students will be asked to match the word with its correct meaning by referring to the sentences for clues.

Column A

reservoir

depleted

devoid

H₂O

faucet

Column B

totally out

tap

a lake where water is stored before it is supplied through pipes to houses

used up so much that very little is left

chemical formula of water

READING

Activity 2: Model Reading

Objectives: *Reading & Literature:* 1, 9

The teacher will read the poem at least twice paying attention to pronunciation, intonation, and rhythm.

Activity 3: Echo Reading

Objectives: *Reading & Literature:* 1, 2, 4, 6, 8, 15 *Listening & Speaking:* 1, 9

The teacher will have the students do an **echo reading** of the poem. (The teacher reads one part and the students repeat what the teacher says. This will continue to the end of the text.)

RESPONSE TO READING

Activity 4: Question & Answer (Comprehension, Analysis, Evaluation)

Objectives: *Writing:* 1, 7, 10

The teacher will have the following questions written on chart paper or the chalkboard and have the students answer them independently:

- Why have the water tank and the well gone dry?
- Who is responsible for “not a drop of water in the reservoir?”
- Why is everybody getting thirstier?
- What will happen if we keep the tap running for a very long time?
- What lesson have you learned from the poem?
- What are you going to advise your family members and friends after having read and discussed this poem?

Students will be asked to share their responses with their friends.

Activity 5: Rhyming Words (Comprehension)

Objectives: *Reading & Literature:* 1 *Writing:* 1

The students will be asked to find the rhyming words from the poem and complete the table below.

The first one will be done as an example for the students.

Stanzas	Rhyming words	Rhyming words
Stanza 1	ANyway	Today
Stanza 2		
Stanza 3		
Stanza 4		

Activity 6: Writing (Analysis)

Objective: *Writing:* 1, 6,7,10

The students will work in groups for this activity. The teacher will give the statements listed below and ask the students to discuss and come to consensus as to which statement best sums up the idea of the poem. They should give reasons for their choice.

- Tiny drops of water make a mighty ocean.
- Each of us is responsible for the proper use of water.
- Small mistakes lead to big problems.

A member from each group will report to the whole class.

FOLLOW UP

Activity 7: Pair Work (Analysis, Synthesis, Evaluation)

Objectives: *Listening & Speaking:* 1, 2,3,6,9

The teacher will write the following items on a chart or the chalkboard. Students will work in pairs and think of ways in which they can use them with greater care. The students will present their findings to the whole class orally.

- writing paper
- water
- pencils
- electricity

Activity 8: Sound Pattern

Objectives: Listening & Speaking: 1

The teacher will copy the following words on chart paper and display them on the wall. She will write the common sound in the words with a different colour

Sound	Words
-al	capital, material, special, final, national, festival, animal, hospital, interval, equal

She will read the words to the class without spelling them but drawing their attention to the common sound. She will ask some children to read the words to the class and then ask all children to read the words to their partners. She will review the words for a few minutes each day.

She will ask the students to identify a few words that have the same sound pattern.

2. **Title** : **Deserts and Desert Life**
Author : *Tracey Reeder*
Genre : *Informative essay*

Rationale: This text will give our children a wealth of information pertaining to the desert and desert life. It is written in sections and can be used as one example of how information is organized. Our country does not have any deserts and the text will serve as a very precious source of information for our children.

BEFORE READING

Activity 1: K-W-L Chart

Objectives: *Listening & Speaking:* 1, 9 *Writing:* 1, 10

The teacher will introduce the text by writing the title, **Deserts and Desert Life** on the board. She will ask the students to make predictions about the text by reading the title. She will ask the students to say what they know about deserts. She will then tell them that they will learn more about deserts and desert life by reading this text.

Before students begin to read, the teacher will provide the K-W-L table on a chart or write it on the chalkboard. Students will be instructed to fill out the columns K and W before reading the text and L after reading the text.

What I already <u>K</u> now	Wnat I <u>W</u> ant to Know	What I have <u>L</u> earned

READING

Activity 2: Independent Reading

Objectives: *Reading & Literature:* 1, 5, 7, 8, 15

Students will read the text independently.

RESPONSE TO READING

Activity 3: Information Transfer

Objectives: *Listening & Speaking:* 1, 9

The teacher will provide the following table on chart paper or the chalkboard. She will read the text orally one paragraph at a time, pausing after each paragraph to give the children time to fill in the table below. (This will also help the children fill in the L section of the K-W-L chart later.)

Deserts		
People	Animals	Plants

Activity 4: K-W-L Chart

Objectives: *Reading & Literature:* 1, 3,4,5,11,15 *Listening & Speaking:* 1, 2, 6, 9

Students will be asked to revisit their K-W-L chart (Activity 1) and write down what they have learned about desert and desert life. They will share their chart with their friends.

What I already <u>K</u> now	Wnat I <u>W</u> ant to Know	What I have <u>L</u> earned

FOLLOW UP

Activity 5: Adjectives:

Objectives: *Listening & Speaking:* 1, 9 **Writing:** 1, 7, 10

The teacher will introduce adjectives (describing words) by using the following words in sentences:

- dry hot large cold strong big high fat tall

(Use a similar format used to introduce nouns)

- The ground looks dry.
- I do not like to come to school on hot summer days.
- My friend lives in a large house.
- It is cold in winter.
- Pasang is a strong man.

- Karma saw a fat man running.
- Many high buildings are being built in Thimphu.
- Tall trees grow in the forests of Bhutan.

The teacher may provide the following adjectives and ask the students to make a sentence for each:

- beautiful handsome clean good thin young new old
 happy cold

Activity 6: Sound Pattern

Objective: *Listening & Speaking:* 1

The teacher will copy the following words on chart paper and display them on the wall. She will write the common sound in the words with a different colour

Sound

— ck

Words

knock, sack, truck, lock, duck, tick, check, stick

She will read the words to the class without spelling them but drawing their attention to the common sound. She will ask some children to read the words to the class and then ask all children to read the words to their partners. She will review the words for a few minutes each day.

She will ask the students to identify a few words from the text or words they know having the same sound pattern.

- 3. Title : River**
Author : Archie Toulouse
Genre : Lyric Poem

Rationale: This poem was chosen because it exposes our children to the taste of the immense beauty of nature. The subtle message of the poem could be that every human longs for peace and tranquility and that we want to move away from the hustle and bustle of the city life. This may be in conflict with what is happening today in Bhutan.

BEFORE READING

Activity 1: Discussion (Knowledge, Evaluation)

Objectives: *Listening & Speaking:* 1, 2, 6, 9

The teacher will draw the table below on chart paper or the chalkboard and get the students to talk about town life and village life. She will write down the points they make in the columns.

	What I like	What I dislike
Town Life		
Village Life		

Activity 2: Vocabulary

Objectives: *Reading & Listening:* 1, 7, 8, 15 ***Listening & Speaking:*** 1, 9

Word list: *rapids* *rustling* *lone*
 haunting *loon* *prey*

The teacher will frame sentences using each word listed above. Under the sentences, the words are listed in one column and the meanings listed at random order in a second column.

The teacher will ask for volunteers to read each sentence orally. She will provide help with pronunciation, if necessary. She may also have the class repeat the sentences. Students will then be required to copy the sentences in their notebooks and match the words with the correct meaning from the meanings given. The teacher will check the exercise with the class. Any meanings that are still unclear will be clarified by the teacher.

READING

Activity 3: Model Reading

Objectives: *Reading & Literature:* 1, 2, 6, 8, 10 *Listening & Speaking:* 1, 9

The teacher will read the poem aloud to the class paying close attention to intonation, pronunciation and rhythm. She will have the students do an echo reading or a choral reading of the poem.

RESPONSE TO READING

Activity 4: Group Discussion (Knowledge, Comprehension, Analysis, Evaluation)

Objectives: *Reading & Literature:* 1, 4, 8, 11, 15 *Listening & Speaking:* 1, 6, 9

The students will read the poem individually. The teacher may use the following suggested questions for oral discussion of the poem:

- Who is the speaker?
- Where is the speaker?
- What saddens the speaker?
- How does the poet describe the city?
- Would you prefer to live in a village or in a city? Why?
- What do you think will be some of the problems as our cities grow bigger? Give reasons for your answer.

FOLLOW UP

Activity 5: Writing

Objectives: *Writing:* 1, 7, 10

The teacher will ask the children to write a short essay on what they like doing when they have free time – that is, they will write about their favourite past time. They will be provided the forum to share their writing with their friends.

- 4. Title :** **Picnics**
Author : *Nicholas Horsburgh*
Genre : *Poem*

Rationale: This is an interesting poem that teaches our children not to throw trash carelessly. The poem has good values to inculcate in our children especially at this time, when littering is becoming a growing concern in our country.

BEFORE READING

Activity1: Whole Class Discussion (Comprehension, Analysis, Evaluation)

Objectives: *Listening & Speaking:* 1, 2, 6, 9

The teacher will initiate a discussion by asking the following questions:

- Do you go picnicking?
- Where do you normally go?
- What do you take for a picnic?
- What do you do during a picnic?
- Where do you dump the wrappers?
- What do people in this community do with their household trash?
- Do you think it is a good practice to leave the trash all over the place? Why or why not?
- What can we do to help diminish the amount of litter that can be seen around our school and community?

Activity 2: Vocabulary

Objectives: *Reading & Literature:* 1, 7, 8, 15

Word list: *scraps littered tangled linnet ballroom,*
pixie gnomes elfin goblin

The teacher will write sentences that best explain the meanings of the words listed above on the chalkboard. She will then ask for volunteers to read each sentence orally. She will provide help with pronunciation, if necessary. She may also have the class repeat the sentences.

Below the sentences, the teacher will give the meanings of the new words in random order. Students will be required to copy the sentences in their notebooks and match the new words in the sentences with the appropriate meaning from the list of meanings provided. The teacher will clarify any meanings that are still unclear to the students.

READING

Activity 3: Model Reading

Objectives: *Listening & Speaking:* 1, 9

The teacher will read the poem orally demonstrating correct pronunciation and enunciation. She will be careful to capture the moods of different stanzas by modulating her voice to reflect the moods.

Activity 4: Echo Reading

Objectives: *Reading & Literature:* 1, 2, 3, 7, 8, 15

The teacher reads one line and the students read the next line. The whole poem will be read in this manner.

RESPONSE TO READING

Activity 5: Questions & Answers (Knowledge, Comprehension, Analysis)

Objectives: *Literature & Speaking:* 1, 2, 3, 6, 9

The teacher will ask the students to work in groups of four or five to answer the following questions:

- What mustn't you scatter where the linnet sings?
- What must you remember to do when you go picnicking?
- What must you do after a picnic?
- What will happen if you are elfin wise?
- What lesson did you learn from the poem?
- What advice would you give to someone who is going on a picnic?
- Do you follow this advice yourself? Explain.

A member from each group will present their answers to the whole class.

FOLLOW UP

Activity 7: Designing a Poster

Objectives: *Writing:* 1, 7, 10

In groups of four or five, students will be asked to make a poster with the theme "Litter Free Surroundings." They should have environmental messages along with illustrations. The teacher will display some posters and talk about how a poster is designed.

Display the posters on the school notice board or in a place where everybody can see, read, and learn.

UNIT 5

THEME: Time to Be a Hero

General information for the Thematic Unit:

The progress of the world largely depends on the people who have the heart and courage to go beyond the spheres of common experiences and expectations. These people, who persevere against odds and emerge as winners, take the world a step further towards progress and encourage others that they need not settle for the status quo.

Since our children are at an impressionable age, they need exemplary figures that they can emulate and encourage them to aspire for greater achievements. Deeds of courage and valour fire our spirits and inspire us to go further. They motivate us to go beyond the ordinary and set our sights high.

The texts in this theme introduce the children to heroes, some real and some fictitious, from whom they can learn that we all have the potential to work for greater heights and become better human beings.

Main Texts

- | | |
|---|--------------------|
| 1. Summit Success <i>Unknown</i> | Informational Text |
| 2. Emil and the Detectives <i>by Erich Kastne</i> | Story |
| 3. Riding the Rapids <i>by Mark Iversen</i> | Informational Text |
| 4. White Water <i>by Pierre Latour</i> | Poem |
| 5. Stubborn Mary Shadd <i>by Karen Shadd-Evelyn</i> | Informational Text |

Supplementary Texts

- | | |
|--|--------------------|
| 1. On top of the World <i>Unknown</i> | Informational Text |
| 2. An Elephant Hunt in Canada <i>Unknown</i> | Informational Text |

1. **Title** : **Summit Success**
Author :
Genre : *Informational Text (Photo Essay)*

Rationale: This is a photo essay which tells about a physically challenged person who succeeds in climbing the highest mountain peaks on each of the seven continents. This essay is not only exciting for the students, but serves as good piece to inspire students to overcome hardships and disabilities. It also communicates the idea that a hero can be someone who overcomes great odds to achieve a personal goal, thus changing the definition of hero.

BEFORE READING:

Activity 1: Discussion (Knowledge, Analysis)

Objective: Listening & Speaking: 3

The teacher will show the picture of the Mt. Everest and Erik and ask the following questions based on their observations:

- What do you see in the picture?
- Can you guess the name of the mountain peak shown in the picture?
- Who do you think the man is?
- Do you think he has become famous? Why?
- How do people become famous?
- What are some of the qualities required to be famous?

Activity 2: Vocabulary (comprehension)

Objectives: Reading & Literature: 3, 7

Word List: *sightless* *backpack* *summit* *ridge*
 athletic *tandem* *bike* *visual* *statement*

The teacher will use the following strategy to teach the meaning of the above words: Provide a sentence with the word and give three alternative meanings in brackets. The students will read each sentence and choose the appropriate meaning implied in the sentence.

- Tashi put his clothes in the backpack so he could easily carry it while climbing. (a bag that is carried on a person's back, a box, a basket).
- The National football team has athletic and young footballers(healthy and good at sports, weak at sports, thin and unhealthy)

- Today, sightless people use Braille to read and write. (unable to see, unable to walk, unable to feel)
- The summit of Jhomolhari is always covered with snow. (highest point of a mountain, lowest point of a mountain, a sharp side of a mountain)

Note: The teacher will develop her own sentences for the remaining words.

READING

Activity 3: Writing (Comprehension, Analysis, Evaluation)

Objectives: Reading & Literature: 3, 5, 8, 11

The teacher will divide the students into groups and ask each group to read the section under ‘Mount Everest’ and write the answers to the following questions:

- What words would you use to describe Erik Weihenmayer?
- Why do people consider Erik a hero? Do you consider him a hero? Why or why not?
- What fact in this section interests or surprises you the most? Why?
- How did Eric’s teammates help him in climbing the mountains?

Let each group share its answers with the class. Encourage others to respond to the group’s answers.

RESPONSE TO READING

Activity 4 Summary (5 Ws) (comprehension)

Objectives: Writing: 8

(The 5 Ws – who, what, where, when, and why – give readers the basic information about what happens in a non-fiction text. What do the 5 Ws tell you about **Summit Success**? Fill in the chart below. Then use the information to write a brief summary of the essay.)

The teacher will instruct the students to read the section under “The Seven Summits” in pairs and summarize the information in the given format:

5 Ws	Details from Summit Success
Who is being talked about in the text?	
What happen in the text?	
Where do the major events take place?	
When do the major events take place?	
Why are these events important?	

The students will be asked to use this information to write a summary of the text in a short paragraph.

FOLLOW UP

Activity 5: Writing (Analysis)

Objective: Writing: 8. *Listening & Speaking:* 2, 3, 6.

Teacher will instruct students to write a paragraph about a personal lesson they learned from reading Erik’s story. Encourage students to discuss with friends to find details in the essay to support their ideas before they begin writing. Students may use a chart like the one shown below to help them organize their ideas.

What I learned from Erik’s story	Supporting Details
Blindness doesn’t have to stop you from having adventures.	Erik has climbed the highest mountain peaks in the world.

2. **Title** : **Emil and the Detectives**
Author : *Erich Kastner*
Genre : *Short Story*

Rationale: This story was chosen as it is written in very simple language which the students can read and understand themselves. It follows a straight chronological narrative with some dialogue. The theme of the story unfolds when the main character is helped by a group of young boys in an unfamiliar place.

BEFORE READING

Activity 1: Whole Class Discussion (Knowledge)

Objectives: Listening & Speaking: 2, 6

The teacher will ask the students to talk about any experience in which they or their friends emerge as a hero. They should also mention their feelings on the occasion. After they have finished sharing, tell them that we will read about a similar experience.

Activity 2: Vocabulary (Knowledge)

Objectives: Reading & Literature: 3, 7

café counter notorious handsome

The teacher will write sentences that best explain the meanings of the words listed above on the chalkboard. She will then ask for volunteers to read each sentence orally. She will provide help with pronunciation, if necessary. She may also have the class repeat the sentences.

The teacher will ask the students to look at the words in Column A and their meanings given randomly in Column B. They will then choose the right meaning of each word and fill in Column B of the table below.

Column A	Column B (Meaning)
cafe	
counter	
notorious	
handsome	

READING

Activity 3: Independent Reading

Objectives: Reading & Literature: 3

The teacher will read the first two paragraphs orally and ask students to read the rest of story by themselves.

RESPONSE TO READING

Activity 4: Semantic Grid (Comprehension, Analysis)

Objectives: Reading & Literature: 3, 4, 11

The teacher will ask the students to complete a semantic grid; they should also substantiate their responses by referring to the information in the text.

Procedure:

- Children generate a list of character traits of people in general.
- They list the characters in the story in their notebooks..

In pairs, let the children make a grid like the one shown below and fill in the grid wherever appropriate:

Characters	Kind	Sad	Happy	Helpful	Evil	Evidence from the text
Mother						
Emil						
Black Hat						
Paul & friends						
Bank Manager						

FOLLOW UP

Activity 5: Letter Writing

Objective: Writing: 4

The teacher will ask the students to write a letter. The scenario on which the students will write is provided below:

Imagine you are Emil. Write a letter to your friend describing your adventure during your visit to your grandmother's. The teacher will discuss and list some words that children may use in their letters.

- 3. Title : Riding the Rapids**
Author : Mark Iversen
Genre : Informative essay

Rationale: This text was chosen because it has a strong element of adventure. Although this particular sport is not common in Bhutan, it is becoming more popular. The text and photos provide good opportunity for students to learn about white water rafting. Through this text students will be exposed to another writing strategy – this is a good combination of first and third persons’ narrative point of view. It is a good example for students to follow when they carry out instructional writing.

BEFORE READING

Activity 1: Prediction using pictures (Analysis)

Objectives: Listening & Speaking: 2, 3

The teacher will ask the students to use the pictures in the text to predict what the text is about. They should also say why they think that way (they should support with evidence from the pictures). They should be encouraged to keep notes.

Activity 2: Vocabulary (Comprehension)

Objectives: Reading & Literature: 3, 5, 7

Word List: *thrilling wet-suit panic team safety gear*

The teacher will introduce the new vocabulary through contextual clues in the following manner:

Read each sentence below and note how the underlined word is used in the sentence.

- The boat ride on the Punatsang Chu was thrilling.
- A swimmer wears a wet-suit to protect herself from getting wet and cold.
- We would panic if we saw a snake in our bed, wouldn't we?
- We form a team to play a game of football.
- It is important to wear safety gear such as helmets, gloves, and kneepads while riding a bike.

Instruction for the students

From what you have read in the sentences above, you should be able to figure out the meanings of most of the underlined words. In the chart below, fill in what you think each word means in the second column (My Meaning). Check your meaning with the dictionary meaning. If

your meaning is not close to what is stated in the dictionary, write the dictionary meaning in the third column.

Word	My Meaning	Dictionary Meaning
thrilling		
wet-suit		
panic		
team		
grae		

The teacher will check the exercise with the students and clarify the meanings of any words that the students find confusing.

READING

Activity 3: Guided Reading (Knowledge, Comprehension)

Objectives: Reading & Literature: 3, 5, 8

The teacher will give the following questions before the students start reading. These questions will aid the students to understand the text better.

- Who is Jed? What is his work? (paragraph 1)
- What are two things that Jed tells his team after his introduction? (paragraph 3)
- What is a raft? (paragraph 4)
- What are the three pieces of safety gear that rafters should wear? (paragraph 5)
- What does Jed say when he wants his team to stop paddling? (paragraph 11)
- What should you do when you are asked to 'HOLD ON'? (paragraph 12)
- What is a *hole*? (paragraph 16)
- What is the word used to describe a calm spot where paddling is easy? (paragraph 18)
- Which grade river would be the most dangerous to raft? (paragraph 20)

Activity 4: Reading Aloud

Objectives: Reading & Literature: 2, 3, 8

The teacher will distribute a paragraph to selected students on a voluntary basis. The rest of the class will be assigned to act out what the students are reading. The readers will practice reading aloud with clear pronunciation, enunciation, tone, etc. and the rest of the class will listen to them and plan for the role play.

- **Note:** The teacher will help the readers to read appropriately, paying particular attention to pacing.

The teacher will instruct the readers to read their assigned paragraphs aloud while the students responsible for the role play act out their part by following the instructions. The roles could be reversed if time permits.

FOLLOW UP

Activity 5: Writing

Objectives: Writing: 2, 7

Language: 4

The teacher will ask the students to choose any dish that they are familiar with and write the instructions for someone to prepare it. Encourage students to use simple present tense. The students are already familiar with the structure of simple present tense from the text **Riding the Rapids**. Now, the teacher must take the opportunity to introduce ‘simple present tense’ formally. Do a mini lesson on present tense using **Grammar Builder 1**, p.66.

A Writers Workshop will be used.

Activity 6: Sound Pattern

Objective: Listening & Speaking: 1

The teacher will copy the following words on chart paper and display them on the wall. She will write the common sound in the words with a different colour.

Sound

—le

Words

shingle, tremble, handle, puzzle, supple,
gentle, kettle, pickle, title, timetable

She will read the words to the class without spelling them but drawing their attention to the common sound. She will ask a few volunteers to read the words to the class and then ask all children to read the words to their partners. She will review the words for a few minutes each day.

She will ask the students to identify a few words from the text having the same sound pattern.

- 4. Title :** **White Water!**
Author : *Pierre Lator*
Genre : *Form poem*

Rationale: This poem was chosen as it is written in a different format. Unlike other poems, it does not focus on big ideas such as goodness, family, etc. but it has great potential to teach students to write poems that can form pictures with words as shown in the poem (e.g.: rapids). Ensure that students notice the form and the form contains part of the message. It creates space for students to simply appreciate the poem as a piece of literature. As well, it relates well to the preceding essay **Riding the Rapids**.

BEFORE READING

Activity 1: Discussion (Knowledge)

Objectives: Listening & Speaking: 3, 6.

The teacher will generate discussion based on the title. The following questions may be used:

- What is the colour of water? What colours are used to describe water?
- When is water described as “white water”?
- Have you ever seen or played near white water? Where?

Activity 2: Sharing

Objectives: Listening & Speaking: 2, 3, 6

The teacher will ask the students to imagine what it would be like to go boating in a fast flowing river. She will then ask them to share their imaginings and feelings with the whole group. She may remind them to recall what they learned from reading **Riding the Rapids**. As the students share, the teacher will note the keys words on the board that will help to make a link with the text.

READING

Activity 3: Reading Aloud (Comprehension, Application)

Objective: Reading & Literature: 2, 3, 8

The teacher will read aloud to the class with appropriate actions and gestures to show the movement described in the poem. (The teacher will use cues provided in the way the words are written)

Then, she will assign each line of a poem to a group or a bench (Choral Reading). The students will read aloud with proper enunciation. Encourage the students to be dramatic.

RESPONSE TO READING

Activity 4: Checking Understanding

Objectives: Listening & Speaking: 1, 9

The poem consists of two stanzas that follow the same pattern. The teacher will show the pattern by using the chart below:

<i>What?</i>	<i>Rushing the rapids.</i>
<i>Where?</i>	<i>Into the white water.</i>
<i>How?</i>	<i>Swishing, ...</i>
	<i>Turning</i>

The teacher will ask how the form affects the meaning or the students' understanding of the poem. (If students have difficulty answering this question, the teacher will point out how the words are explained visually. For example, capsizing is shown upside down, thus explaining its meaning.)

FOLLOW UP

Activity 5: Writing (Application)

Objectives: Writing: 1, 10

The teacher will ask the students to write a short poem on any topic following the same organization as in Activity 4.

Here are some topics the student could think of writing (an archery or Khuru match, a cultural event, a football game, swimming in a river, etc.)

Activity 6: Speech

Objectives: Listening & Speaking: I, 8, 9

The teacher will ask the students to deliver a short speech to the class on one of their favourite hobbies. She will talk about one of her hobbies to the children first to give them some ideas of what to say and how to organize their ideas. Children will be reminded of the tips on delivering speech that they have learned earlier. Each child will be given 3 minutes to speak.

5. **Title** : **Stubborn Mary Shadd**
Author : *Karen Shadd- Evelyn*
Genre : *Non-Fiction (Short Biography)*

Rationale: This is an essay about a determined black girl growing up towards the end of the period of slavery in the USA. She fights many odds and restrictions imposed on black people yet she emerges victorious. Young students will be inspired by her heroism. As well, the text is written in a simple, reader-friendly way.

BEFORE READING

Activity 1: Sharing (Knowledge)

Objectives: *Listening & Speaking:* 2, 6

Ask students if they know any woman who is well-known at a village, community, national or international level. Let them share how these women have become famous.

Activity 2: Prediction

Objectives: *Listening & Speaking:* 2, 3, 6,7

The teacher will read the title aloud and discuss the meaning of the word ‘stubborn’, eliciting that it sometimes means ‘persistent or not giving up.’ Then, read the italicized paragraphs and ask the students to predict what Mary might be ‘stubborn’ about and what her story may be about.

Information for teacher

The history of slavery in the United States began soon after Europeans first settled in what became the United States.

The treatment of slaves, who came primarily from Africa, was both harsh and inhumane. Whether laboring or walking about in public, people living as slaves were regulated by legally authorized violence. On large plantations, slave overseers were authorized to whip and brutalize noncompliant slaves. Slave codes authorized, indemnified or even required the use of violence, but were denounced by **abolitionists** for their brutality. Both slaves and free blacks were regulated by the Black Codes, and had their movements monitored by slave patrols conscripted from the white population which were allowed to use summary punishment against escapees, sometimes maiming or killing them. In addition to physical abuse and murder, slaves were at constant risk of losing members of their families if their owners decided to trade them for profit, punishment, or to

pay debts. A few slaves retaliated by murdering owners and overseers, burning barns, killing horses, or staging work slowdowns.

Because they were the legal property of their owners, it was not unusual for enslaved African American women to be raped by their owners, members of their owner's families, or their owner's friends. Children who resulted from such rapes generally were slaves as well. Slaves were fed, clothed, housed and provided medical care in the most minimalist manner.

In many households, treatment of slaves varied with the slave's skin color. Darker-skinned slaves worked in the fields, while lighter-skinned house servants had comparatively better clothing, food and housing.

READING

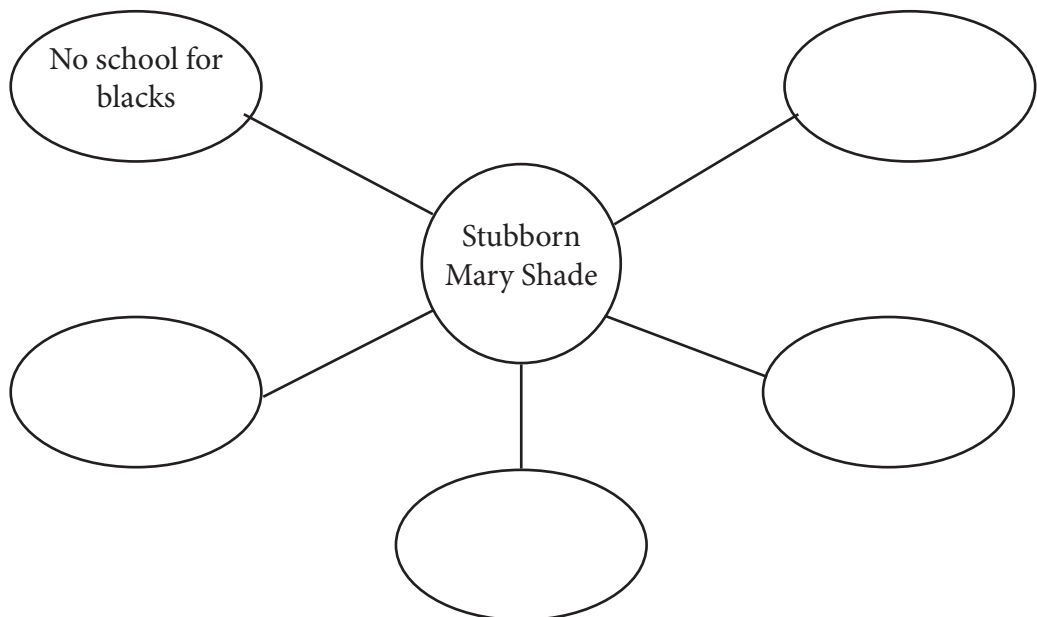
Activity 3: Read, Pause and Reflect Strategy (Comprehension, Application, Analysis)

Objectives: Reading & Literature: 3, 4, 11, 13

Use the Mary Shadd Web given below to guide the students in their reading and in their reflections on Mary's challenges and how she dealt with them.

Becomes teacher

Opened her own school



Model the strategy by reading the first section with the students. Begin the web by writing her first challenge in a circle and the solution outside. Do the same for the second section; this time invite points from the students. Then have the students complete the web by following the steps given below:

- Read the section “Mary becomes an Editor.” Pause, think and add to the web.
- Read the section, “Mary’s new life.” Pause, think and add to the web.
- Read the section, “Stubborn to the end of her days.” Pause, think and add to the web.

RESPONSE TO READING

Activity: 4.Question –Answer (Comprehension, Synthesis, Evaluation)

Objectives: Reading &Literature: 4, 11, 13

The teacher will initiate a whole class discussion using the following questions:

- Mention some points to show that slavery is wrong.
- How was Mary’s family different from most other black families?
- Why did Mary go to Canada?
- What did Mary do to let people know about her ideas?
- Why did Mary write only M. A. Shadd in her newspaper? What does this tell us about the treatment of women during this time in history? Have things changed for women?
- What does this text on Mary’s life teach you?

FOLLOW UP

Activity 5: Writing (Application)

Objectives: Writing: 2

The teacher will give the following questions as guidelines for the students to write a short biography on a person of their choice.

- Who is the person?
- What kind of a person is he/she?
- What challenges did the person face?
- What did the person accomplish?
- What contributions did the person make?
- What were this person’s goals?
- Why do I admire this person?
- What can I learn from this person?

Activity 6: Sound Pattern

Objective: *Listening & Speaking:* 1

The teacher will copy the following words on chart paper and display them on the wall. Write the common sound in the words with a different colour.

Sound

—on

Words

reason, iron, common, person, prison,
religion, cotton, poison, mutton, demon,
crayon

She will read the words to the class without spelling them but drawing their attention to the common sound. She will ask a few volunteers to read the words to the class and then ask all children to read the words to their partners. She will review the words for a few minutes each day.

She will ask the students to identify a few words from the text having the same sound pattern.

UNIT 6

THEME: We are all Related

General Introduction for the Thematic Unit:

There are many cultures around the world. In every country and on every continent people live out their daily lives sleeping, eating, working, going to school, spending time with their families, and caring for each other. In that way we are all related.

Whether we live in the desert, like a Bedouin family or in the Arctic, like the Inuit, or here in Bhutan, we all have our daily routines. As you read about children from Guyana, Kenya and India, you will see that their routines are not a lot different from your routines. You will also read about our unique Bhutanese culture and compare our way of life with those of other peoples. You may be surprised to learn that we are more similar than we are different.

Main Texts

- | | |
|---|-------------|
| 1. Interview with the Bedouin Family <i>by Tracey Reeder</i> | Play |
| 2. Genekha <i>CAPSD (source)</i> | Essay |
| 3. The Northern Way <i>by Michael Kusugak</i> | Essay |
| 4. The Streets Are Free <i>by Kurusa</i> | Story |
| 5. A Day in the Life of... <i>As told to Karen Benoit, Lisa Waldick & Michele Matteau</i> | Non-fiction |
| 6. An Introduction to a Great Teacher:
Khyentse Rinpoche <i>by Matthieu Ricard</i> | Essay |
| 7. We and They <i>by Lucille Clifton</i> | Poem |

Supplementary Texts

- | | |
|---|-------|
| 1. Vajra Mantra <i>by Sogyal Rinpoche</i> | Essay |
|---|-------|

- 1. Title** : **Interview With a Bedouin Family**
Author : *Tracey Reeder*
Genre : *Play*

Rationale: This selection was chosen for a number of reasons. First of all, it is a new genre – a short play. The format of the piece makes the content, the lifestyle of the Bedouins, more accessible to the students. The interview style provides a good example for the students to follow when conducting an interview, which is an activity the students will pursue. The reading level is easy enough for the students to read independently.

BEFORE READING

Activity 1: Whole Group Discussion

Objectives: *Listening and Speaking:* 2, 3, 5, 6, 7, 9

The teacher will draw three columns on the board. Family members will be reflected in one column, their responsibilities in the second column and what they do together in the third column. (The students may add as many blocks as they need to include all family members that live in their houses.) When discussing the responsibilities of each family member, the teacher will ask if the responsibilities are defined by gender. If so, she will ask if they need to be. (This will provide the teacher with valuable information about how her students define gender roles.)

<i>Family Members</i>	<i>Responsibilities</i>	<i>Things We Do Together</i>
Father	works in the field, cook on Losar	Shopping, bringing firewood
Mother		
Dechen		

The teacher will keep this chart on the chalkboard or on chart paper to use again after the selection has been read. This will be used to compare the lives of the students with the lives of the Bedouins.

Activity 2: Vocabulary

Objectives: Reading & Literature: 3, 7, 8, 9, 11 **Listening & Speaking:** 3, 7

Word List: *journalist* *interview* *nomads* *sandstorm* *raise*
yogurt *occasions* *wedding* *extended family* *straw*

The teacher will introduce the vocabulary in two groups of five. She will use the words in sentences in which the meaning can be figured out through the context. She will then ask students to define the word based on the context. Students will be instructed to check with the dictionary for the meanings of any words they are not sure of. The students will complete a chart like the one below:

Word	My Meaning	Dictionary Meaning

READING

Activity 3: Role Play in Small Groups

Objectives: Reading & Literature: 2, 3, 4, 5, 7, 8, 11, 14, 15

Listening & Speaking: 5, 7

The teacher will divide the class into groups of 6. Each student will read the play silently first. After each student has read the play, the groups will decide on the role each student in the group will take. The groups will practice reading the play once or twice. The teacher will monitor the groups and give help where needed. She will then ask for one group to volunteer to perform the play to the whole group.

RESPONSE TO READING

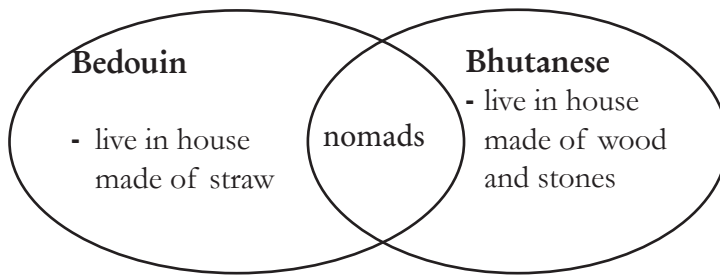
Activity 4: Compare and Contrast (Venn Diagram)

Objectives: Reading & Literature: 3, 4, 5, 8, 11, 13

Listening & Speaking: 2, 3, 5, 6, 7, 9

Venn Diagram

A Venn Diagram is a graphic organizer that consists of two interlocking circles and may be used to compare and contrast information. One side of the circle tells about one topic and the second side of the circle tells about the other topic. Where the circles intersect we write information that is common to both topics.



The teacher will lead the students in a group discussion in which the students compare the way of life of the Bedouins with the way of life of the Bhutanese. She will draw a Venn diagram on the chalkboard (see above) and have students complete the diagram together. Where the circles overlap, students will write elements of life that are similar to both the Bedouins and the Bhutanese. (Note: Not all Bhutanese communities will have the same similarities and differences.)

Activity 5: Responding through Drawing

Objectives: Reading & Literature: 4, 5, 11

The teacher will ask the children to look again at the Venn diagram to notice the differences between the Bedouin family and the Bhutanese family. Each child will be given a large sheet of paper, some wax crayons, coloured pencils or sketch pens and asked to draw differences between Bedouin life and Bhutanese life.

FOLLOW UP

Activity 6: Alphabetical Order

Objectives: Language: 9

The teacher will display the vocabulary list (Activity 2). She will ask the students to put the words in alphabetical order and use the words in sentences of their own.

Activity 7: Interview

Objectives: Writing: 2, 5, 6, 7, 8

Listening & Speaking: 2, 3, 5, 6, 7

Information for Teachers:

Interviewing An interview is a meeting or conversation in which one person talks to another person in order to get information. Here are some pointers you should follow when completing an interview:

Before the Interview:

- 1. Know something about your topic.** Review your notes and try to remember some of the material discussed in class. You can also do additional research if resources are available to you.
- 2. Decide what you want to find out.** What kind of information do you want? How much do you need? When you enter into an interview you should do so with a clear idea of your purpose.
- 3. Make an appointment.** Always introduce yourself, either in person or by some form of letter or phone call. Explain your project and invite the individual to talk with you. Ask when it would be convenient to meet. Always be polite.
- 4. Write a list of questions you want to ask.** Make your questions clear and simple. Avoid questions that can be answered with just “yes” or “no”.

During the Interview:

- 1. Get off to a good start.** Introduce yourself again. Be polite. Remind the person being interviewed about the purpose of your interview.
- 2. Be responsive.** Look and act interested. Make eye contact. Ask your questions politely and clearly.
- 3. Take careful notes.** Write down important points, words, and phrases. Use point form. Make sure you get correct spellings of people’s names.
- 4. Get it right.** If you don’t understand something that is being said don’t be embarrassed to ask the person to explain.

After the Interview:

- 1. End it correctly.** Thank the person being interviewed for his or her time.

The teacher will ask the students to look at the text again. She will point out that this is an example of an interview. She will ask the students to look at the format of the interview and notice some of the features of an interview. (Students should point out that it has a question and answer format. The questions are asked in such a way that the interviewer does not get “yes” and “no” answers. The questions follow logically from one to the next.) If the students do not mention these things, the teacher will point them out.

The teacher will ask the students if they have seen any interviews on television or heard any on radio. Students will be encouraged to talk about interviews they have seen.

The teacher will tell the students that they are going to conduct an interview. Each student will choose someone from the community to interview. The students will interview people about their jobs or their responsibilities in the community. First they will practice in the classroom and then interview someone in the community about his/her work.

What is the first thing Casey did in his interview? (He introduced himself.)

What is the first thing you will need to do in your interview? (Introduce myself.) If you were going to interview someone what are some questions you would ask? The teacher will brainstorm questions with the children. After brainstorming, the children will choose five or six questions to ask the person they are going to interview. (The teacher and the class may choose to have all students ask the same questions or they may choose to have all students ask certain questions and then ask other questions that are more applicable to certain occupations.)

The teacher will model an interview by having one of the students ask her questions and allowing the other students to make notes on what she says.

The teacher will allow the students one week to arrange and conduct the interviews. After one week, students will bring their notes to school and begin to write up their interviews. The class will follow a Writers' Workshop approach to complete their drafts.

Activity 8: Sound Pattern

Objective: *Listening & Speaking:* 1

The teacher will copy the following words on chart paper and display them on the wall. Write the common sound in the words with a different colour.

Sound

—ou

Words

hound, aloud, proud,

She will read the words to the class without spelling them but drawing their attention to the common sound. Ask a few volunteers to read the words to the class and then ask all children to read the words to their partners. She will review the words for a few minutes each day.

The teacher will ask the students to identify a few words from the text having the same sound pattern.

2. **Title** : **Genekha**
Author : **CAPSD**
Genre : *Informative Essay*

Rationale: Bhutan is a country of many villages and towns. Each village is unique and this selection was chosen as it represents one of the many villages off the main road. Genekha is representative of the rural lifestyle that is familiar to many Bhutanese.

BEFORE READING

Activity 1: K - W - L Chart

Objectives: Listening & Speaking: 2, 6

As an introductory activity, students will be asked to use the K-W-L chart to see what they know about rural life, what they want to know and what they have learned. The teacher will display a chart like the one below. For this activity, the students will fill in only sections **K** and **W** of the chart. The **L** section will be completed after reading.

What I Know	What I Want to Learn	What I Learned

They will share their charts with the whole group when they finish.

Activity 2: Vocabulary

Objectives: Reading & Literature: 2, 7, 8, 9, 11 Listening & Speaking: 2, 6, 7
Writing: 6, 7

Word List: *main asphalt graze stream shingles*
grind flour grassy religion

The teacher will introduce the new vocabulary by using the words in sentences that illustrate the meaning of the words in context. The teacher will ask volunteers to read the sentences orally. She will then ask for volunteers to define the words based on how they are used in the sentences. The students will write the definitions in their notebooks. If the students cannot define any of the words based on the context, they will look those words up in the dictionary. The students will then write sentences of their own using the new vocabulary words.

READING

Activity 3: Independent Reading

Objectives: Reading & Literature: 3, 5, 7, 8, 11, 14, 15

The teacher will assign the text as independent reading.

RESPONSE TO READING

Activity 4: Complete K-W-L Chart

Objectives: Reading & Literature: 5

Students will be asked to revisit the K-W-L chart created for Activity 1. They will complete the **L** section of the chart. The teacher will lead a discussion about what the students have learned about rural life as a result of reading the text. She will also ask students if they have anything in the **W** section of the chart that is left unanswered. If so, other students may be able to answer their questions. The teacher may also be able to supply the information.

Activity 5: Compare and Contrast

Objectives: Reading & Literature: 5, 11, 13 Listening & Speaking: 3, 5, 6, 7

Students will be asked to compare their village or town with Genekha. They will compare by completing the chart below:

	Genekha	Where I Live Now
• how you get there		
• crops people grow		
• temples		
• water and electricity		
• houses		
• animals		
• celebrations		

Students will then use a Venn diagram and compare and contrast their village with Genekha. Students will share their diagrams and discuss the similarities and differences.

(Students in Genekha will not do this activity. The teacher may decide on a compare and contrast activity based on how the village has changed in the last five years. Students could be asked to get information from their parents.)

FOLLOW UP

Activity 6: Present Tense

Objectives: Language: 4

The teacher will review what has been done on present tense and add the following information.

The present tense is used to:

- show habits and regular actions or refer to current situations and
- to state general truths or facts.
Examples: 1. It takes two hours by car from Thimphu but much longer if you walk (shows habits or regular action)
- The main village has 160 houses. (refers to current situation)
- Genekha is a small village in Thimphu. (states general fact)

Students will be asked to refer to the text and find two other examples of the present tense. The teacher will write the students' examples on the board.

Activity 7: Paragraph Writing

Objectives: Writing: 1, 6, 7, 8

The students will be asked to take the information they have in their diagrams and write a paragraph describing the place where they live.

Activity 8: Prepositions

Objectives: Language: 1

The teacher will write the following examples from the text on the chalkboard:

- Genekha is on the side of a mountain.
- Each door has a head of a cow above it.
- There is a water mill by the river.
- Choeying Dolma sits between Karma Yangzom and Kinley Yangzom.
- Karma's house is below the road.

She will ask the children the function of the underlined word in each sentence (describe position.). She will provide the following list of prepositions. Ask the children to make a sentence each using them:

- under, in, beside, in front of, under, into, over, behind, below, between

The teacher may also use a listen and draw activity to reinforce prepositions.

- 3. Title : The Northern Way**
Author : Michael Kusugak
Genre : Informative Essay

Rationale: This essay was chosen because it introduces the students to a very different culture, that of the Inuit in northern Canada. Even though the Inuit live very different lives as compared to the Bhutanese, there are some similarities. For example, there is a great respect for animals and like the Brokpas and Bjobs, they depend entirely on animals for their survival.

BEFORE READING

Activity 1: Whole Class Discussion (Knowledge, Comprehension, Analysis)

Objectives: Listening & Speaking: 3, 6, 7, 9

The teacher will ask the students to think about how the people in their community work together to survive. For example in Lunana, Gasa, the people raise yaks and barter yak meat, butter and dried cheese with the people of Wangdi and Punakha for rice and other essential commodities. The students will be encouraged to talk about life in their villages. People in other parts of the world have different conditions and different ways to survive and we will read about one such group, the Inuit of northern Canada.

Activity 2: Vocabulary

Objectives: Reading & Literature: 3, 7, 8, 9, 11

Language: 9

Word List: *depend* *freeze* *mount* *prize* *material*
bury *skinny* *starved* *customs* *scooping*

The teacher will use each of the words in a sentence so that the students will see the words used properly in context. She will ask the students to look up each word in the dictionary and write meaning that matches the context of the sentence.

Example: prize: My aunt’s apsoo is not a pet but a prize show dog.

prize: adj. 2. describes something which is very good or important example of its type.

Specialized Vocabulary:

There are many Arctic animals mentioned in the text as well as some means of transportation used in the Canadian North. While knowledge of these terms will help with the understanding of the text, they are not a necessary part of the children’s vocabulary at this point. The illustrations will help students understand these words.

READING

Activity 3: Guided Reading

Objectives: Reading & Literature: 3, 5, 7, 8, 11, 13, 14, 15

Listening & Speaking: 2, 3, 5, 6, 7, 9

This selection contains much information about the Inuit and their way of life. For this reason, the teacher will use a **guided reading** approach to this selection. The teacher will break the selection into sections based on the abilities of her class. While there is a wealth of information here, the emphasis is still on developing reading skills not on acquiring information.

RESPONSE TO READING

Activity 4: Information Transfer

Objectives: Reading & Literature: 5

Listening & Speaking: 3, 6

Students need to learn that there are several ways to organize information to help them remember. One way to do this is visually. A chart can be used to organize information so that it can be seen at a glance. The teacher and students will come up with a list of categories. (Categories could include: Food, Clothes, Animals, Way of Life [Customs]) The teacher will display the chart on chart paper:

Food	Clothes	Animals	Way of Life(Customs
	made from acribou skins		

The teacher will then put the students in groups of 4 or 5 and assign each group one of the categories. (If the class is large, more than one group will be assigned to each category.)

Students will be instructed to scan the text to find the section that tells about their topic. They will read that section more carefully and summarize the main points in their own words. The teacher will give an example. She will read the paragraph that starts “Caribou are good for all kinds of things...” After she has read the paragraph, she will ask the students to give her one important fact about the clothes of the Inuit. Students may say that clothes are made from caribou skins. The teacher will write that in the chart. Students will be given time to complete their reading. After the groups have completed their section, the teacher will ask the students to help her fill in the chart. The students will give the information and the teacher will complete the chart. The emphasis will be information, not sentence structure. Students will then copy the chart in their notebooks.

FOLLOW UP

Activity 5: Discussion (Analysis, Evaluation)

Objectives: Reading & Literature: 5

Listening & Speaking: 6

The teacher will ask students to look at the information given in the chart. She will ask the following questions:

- Did filling in the chart help you to understand the information better?
- Which group had the most difficult time filling in the chart? Why?
- In what other situations would this method be useful?

Activity 8: Sound Pattern

Objective: Listening & Speaking: 1

The teacher will copy the following words on chart paper and display them on the wall. Write the common sound in the words with a different colour.

Sound

—ea

Words

reach, stream, cheap, squeak, lean, disease,
repeat, leave, heat, steam

She will read the words to the class without spelling them but drawing their attention to the common sound. Ask a few volunteers to read the words to the class and then ask all children to read the words to their partners. She will review the words for a few minutes each day.

She will ask the students to identify and say a few words from the text having the same sound pattern.

- 4. Title :** **The Streets Are Free**
Author : *Kurusa*
Genre : *Short Story*

Rationale: This text is challenging but within the ability of many students towards the end of Class 4. The text is long and some of the concepts will be new to the students. The students will be able to figure out the vocabulary dealing with occupations and government as the words are explained in the context of the story. As students complete the year and prepare for Class 5, they need to be exposed to longer selections.

BEFORE READING

Activity 1: Whole Group Discussion (Knowledge, Analysis)

Objectives: Listening & Speaking: 2, 3, 6, 7, 9

The teacher will ask the students to brainstorm a list of public places where they play. She will ask them if some problems have ever arisen while playing in public places. Students will be encouraged to share their experiences.

Because of the length of this story, it will be divided into three parts for reading. The first section will go to the banner which reads “We have nowhere to play. We need a playground.” The second section will go to the sentence that reads “They sat on the edge of the mountain and looked down at the empty lot and thought about it all.” The last section will be to the end of the story.

Activity 2: Vocabulary

Objectives: Reading & Literature: 3, 7, 8, 11

Vocabulary: Section 1

<i>fetch</i>	<i>littered</i>	<i>sewers</i>	<i>towers</i>	<i>grocery</i>
<i>creek</i>	<i>barreling</i>	<i>tangled</i>	<i>trapped</i>	<i>dejected</i>

The teacher will use the words in sentences in such a way that the students will be able to figure out the meaning of the words because of the context. Below the sentences, the teacher will display the words in Column A and the meanings randomly in Column B. The students will match the words with the correct meanings.

Section 2:

<i>perfect</i>	<i>innocently</i>	<i>arrest</i>	<i>riot</i>	<i>satisfied</i>
<i>appeared</i>	<i>ceremony</i>	<i>entrance</i>	<i>elegantly</i>	<i>election</i>

The teacher will introduce these words using the same strategy used for Section 1.

Section 3: *complicated* *arguing* *neighbour* *passionately* *defended*
doubted *timidly* *enthusiastic* *insisted* *spare*

The teacher will introduce these words using the same strategy used for Sections 1 and 2.

READING

Activity 3: Guided Reading

Objectives: Reading & Literature: 3, 4, 7, 8, 11, 13, 14, 15

Listening & Speaking: 2, 3, 5, 6, 7, 9

Due to the length of this selection, the teacher will do a **guided reading** of the story. She may choose to subdivide the three sections into shorter chunks to be read. After each section is read, the questions will form the basis of a group discussion of the text.

RESPONSE TO READING

Activity 4: Story Map

Objectives: Reading & Literature: 4, 7, 11, 13, 14, 15

Listening & Speaking: 2, 3, 5, 6, 7, 9

To help students summarize the story, the teacher will have them complete a **story map**. After the story map is completed by the students individually, the teacher will put them in groups of 4 or 5 to compare their work. Each group will collaborate to come up with one story map. The maps will be shared in the whole group and displayed on the wall.

FOLLOW UP

Activity 5: Review of end punctuation

Objectives: Language: 7

The teacher will review end punctuation – full stop, question, and exclamation marks. (Since many of the examples come from the conversations of the characters in the story, the teacher may choose to review the rules for using quotation marks in writing conversation, as well.) She will write the following sentences on the chalkboard:

- The children had no place to play.
- “Get out of the way! Let me through!”
- “Where does he live?”
- “Then let’s ask our parents.”
- “Have you tried going alone?”

- “It’s perfect like this!”
- “The streets are free!”
- “Those people are starting a riot.”
- “How could you get everyone to build them a playground?”
- “It’s really going to happen!”

She will then ask the students to identify the end punctuation and what each punctuation mark tells the reader. (For example, the full stop can indicate the end of a statement [1] or a command [4]; the question mark indicates an inquiry [3]; and the exclamation mark can indicate strong feelings like anger [2] or excitement [6].)

The students will be asked to skim the text again to find two examples of sentences ending with full stops, question marks, and exclamation marks.

Activity 8: Sound Pattern

Objective: *Listening & Speaking:* 1

The teacher will copy the following words on chart paper and display them on the wall. She will write the common sound in the words with a different colour.

Sound

— ct

Words

subject, protect, insect, direct, collect

She will read the words to the class without spelling them but drawing their attention to the common sound. She will ask a few volunteers to read the words to the class and then ask all children to read the words to their partners. She will review the words for a few minutes each day.

She will ask the students to identify and say a few words from the text having the same sound pattern.

- 5. Title :** **A Day in the Life of ...**
Author : *Karen Benoit, Lisa Waldick,
and Michele Matteau*
Genre : *Journal*

Rationale: This selection was chosen because it is a good example of a journal. Also, students will be able to identify with the children in the article as they will see some similarities as well as some differences in their lives. Some students may be encouraged to maintain a personal journal as a result of reading these journals.

BEFORE READING

Activity 1: Writing in Point Form

Objectives: *Listening & Speaking:* 3, 5, 6, 7, 9 ***Reading & Literature:*** 2
Writing: 4, 5, 6

The teacher will write the following times on the chalkboard: 6:00 am, 8:00 am, 10:00 am, 12:30 pm, 3:30 pm, 6:00 pm. She will ask the students to copy these times in their notebooks and write what they are usually doing at these times. (Teachers may choose any times – 6:30 am, 8:15 am etc. – depending on her knowledge of her students’ schedules) After students have filled in the times the teacher will ask for volunteers to read out what they have written. She will also ask if they notice any similarities.

Activity 2: Vocabulary

Objectives: *Reading & Literature:* 3, 7, 8, 11, ***Listening & Speaking:*** 2, 3, 7, 9

This selection consists of three short biographies and we will divide the selection into three parts for reading; one for each biography.

Word List: Section 1: *sticky* *yawn* *hammock* *tramp* *earnings*
 stilts *rakes* *invent* *stew* *choir*

The teacher will present each word in a sentence, using it in such a way that the students are able to figure out the meaning through the context. After a volunteer reads each sentence, she will ask another student to define the word or act it out. The teacher will write the definition on the chalkboard and the students copy the words in their notebooks.

Word List: Section 2: *contest* *tough* *tease* *embarrassing* *hardly*

The teacher will introduce these words using the same strategy used for Section 1.

Section 3: *avoid* *split* *camp* *recess* *embroidery*
 heartily *hogging* *nudge* *strict* *supervises*

The teacher will introduce these words using the same strategy used for Sections 1 and 2.

READING

Activity 3: Pair Reading

Objectives: Reading & Literature: 2, 3, 7, 8, 11

The teacher will put the students in pairs. Each pair will read the selections orally, with one student reading one time slot and his partner reading the next.

RESPONSE TO READING

Activity 4: Create a Chart

Objectives: Reading & Literature: 4, 5, 7, 11, 13, 14, 15

Writing: 4, 6

The teacher will have the students create a chart like the one below:

Time	Linda	Kenneth	Menka	Me
Morning				
Afternoon				
Evening				

She will instruct the students to look at the text and choose the main activities that the children do during these times of day. In the last column, the student will fill in his main activities during these times.

After students finish filling the chart, the teacher will have them compare what all four do during these times of day. She will ask students to talk about how their days are the same and how they are different from the children in the selection. Students will decide which child in the text most closely resembles them in their daily activities.

FOLLOW UP

Activity 5: Gender Awareness

Objectives: Listening & speaking: 3, 5, 6, 7, 9

The teacher will ask the students to look again at the texts and look at the jobs being done by the family members. She will display a chart like the one below:

Country	Job	Who Does It
Guyana		
Kenya		
India		
Bhutan		

The students will fill in the chart individually. The teacher will lead the class in a discussion of the jobs. She will ask questions like the ones below:

- Who does what jobs in Guyana? Kenya? India? Bhutan?
- Are there jobs that are more suitable for girls? Explain.
- Are there jobs that are more suitable for boys? Explain.
- (From the answers to these questions, the teacher will see if students have stereotypical attitudes towards roles of males and females in society. She will take this opportunity to talk about males and females in nontraditional roles and lead students to begin thinking that their gender does not need to determine what type of work they will do.)

Activity 6: Writing

Objectives: Writing: 2, 4, 6, 7, 8

The teacher will inform the students that they will write a journal describing a day in their lives. They should start with getting up one morning and going to bed that night. They will be encouraged to look at the information they outlined in the chart (Activity 4) and add to that. A Writers Workshop approach will be used.

Activity 7: Sound Pattern

Objective: *Listening & Speaking:* 1

The teacher will copy the following words on chart paper and display them on the wall. Write the common sound in the words with a different colour.

Sound

-ey

Words

storey, barley, journey, obey, honey, volleyball, monkey,
valley, grey

She will read the words to the class without spelling them but drawing their attention to the common sound. She will ask a few volunteers to read the words to the class and then ask all children to read the words to their partners. She will review the words for a few minutes each day.

She will ask the students to name a few words having the same sound pattern.

- 6. Title : Introduction of a Great Teacher:
Khyentse Rinpoche**
Author : Matthieu Ricard
Genre : Biography

Rationale: This selection was chosen to acquaint students with the great lama, Khyentse Rinpoche. He is an important part of Bhutanese culture and fits well with the theme. At this point of our history, it is important to remember our past and our Buddhist traditions and beliefs.

BEFORE READING

Activity 1: Writing

Objectives: Writing: 1, 6, 7 **Reading & Literature:** 2, 3, 4
Listening & Speaking 2, 6

The teacher will have the students write what they know about the local lama. They will tell how the lama is important to the community and tell about any encounters they have had with the lama. After they have written they will share with the whole group.

Activity 2: Vocabulary

Objectives: Reading & Literature: 3, 7, 9, 11, **Listening & Speaking and S:** 3, 7

Word List: *overtaken* *peck* *precious* *luggage* *fled*
encouraged *patched* *denied* *roasted* *compose*

The teacher will use the words in sentences that give a clear indication of their meaning. She will write the sentences on the chalkboard. Students will be asked to read the sentences orally. Under the sentences the teacher will create two columns: Column A and B. Under Column A, she will list the words. Under Column B, she will list the meanings in random order. Students will be asked to match the vocabulary words with the appropriate meanings. Students will be allowed to use a dictionary if they wish. The teacher and students will correct the exercise together. The teacher will provide further explanation of the words if necessary.

Activity 3: Specialized Vocabulary – Words related to Religion

Objectives: Reading & Literature: 7

Word List: *memory* *meditation* *retreat* *offerings* *spiritual*
distraction *pilgrimage* *faith* *reincarnation* *robe*

The teacher will write the above words with a brief explanation of each on a piece of chart

paper. She will explain that these words are all related to religion and will help the students understand the following reading selection. She will also point out that they may need to use some of these words in an activity when they finish reading. However, students will not be required to study the meanings of these words.

READING

Activity 4: Model Reading

Objectives: Listening & Speaking: 5

Reading & Literature: 7

The teacher will read the selection orally paying close attention to pronunciation and enunciation.

Activity 5: Oral Reading

Objectives: Reading & Literature: 3, 5, 7, 8, 11

The teacher will put the students in pairs and the pairs will read the selection together orally. She will then have a volunteer from each group to read two paragraphs orally to the class.

RESPONSE TO READING

Activity 6: Distinguishing between Facts and Beliefs

Objectives: Reading & Literature: 5, 11, 13, 14

Listening & Speaking: 3, 7

The teacher will explain that all religions are based on beliefs as well as facts. A fact is something that can be proven. For example, Khyentse Rimpoche came to Bhutan in the late 1950s is a fact. Tibet was overtaken by China at this time is also a fact. History books will prove these facts. Some things cannot be proven and these things are our beliefs. For example, Khyentse Rimpoche was told that if he took a wife, he would live a long life. This cannot be proven and is a belief.

The students will be asked to reread the text and list some examples of facts and beliefs. They will be asked to find four examples of each and put their findings in a chart like the one below.

Facts	Beliefs

The teacher and students will correct the chart together.

Activity 7: Vocabulary Review

Objectives: Reading & Literature: 7 Writing: 6, 7

The teacher will review the vocabulary by having the students refer back to Activity 2 and read the sentences. The meanings of the words will be reviewed. Students will be asked to write sentences of their own to show that they understand the meanings of the words.

FOLLOW UP

Activity 8: Interview

Objectives: Writing: 2, 4, 5, 6, 7, 8, 9

The teacher will arrange a field trip to a local monastery and an interview with a lama or lopen. Before going to the monastery, she will prepare the students by having them develop a list of questions for the lama or lopen. One or two students will be responsible for asking the questions and the other students will take notes. Once the students return to the school they will write a biography of the lama or lopen. A Writers Workshop approach will be used.

When the activity is completed, the teacher may choose to send copies of some of the biographies to the lama or lopen.

(For information on the procedure of an interview, see **Interview with a Bedouin Family**, Activity 7.)

7. Title : **We and They**
Author : *Lucille Clifton*
Genre : *Lyric Poetry*

Rationale: This lyric poem was chosen to end the theme as it talks about how people are more the same than they are different. We have read about several different cultures and we tried to look at how these cultures have things in common with the people of Bhutan. The theme of this poem is that all people are related in that we all want the same things.

BEFORE READING

Activity 1: Whole Group Discussion (Comprehension, Analysis, Synthesis, Evaluation)

Objectives: *Listening & Speaking:* 2, 3, 5, 6, 7

The teacher will ask the students to reflect on the different people (Bedouin, Bhutanese, Inuit, Venezuelans, Guyana’s, Kenyans, Indians) they have read about in this theme. She will ask them to think about how the people they read about are like the Bhutanese. She may use questions like:

- How are these people similar to us?
- What things do we have in common with these people?
- Which person or people were most like you? What makes you feel that you are similar to them?
- If you could meet one of the characters you read about, who would it be? Why?

Activity 2: Vocabulary

Objectives: *Reading & Literature:* 3, 7, 8, 9, 11

Writing: 6, 7

Word List: *spinning churning hugged fuss actually*

The teacher will use the words in sentences that illustrate the meanings in context. The students will speculate on the meaning based on the context and complete the chart below:

<i>Word</i>	<i>My Meaning</i>	<i>DIctionary Meaning</i>

The teacher will discuss the meanings with the students. She will accept the students’ definitions if they are close to the meaning suggested in the context.

Students will then use the words in sentences of their own to illustrate they understand the meanings of the words.

READING

Activity 3: Model Reading

Objectives: Listening & Speaking: 5, 9

The teacher will read the poem at least twice paying attention to the pronunciation, enunciation, rhythm and phrasing.

Activity 3: Oral Reading

Objectives: Reading & Literature: 2, 3, 6, 7, 8 Listening & Speaking: 9

The students will read the poem using the choral reading strategy “turn it up and down”.

Choral Reading: Turn it Up and Down

Start off with a few people reading and then have more people to join in to increase the volume and excitement. Alternatively, start with all the voices and reduce gradually to one

For this activity the teacher will divide the class into seven groups. Group one will start with “Boris and...”, the second group will join when the first group comes to “Yuki ...”, the third group will join in when they come to “Sarah...” and so on. By the time they get to Maria, all the students will be reading. All students will continue reading the rest of the poem together.

The students will read the poem two or three times emphasizing the rhythm of the poem.

RESPONSE TO READING

Activity 4: Group Discussion (Comprehension, Analysis, Evaluation)

Objectives: Listening & Speaking: 2, 3, 5, 6, 7

Information for Teachers Boris is Russian name, Yuki is Japanese, Sarah is British, Sue is American, Karl is German, Latanya is Middle Eastern, and Maria is Spanish or Brazilian.

The teacher will point out that each of the names in the poems represents people from different countries.

- Why do you think the author used names from different countries?
- How are the children mentioned in the poem similar?
- What are they dreaming of?
- How do you feel when you have people from different parts of Bhutan in your class?
- How do you think these people feel when they are in your class?

- What can be done to make all people in the class feel that they belong here?
- What do the children in the poem want?

Activity 5: Names

Objectives: *Reading & Literature:* 2, 3, 4, 6, 7, 8 *Listening & Speaking:* 6, 9

The teacher will ask the students to look at the first two lines of the poem again. She will challenge them to come up with Bhutanese names to represent the different cultures in Bhutan. e.g. Sonam and Bidha and Ratna and Pem and Nob and Chojayla, and Karsang too

(Sonam is from the East, Bidha and Pem are from the West, Ratna is from the South, Nob is from the North, Chojayla is from central Bhutan and Karsang is from the East. The teacher could also challenge the students to use the names of the students in the class and still maintain the rhythm of the poem.)

FOLLOW UP

Activity 6: Proper Nouns

Objectives: *Language:* 1

The teacher will ask the students to list down the names of the people in the poem and the Bhutanese names they added. She will ask them what they notice about all these names. (Students should point out that they are all nouns and that they begin with capital letters.)

The teacher will point out that some nouns are special and always begin with capital letters. Such nouns are called **proper nouns**. She will ask the students to name other nouns that always begin with capital letters. Students should come up with the following list: names of people; names of places, rivers, and mountains; days of the week, months of the year, and religions. The teacher will give the students a note defining the proper noun and when it is used.

Recommended List of Readers for Class IV

Sl. No.	Title	ISBN	Author	Publisher	Year of Publication & Revisions
1	Hope for the flowers		Trina Paulus	Paulist Press	1865
2	Story of the Buddha			Buddha Dharma Education Association, Inc.Sydney Australia	
3	Budhhism Key Stage Two	0 9536928 0 8	Jin Yin W.Y Ho	Budhhist Education Foundation (UK)	2002
4	Who's The Boss?		Gambhiro Bikkhu	Buddha Dharma Education Association, Inc.	
5	Budhha's Tales for Young and Old: Volume 2- Illustrated	0 9641768 2 3	Interpreted by Ven.Kurunegoda Piyatissa Stories told by Todd Anderson	Buddha Dharma Education Association, Inc.	
6	The One-Who-Saw		Gambhiro Bikkhu	Buddha Dharma Education Association, Inc.	
7	A Bear Called Paddington		Michael Bond		1958
8	A Child's Good Night Book		Brown, Margaret Wise		1943
9	A place in a Team			Sheila	
10	Adventures Stories for 5 Year Olds	0330391372		PAN	
11	Adventures Stories for 6 Years old	0330391380		PAN	
12	Adventures Stories for 7 Year Olds	0330391399		PAN	
13	Adventures Stories for 8 Year Olds	0330391402		PAN	
14	Alice's Adventures in Wonderland	8174762345	Lewis Carroll	UBS Publishers	1865
15	Alligator Pie		Dennis Lee		1974
16	Amazon Adventure	99182211		Red Fox	
17	Animal Stories for 5 Years Old	0330391259		PAN	
18	Animal Stories for 6 Years Old	0330368591		PAN	

19	Animal Stories for 7 Years Old	0330354949		PAN	
20	Animal Stories for 8 Years Old	0330354957		PAN	
21	Bedtime Stories for 5 Years Old	0330483668		PAN	
22	Bedtime Stories for 6 Years Old	0330483684		PAN	
23	Boys Will Be		Brooks, Bruce		1993
24	Charlie and the Chocolate Factory		Roald Dahl		1964
25	Child of the Owl		Laurence Yeb		1977
26	City Kids in China		Peggy Thomson		1991
27	Crow Boy		Taro Yashima		1955
28	Dragon Stew and Other Stories Level 5	9780195673715		Oxford University Press	
29	Fairy Tales Told for Children		Andersen, Hans Christian		1835
30	Faithful Elephants: A True Story of Animals, People, and War		Yukio Tsuchiya		1988
31	Funny Stories for 10 Years Old	0330391275		PAN	
32	Funny Stories for 7 Years Old	0330349457		PAN	
33	Funny Stories for 5 Years Old	0330391240		PAN	
34	Funny Stories for 8 years Old	0330349465		RUPA	
35	Goodnight Moon		Brown, Margaret Wise		1947
36	Gorilla Adventure	009918351X		Red Fox	
37	Grandmother's Tales	14333567		Puffin (CUP)	
38	Matilda	141314567		Puffin(CUP)	
39	Pebble in the Sky		Isaac Asimov		1950
40	Scary Stories for 10 Years Old	0330391267		PAN	
41	Scary Stories for 7 Years Old	0330349430		PAN	
42	Scary Stories for 8 Years Old	0330349449		PAN	
43	Scary Stories for 9 Years Old	0330374923		PAN	

44	School Stories for 7 Years Old	0330483781		PAN	
45	School Stories for 8 Years Old	033048379X		PAN	
46	The Beggar Queen		Alexander, Lloyd		1984
47	The Best of Friends	8125014152		Orient Longman	
48	The Buddha- Stories and Parables	8125912010		Madhuban	
49	The Circus	861250346		Orient Longman	
50	The Jungle Book	8125904751	Rudyard Kipling	Madhuban	1894
51	The Mango Princess and the Shepherd	8125021647		Orient Longman	
52	The Village by the Sea	143335499		Puffin(CUP)	
53	Thr Town Cats and Other Tales		Alexander, Lloyd		1977
54	Yoga For Children	8186112227		UBS Publishers	
55	You Can't Pet a Possum		Arna Bontemps		1934

Note: If these books are not available in the Library, please ensure to procure through the school Library fund.

Overview of Kinds of Writings

Sl.no.	Theme	Text	Genre
1	People Around Us		Personal letter writing, picture description
		Sienna's Fun Run	Letter of Application
2	Furry, Feathery and Scaly Friends	Text 2	Essay writing on an animal
		Text 4	Essay writing on a dangerous animal
		Text 7	Essay writing based on the story
		Text 5	Book Review
3	Tales of All Times		Folktale writing
4	Our Beautiful Earth	Wetlands Essay	Essay writing (Ecological issues)
		Trees	Essay on Social Forestry Day
		River	Free writing-what they like to do during leisure
		Buried in ash	Speech writing
		Picnics	Informational Writing-Litter free surrounding
		A Dangerous Picnic	Picture Sequence-story writing
5	It's Time to be Hero	Emil and Detectives	Personal Letter writing
		Riding the Rapids	Instructional writing-recipe
		White Waters	Short Poem-sports
6	We are All Related	Interview with the Bedouin Family	Interview writing
		Genekha	Informational writing-place they live in
		A Day in the life of...	Journal writing
		An Introduction to the great Master...	Interview writing

Foreword to Writing

The capacity of human beings to write down what they have thought, dreamed of and spoken about makes their language abilities unique. Thoughts unexpressed are ideas, which die unheard, and spoken ideas often die in one generation. But thoughts expressed in writing can take on a life of their own. They can continue to engage the reader in discussions about ideas long after the writer has departed. They can connect with generations still to be born. Written words have the power to withstand the passage of time and can immortalize the mindscapes and the dreamscapes of those who commit their ideas to writing. They connect people directly regardless of time and place.

Writing is more than creating a record of discovery and accomplishment. It is also a way of thinking and learning. It is a process with which thoughts are refined and the language in which they are written made more precise. The writing process allows the writers to explore ideas and keep track of the explorations on paper. In other words, they draft what they want to say. That first draft is a rehearsal of the ideas and the structures in which they have chosen to present them. They will go on to draft and redraft their ideas in writing, to edit them, modify them after they have shared their ideas with their colleagues, and polish their language, until they arrive at a concise statement of what they want to say. Out of this matrix of thinking, drafting and redrafting, editing and modifying, emerges an understanding of the topic, which is much clearer and precise than when the writers began. Now when the writers engage in conversations or debates on the topic, they can contribute to the discussion in concise ways. And they can share their writing with people far removed in time and place.

Writers write for many different reasons. There is a need to write to friends who are in other places either with e-mail, postcards or letters. The writer assumes an audience who knows him so he does not have to be particularly careful about language or form. The contact is the important thing, the message and its form a secondary consideration. There are other kinds of personal writing as well. Journals, diaries, notebooks, wishes and dreams are written down for the writer alone to read.

We write to do business with people whom we do not know and for those purposes we adopt a different tone and attitude to the audience. We assume a distance between us in the language, and as a result, speak more formally and carefully. We even use special forms for letters for orders, letters of complaint about service, and letters of application for jobs.

Writers also write to explain their research to colleagues whom they have not met; to argue a position, to try to persuade people whom they do not know to accept their services. This is the writing of business and transactions and for many people it is the most common reason for writing.

In sharp contrast to the language and forms of business are the forms of poetry, prose fiction and drama which writers use to delight their readers with imaginary people and worlds different but similar to their own. They create mirrors to hold up to us so we can see our beauty and our foolishness. They create loveable animal characters, evil traitors and heroes who overcome impossible odds. They introduce us to people who reflect on their feelings and come to understand something new about them. Sometimes the intention is to amuse us, sometimes to teach us and sometimes to challenge us to change and reach beyond ourselves. There is a love of words evident in this kind of writing, a playfulness and delight in the ways figurative language works to gather meaning to itself. The result is a world in which we are able to explore ideas and feelings and to work out patterns of behaviour so that we come to new understanding of ourselves. For both the readers and the writers, it is the chance to live in an imagined world, to take risks in relationships and adventures, which they dare not do, in their real lives.

Students need to practise so that they develop their abilities and their skills in each of these kinds of writing, the personal, the transactional and the creative or poetic. Learning the art and the craft of writing takes time and consistent practice. This curriculum presents a programme which will give students the opportunities to write in a variety of forms. To learn to do it well, students need to become members of a writing community in classrooms where they are regularly able to share their essays, poems and letters with other writers.

How Children Develop as Writers

Research into the writing of young children over the past twenty five years has shown that children can write much earlier than we ever deemed possible. For us teachers to make this happen, however, we must change our definition of writing somewhat. For our very beginning students, writing is “an exploration with marker and pen”. Young children will not progress through the stages of writing (rehearsal or prewriting, drafting, editing, proofreading and publishing) as we know them but will engage in the writing activity for the sake of the activity. There is little or no planning before the marker hits the page and most information in the text is carried by the drawing. This is where most students start. Perceptive teachers, who are aware of the phases of writing development, take the students from these shaky line beginnings to conventional writers in the course of five or six years.

The following chart illustrates the phases of development that students pass through in their primary years. Not all children will pass through each phase at the same rate or the same time but teachers who are aware of these phases are able to recognize where the students are and provide meaningful instructional activities to advance their skills. In primary school, we should be more interested in fluency than accuracy. It is our role to celebrate what they can do give them strategies and encouragement to move forward.

Phase 1

What the students can do	What the teacher can do
<ul style="list-style-type: none">• show awareness that there is a difference between pictures and words• show awareness that print carries a message• use letter-like symbols as well as pictures, numbers and designs• show beginning awareness of directionality• can “read” own message	<ul style="list-style-type: none">• read to the student daily• demonstrate that written messages remain constant• provide extensive exposure to print• encourage students to put their ideas down on paper
Example:	

Phase 2

What the students can do	What the teacher can do
<ul style="list-style-type: none">• understands that letters correspond to sound• legible formation of most letters• strings the letters without divisions between words• uses left-to-right and top-to-bottom directionality• uses simple oral language structures• uses writing to convey meaning	<ul style="list-style-type: none">• read to the students daily• use cking modelling, and shared reading to reinforce word concepts• encourage students to share their ideas using pictures and letters• help students build lists of high frequency words from their reading and writing• encourage the use of invented spelling• talk about letters, words and sentences
Example:	

Phase 3

What the students can do	What the teacher can do
<ul style="list-style-type: none"> • depends less on the picture to carry the meaning • use of letters whose names represent sounds (<i>mi</i> for <i>my</i>) • omits silent letters • recognizes syllables • shows increasing repertoire of conventional spelling • uses some basic sentence structures • write on topics that are relevant to her • attempts some punctuation 	<ul style="list-style-type: none"> • continue to read aloud every day • immerse students in print • provide opportunities for shared and independent reading • encourage experimentation through invented spelling • display high-frequency words where students may access them for their writing (Example - word wall) • provide instruction in consonant combinations (blends and digraphs) and correct use of silent e in reading and writing • teach spelling strategies to spell new words • teach some planning strategies • show how sentences are linked to form cohesive paragraphs • introduce proofreading and encourage students to use it
Example:	

Phase 4

What the students can do	What the teacher can do
<ul style="list-style-type: none"> • use writing forms to suit purpose and audience • write in a range of forms including stories, letters and non-fiction reports • begin to group related ideas into paragraphs • begin to use subject specific vocabulary • punctuate simple sentences correctly • use a proofreading guide or checklist to edit her own or her peers work • use some strategies to plan and revise their own work • show use of an increasing number visual patterns and meaning-based strategies in their spelling 	<ul style="list-style-type: none"> • provide opportunities for reading and writing • teach students how to write narrative and informational texts • teach use of organizational markers like topic sentences, paragraphs and headings and titles • encourage students to use linking words • teach revising, editing and proofreading skills • teach the conventions of language (grammar, punctuation and spelling) in the context of the writing
Example:	

Proof 5

What the students can do	What the teacher can do
<ul style="list-style-type: none">• select texts to suit purpose and audience• write topic sentences and develop cohesive paragraphs• organize paragraphs logically• use a range of words to help convey clear meaning• edits during and after writing• use conventional spelling almost exclusively• employ a range of spelling strategies• use conventions and patterns of standard English	<ul style="list-style-type: none">• discuss the effect of context, audience and purpose of written text• extend the students' knowledge of written text• continue to work on vocabulary development strategies• encourage use of a range of spelling strategies• demonstrate conventions of standard English
Example:	

Standards for Writing

1. Graduates communicate in coherent and grammatically correct writing in a wide range of forms - personal, transactional, poetic.
2. Graduates use writing as a way of learning, taking time to explore, clarify and reflect on their thoughts, feelings, experiences and relationships.
3. Graduates use writing to develop critical thinking skills - review, analysis, hypothesis, recollection, and summary, evaluation.
4. Graduates use the writing process to plan, draft, redraft, edit and publish their own work.
5. Graduates have studied examples of excellent writing both from the literature that they are studying and other sources to use them as models for their own writing.
6. Graduates are able to take notes from meetings, their reading, and other sources and use their notes to construct an accurate report of proceedings or research findings.
7. Graduates respond clearly in writing to test items on school and national examinations.
8. Graduates have produced a portfolio of their own writing containing samples of their best work:
9. Personal (letters to friends, diaries, autobiography, wishes, dreams....)
10. Transactional (information, explanation, argument, narration, report, descriptions, persuasion, biographies...)
11. Poetic (plays, skits, short stories, novels, poems....)

N.B. Good writers explore alternative and imaginative possibilities, review options and develop a personally acceptable range of styles and writing procedures.

Learning Objectives for Writing

Class IV students will demonstrate that they can:

1. Use the writing strategies developed in earlier classes.
2. Use the process of writing – planning, drafting, revising, editing, and publishing.
3. Write detailed compositions based on picture sequences.
4. Write using a variety of forms encountered in their reading including journals, simple book reviews, letters of leave application and folktales.
5. Distinguish between the conventions of spoken and written language.
6. Use knowledge of phonics, high frequency words, vocabulary words and spelling patterns to move towards conventional spelling in their writing.
7. Use punctuation – full stops, question marks, commas and exclamation marks.
8. Present their final drafts in an appropriate format.
9. Choose at least five pieces of writing to place in their portfolios.
10. Enjoy writing as a creative activity.

Writing Strand

How Children Develop as Writers

Research into the writing of young children over the past twenty five years has shown that children can write much earlier than we ever dreamed possible. For us teachers to make this happen, however, we must change our definition of writing somewhat. For our very beginning students, writing is “an exploration with marker and pen”. Young children will not progress through the stages of writing (rehearsal or prewriting, drafting, editing, proofreading and publishing) as we know them but will engage in the writing activity for the sake of the activity. There is little or no planning before the marker hits the page and most information in the text is carried by the drawing. This is where most students start. Perceptive teachers, who are aware of the phases of writing development, take the students from these shaky line beginnings to conventional writers in the course of five or six years.

The following chart illustrates the phases of development that students pass through in their primary years. Not all children will pass through each phase at the same rate or the same time but teachers who are aware of these phases are able to recognize where the students are and provide meaningful instructional activities to advance their skills. In primary school, we should be more interested in fluency than accuracy. It is our role to celebrate what children can do give them strategies and encouragement to move forward.

Phase 1

What the students can do	What the teacher can do
<ul style="list-style-type: none">• show awareness that there is a difference between pictures and words• show awareness that print carries a message• use letter-like symbols as well as pictures, numbers and designs• show beginning awareness of directionality• can “read” own message	<ul style="list-style-type: none">• read to the student daily• demonstrate that written messages remain constant• provide extensive exposure to print• encourage students to put their ideas down on paper
Example:	
Insert Figure 2	

Phase 2

What the students can do	What the teacher can do
<ul style="list-style-type: none"> • understands that letters correspond to sound • legible formation of most letters • strings the letters without divisions between words • uses left-to-right and top-to-bottom directionality • uses simple oral language structures • uses writing to convey meaning 	<ul style="list-style-type: none"> • read to the students daily • use cking modelling, and shared reading to reinforce word concepts • encourage students to share their ideas using pictures and letters • help students build lists of high frequency words from their reading and writing • encourage the use of invented spelling • talk about letters, words and sentences
<p>Example:</p> <p>Insert Figure 3</p>	

Phase 3

What the students can do	What the teacher can do
<ul style="list-style-type: none"> • depends less on the picture to carry the meaning • use of letters whose names represent sounds (<i>mi</i> for <i>my</i>) • omits silent letters • recognizes syllables • shows increasing repertoire of conventional spelling • uses some basic sentence structures • write on topics that are relevant to her • attempts some punctuation 	<ul style="list-style-type: none"> • continue to read aloud every day • immerse students in print • provide opportunities for shared and independent reading • encourage experimentation through invented spelling • display high-frequency words where students may access them for their writing (Example - word wall) • provide instruction in consonant combinations (blends and digraphs) and correct use of silent e in reading and writing • teach spelling strategies to spell new words • teach some planning strategies • show how sentences are linked to form cohesive paragraphs • introduce proofreading and encourage students to use it
<p>Example:</p> <p>Insert Figure 7</p>	

Phase 4

What the students can do	What the teacher can do
<ul style="list-style-type: none"> • use writing forms to suit purpose and audience • write in a range of forms including stories, letters and non-fiction reports • begin to group related ideas into paragraphs • begin to use subject specific vocabulary • punctuate simple sentences correctly • use a proofreading guide or checklist to edit her own or her peers work • use some strategies to plan and revise their own work • show use of an increasing number visual patterns and meaning-based strategies in their spelling 	<ul style="list-style-type: none"> • provide opportunities for reading and writing • teach students how to write narrative and informational texts • teach use of organizational markers like topic sentences, paragraphs and headings and titles • encourage students to use linking words • teach revising, editing and proofreading skills • teach the conventions of language (grammar, punctuation and spelling) in the context of the writing
Example:	

Phase 5

What the students can do	What the teacher can do
<ul style="list-style-type: none"> • select texts to suit purpose and audience • write topic sentences and develop cohesive paragraphs • organize paragraphs logically • use a range of words to help convey clear meaning • edits during and after writing • use conventional spelling almost exclusively • employ a range of spelling strategies • use conventions and patterns of standard English 	<ul style="list-style-type: none"> • discuss the effect of context, audience and purpose of written text • extend the students' knowledge of written text • continue to work on vocabulary development strategies • encourage use of a range of spelling strategies • demonstrate conventions of standard English
Example:	

Introduction to Writing

Writing is a process. Writing is also idiosyncratic. No two writers approach their craft in the same manner. Some writers write early in the morning, sitting at their favourite desk with coffee in hand while others write later in the day, perhaps sitting in a comfortable chair. Some compose on the computer while others have their favourite pens and stationery. Some fiction writers start with a character while others start with a situation and still others start with a quote they overheard someone say. There is no one right way to begin a writing. However, one thing that all writers have in common is their writing passes through the same stages in the process of coming up with a final product. These stages are prewriting (sometimes called rehearsal), drafting, redrafting (including editing), and publishing.

When we talk about writing and the stages of writing mentioned above, the process of writing sounds very linear. Most writers, however, agree that writing is not linear but recursive. They may start out doing what we would consider prewriting and move on to drafting only to realize that they must return to prewriting before finishing the first draft. In the redrafting stage, some editing may be done but the writer may need to return to prewriting again in order to clarify a fact or detail. All of this movement back and forth among the stages of writing is done unconsciously as the idiosyncratic writer works towards the completion of his piece.

As teachers of writing, our job is to expose our students to the stages of writing and to the many strategies that writers use to make their writing say what they want it to say. Students will find tactics that work for them and incorporate these into their repertoire of writing strategies. They will discover that certain strategies work better for specific writing tasks while others work for them almost all of the time. As they write more and become more aware of their own writing processes, they will take control of their writing and become effective writers. Such is the process of writing.

Writing process theory is relatively new, having its origins in the late 1960's, and its development in the 1970's and 1980's. Much of what we know about teaching writing in the public schools comes out of the work done at the University of New Hampshire. In the mid-sixties Donald Murray, a Nobel Prize winning journalist and professor of writing at the University of New Hampshire, started using strategies that he and other published writers used when they wrote to teach writing to his journalism students. He wrote about this approach to teaching in *A Writer Teaches Writing* (1968 and 1985). Donald Graves, one of Murray's contemporaries in the Education department at UNH, took an interest in Murray's strategies and adapted some Murray's ideas to use with primary students in a rural New Hampshire school. The results of Graves' work in Atkinson, NH led to the publication of his seminal work *Writing: Teachers and Children at Work* (1983). In more than twenty years since the publication of this work, Graves has continued to study the development of student writers and to work with teacher

educators. Other teachers and researchers, notably Lucy Calkins, author of several books including *The Art of Teaching Writing* (1987 and 1993), and *Living Between the Lines* (1994) among others; Nancie Atwell, author of *In the Middle: Working with Adolescent Writers* (1987 and 1998) and *What Writers Need* (2002); Linda Rief, author of *Seeking Diversity* (1994) and *100 Quickwrites* (2003); and Tom Romano, author *Clearing the Way* (1987) have further refined the theories of Murray and Graves and adapted them to teaching writing at all levels from kindergarten (Pre-primary) to High School (Higher Secondary). Teachers may find the reading of such texts helpful in refining their skills in the teaching of writing.

For the purpose of discussion we will look at the stages of writing from prewriting to publication, keeping in mind that these stages are recursive and writers move back and forth among the stages. By introducing students to these stages and some strategies to use in these stages, we give students tools they need to become better writers.

The first stage of the writing process is commonly referred to as the *prewriting stage* but is sometimes called *rehearsal* (Murray, 1985). Rehearsal is preferred term by many teachers as some of what happens in this stage involves writing, which the word “prewriting” precludes. This stage of the writing process is the most time consuming of all the stages as it involves all that a writer does before he actually begins the first draft. Donald Murray contends that rehearsal can consume as much 84% of the writing time. Rehearsal involves activities such as finding a topic, researching it by reading or interviewing an expert, thinking about how to approach the topic, brainstorming, webbing, fast writes, writing leads, writing titles, discussing the topic with a friend or peer, among others.

The second stage of writing is drafting. This is the scariest part of the writing process as it is in this stage that the writer discovers how much or how little he knows about his topic. During the drafting stage the writer chooses the purpose, the voice and tone of the piece as well as the audience. It is in the drafting stage that the writer first starts to get feedback on his writing through peer or teacher conferences, or both. This stage of the writing process takes about 1% of the writing time.

The remaining 14% of the writing time is spent in redrafting. Again the writer will be involved in both teacher-led and peer conferences as he begins to look not only at what he has to say (content) but how he will say it (mechanics). He goes from a broad evaluation of the text to get a feel for the overall impression of the piece to line-by-line editing to insure that the words carry his intended message.

All of this happens within the confines of the writers’ workshop, your writing classroom. It is important, therefore, to create a climate where writers are encouraged to take risks and where everyone’s efforts are applauded. One way to accomplish this is to write with your

students. By doing this you show that you are a risk taker and that writing is hard work for everyone. By sharing your struggles as a writer, you become part of that writing community and learn to be more appreciative of what your students are going through. Sharing some of your struggles with a particular piece of writing and how you solved a writing problem also provides useful mini-lessons for your students. As students come to realizations about their writing, have them share their discoveries with their classmates. All attempts should be encouraged and all efforts supported.

Self-selected peer conference groups go a long way in creating a climate of support in the classroom. When students are given the freedom and responsibility to select their own groups, research has shown that these groups are most effective. If students are already comfortable with their peer group, it is easier for them to open up their writing.

Regular teacher led conferences also promote a positive learning environment.

Teachers who concentrate on the information first help create students who have an interest in writing for an audience beyond the teacher. While the mechanics of writing (sentence structure, grammar, and spelling) must be taught, it is best to relegate these to the editing stage of the writing. Once students are convinced they have something to say, they are much more interested in saying it well. Common weaknesses can be addressed in mini-lessons and individual concerns can be dealt with in individual conferences with the teacher.

Now that you have students writing regularly, conferencing with you and their peers, what do you do with the finished product? The question of evaluation of writing is an issue that most teachers struggle with. Do you give credit for the process or just for the product? The answer is that you do both. For example, when you teach the ten-day workshop (outlined in *Introducing Writers' Workshop to High School Students*), the objective is for the students to learn how to participate in a writers' workshop. Therefore, most of the evaluation should focus on how well they learned their roles. In other writing you do, part of the grade may focus on the student's participation in the various roles needed to make the workshop more effective but the bulk of the evaluation will focus on the final product. Rubrics can be designed to give credit for both process and product but most evaluative rubrics will allot most weight to the product. By giving the students the rubrics through which their writing will be evaluated when the writing is assigned, they know the standard by which they will be judged and can work toward that standard. (See sample rubric, Appendix G: Sample Rubrics for Writing)

Establishing a writers' workshop has been outlined briefly in *Introducing Writers' Workshop to High School Students* and if these routines are consistently adhered to, your writing workshop should be a time that both you and your students look forward to.

Introducing Writers' Workshop

Because many high school students will have not participated in writing workshop classrooms, they will need instruction on their roles and responsibilities during writing class. The following is meant as an introduction to writers' workshop. Once students are familiar with how the workshop operates, it can be used for writing in all genres.

Introduction

Talk about the main tenets of writing process: time and choice. Writers need time to write and writers need to find their own topics. For the writing assignments in this curriculum, students will be expected to find their own topics. As well, time will be spent in class writing, sharing and discussing writing with the teacher and peers. Class time will be spent in prewriting activities, drafting, redrafting, editing and publishing. Students will participate in both teacher led and peer conferences. Through this approach a community of writers will be developed.

Teachers who are teaching classes where students are not familiar with writing workshop will find it helpful to use the first ten writing classes to set up a writers' workshop in their classrooms. The following is a suggested format for introducing Writers' Workshop.

Day 1

Teacher will demonstrate *listing* as a prewriting activity. To get students accustomed to choosing their own topics start out with this activity. The teacher lists five topics she might like to write about on the board. (Try listing topics that are fairly narrow, as many students will start with topics that are too broad to handle in a ten-day workshop.) The teacher asks the students to list five topics they could write about. After about five minutes, the teacher draws the students' attention to her list and talks a bit about each topic on the list and tells why it is there. She then narrows her topics to the one for further development. Students are then asked to select a topic from their lists to develop. Students and teacher begin to write.

After the teacher has written for about ten minutes, she leaves her draft and begins to circulate among the students. Stopping at students' desks at random, she reads quietly what the student has written and makes a comment on the content. It is important to use phrases from the student's writing in making the comment. In this way the reader shows that she receives what the writer has written.

The last ten minutes should be dedicated to hearing what each student has written. The teacher asks each student to pick his best sentence and share that sentence with the class. By choosing one sentence, students are beginning to pick out what is strong about the writing. The teacher may choose to make a positive comment after each sentence is read.

Day 2

Students continue to work on the drafts started on Day 1. (If students say they are finished their draft, just ask them to choose another topic from the list they started on day 1.) While the students are writing, the teacher begins informal conferences. She asks a student to read what he has written and the teacher comments on what is working well and asks questions about content that is not clear. These conferences should be short, between three and five minutes. (Initial conferences do not deal with mechanics; this comes in editing conferences.)

Allow ten to fifteen minutes towards the end of class to begin training students on how to respond to writing. The first step in responding to writing is called *pointing* (1981 Elbow). A volunteer reads what he has written so far in his draft (the drafts do not need to be complete to share) and other students comment on what they hear. To help establish a positive attitude in the workshop, comments at this point must be positive. Each comment must begin with the “I like...” or “I liked...”. After the draft is read, anyone who wishes to comment must raise his hand and the reader calls on his peers to speak. The teacher may raise her hand to give a comment, too. The comments should be specific and where possible use the words of the writer. For example, a comment like, “I liked the part where you said, ‘Dorji’s eyes widened and his knees weakened at the sight in the clearing’ because it showed that he was scared.” is preferred to, “I liked it because it is exciting.”

A second reader volunteers and the same procedure used with the first student is followed. This time, however, you introduce the second step in responding – *questioning*. After the students have made pointing comments, they can ask a question about any aspect of the content that is not clear. The reader may answer the question if he wishes or simply thank the person for his question. It is a good idea to keep the questions to three or four so the writer can consider these questions when he redrafts. Too many questions will overwhelm the writer. After this is done, the teacher may remind the reader that he may want to consider the questions asked when he redrafts.

Day 3

Similar procedure to Days 1 and 2 are followed – students write, teacher conducts individual conferences. As in day 2, the last ten or fifteen minutes should be allotted to responding and the final two steps in responding are demonstrated and practiced. The third step is *summarizing*. After a volunteer has read and students have pointed and asked questions, students are encouraged to summarize in a phrase or short sentence what the piece is about. This helps the writer see if his main idea is coming across and if the piece has focus.

The last step in responding is *questions from the author*. After the volunteer reads, his peers point, ask questions, and summarize. The reader is then given the opportunity to ask questions of the audience. If there is something he is concerned about and no one has commented on

him may want to ask some questions. By allowing the writer to have the last word, the teacher puts control back in the hands of the writer.

If the teacher feels that the students have mastered the skills of responding to writing, she can put the students in peer response groups. Peer response groups should contain four students and self-selected groups work best. Before the end of class she may ask the students to choose three other people they would like to work with on their writing for the next few days. If, however, after only two days of practice she feels the students are not ready to work in peer groups, she may choose to do whole group response for another few days.

Day 4

If students are ready, place them in their peer groups and spend the first ten minutes doing peer response. Peer response groups work in a number of ways. The teacher may choose to begin each class with peer response. In this case, one person reads and the other three respond following the procedure used in whole class response. This way each writer gets some response every four days. Another way to handle peer response is to do it once in four days. This approach allows each writer to read and get response at the same time and have three days to write and incorporate the changes suggested by his peers. The teacher may wish to try both approaches and adopt the one that works best with her students.

During peer response, the teacher monitors the groups. If things are working well, she may choose to sit in with a group and participate as a member of the group.

After peer response time, the students continue to work on their drafts and the teacher continues with individual conferences.

Days 5 – 10

The procedure followed on Day 4 is continued. As the drafts are completed, the emphasis in the peer conference and the teacher conference may change from content to form and mechanics.

During this time the teacher may choose to use part of the time for a mini-lesson. A mini-lesson is a short demonstration or lecture, lasting from five to fifteen minutes, where the teacher introduces a skill or content issue that may be useful to the writers. Often mini-lessons arise from weaknesses the teacher notices during the individual conferences she has with her students. Mini-lessons cover a variety of topics such as leads, how to write conversation, how to use description effectively – any aspect of form or grammar.

The writing workshop ends with publication. Publication may take a variety of forms from reading final drafts to the class, to wall magazines, to school literary magazines, to author night.

Foreword to Listening & Speaking

We are born into the world capable not only of speaking any language but also capable of listening to the language we hear around us, learning it, and then using it to communicate our thoughts and feelings. We are linguists, grammarians and composers from the very beginning of our journey here. As we listen, we acknowledge the presence of people around us and learn to make sense of the sounds they make. We delight in, or are afraid of, the sounds we hear different to the human voice: music, birdsongs, the sounds of machines and the wind swishing through the rice in the paddy fields around the house on a stormy night. Each brings a different reaction causing feelings of pleasure, well-being or fear. But we never shift our focus from language for the rest of our lives.

The practice of the skill of listening, and the growing necessity to express what we need, think feel and understand, leads us naturally to learn to use the spoken word.

Once we can speak, and are able to use the spoken word with some skill, we build bridges of communication to others and begin to explore the possibilities of human understanding. It is a reciprocal and dynamic process. To speak is to proclaim our presence to the world, to assert our individuality and shape our identity. To speak is to give utterance to our thoughts, life to our ideas, and personality to our being. To listen is to hear what our friends and family want to communicate about similar things. We speak in and listen to our inner voice as well, rehearsing possibilities and probabilities internally, to explore and come to understand what we think. When we converse with others to share what we think, we also listen and to what they have to say in response. Thus, we modify our understanding of our ideas and ourselves and of the world in which we live.

Sometimes our purposes for listening and speaking are more mundane. We just want to sing and dance, tell jokes and gossip, tell our dreams. But in all cases, listening and speaking allow us to be citizens in the world of language.

To listen well is a skill that assists us in all aspects of our relationships with others. To listen with empathy allows us to share both messages and feelings. To listen well is to honour the thoughts of others and accept their contributions to the well being of our community. To listen well is to learn new ideas and perceptions, words and structures. To listen is to learn from good speakers their skills at rhetoric and gesture so we can use them for ourselves when we speak.

To speak is an art which we all practice. It is one of the important ways by which people know us. To learn to do it well gives us confidence in ourselves and gives others confidence in us. We need to learn to speak with ease and clarity so that we can, as people in the workplace, members of family, and citizens in our communities make contributions to the common good.

Conversations of all kinds sharpen our understanding. They also draw us closer, fulfilling the need for companionship as we share what we understand about what it is to be human.

In sum, we listen and speak for various purposes on both formal and informal occasions. Whatever the circumstance, we need to learn to listen and speak well. They are skills which can be taught directly and practised so that we become better at using them to help us in our quest for understanding the world we live in.

Standards for Listening & Speaking

1. Graduates are able to listen to, understand and participate in oral presentations and conversations conducted at normal speed.
2. Graduates speak in clear and grammatically correct English in personal and public situations.
3. Graduates are able to listen to others, distinguish their message, tone, and intention and respond appropriately.
4. Graduates use the conventions of speech that show respect and sensitivity to others.
5. Graduates are able to explain their positions on, and understanding of, complex issues.
6. Graduates are able to speak in public at different kinds of functions using appropriate conventional forms of address, lexicon, register and idiom, and know the social appropriateness of such use.
7. Graduates have developed a repertoire of structures, rhetorical devices and internalised those through careful and constant listening and use.
8. Graduates are able to take on formal roles in groups and conduct the business of the group appropriately.

Learning Objectives for Listening & Speaking

Class IV students will demonstrate that they can:

1. Use the listening and speaking skills developed in earlier classes.
2. Initiate and carry on conversations.
3. Respond with relevant comments and questions to different speakers.
4. Speak using the correct question tag.
5. Listen and respond to folktales and other topics of interest.
6. Participate in group discussions.
7. Respond appropriately to both the intent and the tone of speaker's message.
8. Deliver simple speeches with fluency and confidence.
9. Enjoy listening to and speaking English.

Foreword to Language

Every living being strives to communicate with its own kind. One of the ways in which this need is fulfilled is by expressing thoughts in the medium of language. Language is the bridge between individuals that tells them they are needed, that they are not alone. Language allows us to express ourselves and to develop our own identity. Those alone are reasons enough to study language.

Yet the case for advocating language study can be appreciated better when we consider the other purposes language serves. For one, it gives shape to thoughts and emotions, and communicates these to intended audiences. For another, it is the basic element with which the history of the world has been recorded. In that sense, it is a time capsule that allows us to view and review any moment of literate or illiterate man in the past. In much the same way, it is a repository of information that envelops all recorded knowledge and so acts as a gateway to development.

Innovators, for example, have documented their experiments in order to perfect them or to let others improve on their achievements. If not for language, all such development would have hardly been possible, and the modern world, as we know it would be unimaginably different. If we were to imagine a world without language, we would see that, in the absence of a medium for sharing ideas, proposing, negotiating and agreeing, there would be no order, only chaos.

Language, used rhetorically, has made leaders, swayed entire populations and, indeed, influenced the course of many a nation's history. Language is power. Language is also harmony. It allows peoples of the world to understand different cultures as well as belief systems, and to share ideas. In this regard, no other language has proved more useful than English.

Proficiency in English is therefore seen as a necessity in both academic and professional life. The proper study of English entails detailed study of grammar and conventions of usage, along with other language competencies (listening, speaking, reading, and writing).

In *The Silken Knot*, the Centre for Educational Research and Development (CERD) suggests that language study be given “pride of place” among the areas of English study. Students in Bhutan need direct teaching of English grammar, pronunciation and syntax in a consistent, thorough, and interactive manner. However, the study of language also involves explorations of ideas about the origins and acquisition of language.

In addition to the grammar study presented in this strand, this curriculum calls for the study of simple notions of the purposes which language serves, an introduction to the theories of the acquisition of language, the nature of language, some work with morphology, and at

a very simple level, comparisons between English and some of the other languages spoken in Bhutan. It is by engaging in the study of language in this way that students will come to realise how powerful language is as a tool for real communication.

Standards for Language

1. Graduates demonstrate a sound knowledge of grammar and sentence structure.
2. Graduates use a rich vocabulary in their speech and writing.
3. Graduates know the basic features of the English Language.
4. Graduates display a facility with the use of the various modes of speech – indicative, subjunctive, interrogative, imperative and conditional structures.
5. Graduates are able to discuss how humans acquire language.
Graduates are able to discuss the purposes that language serves in human interaction

Learning Objectives for Language

Class IV students will demonstrate that they can:

1. Identify some parts of speech (noun, verb, adjective, preposition) and the definite and indefinite article in the texts they are reading and writing.
2. Tell what nouns and verbs do in simple sentences.
3. Use simple word order: subject – verb – object in simple sentences.
4. Use simple tenses (present, past, future).
5. Use the singular and plural forms of nouns and verbs.
6. Use subject – verb agreement correctly.
7. Use punctuation marks (full stop, question mark, exclamation mark, comma) in their writing.
8. Use capital letters for the beginning of sentences and for proper nouns.
9. Use alphabetical order to find meanings of words in the dictionary.

Modes of Assessment for Classes IV

Introduction

In the new English curriculum the emphasis was given to improve the language skills - *reading, writing, listening and speaking* - of the students. The new curriculum also demands for a change in which students are assessed, a movement away from the formal or examination oriented approach to informal or alternative assessment. The targets of assessment are:

- to assess how well students are progressing in their studies
- to assess the performance level of the students in reference to the set Standards (*for promotion to a higher grade level*)
- to monitor the overall student achievement

Standards

The Standards are statements of what the public can expect students to know and be able to do in English when they graduate from the school system (The Silken Knot: *Standards for English for schools in Bhutan*). The Standards for Writing and Language are listed in the English Curriculum Framework Document – Pre-primary to Class XII.

Learning Objectives

The Learning Objectives will serve as indicators of achievement at each class level in reference to the Standards. The assessment is guided by the Learning Objectives.

Assessment Objectives

The objectives are listed under the Learning Objectives for Class IV under Language and Writing Strand in the English Curriculum Framework document. These objectives are inter-related and it will not normally be possible or desirable to test them in isolation.

Assessment Scheme

The overall assessment during the year will consist of the following:

- Continuous Formative Assessment (CFA)
- Continuous Summative Assessment (CSA)
- Examinations
 - o Mid-term examinations
 - o Annual Examinations

Continuous Formative Assessment

The Continuous Formative Assessment (CFA) is an assessment of student's learning that is carried out throughout the academic year involving a variety of organised, both formal and informal learning activities to facilitate quality teaching and learning in schools.

The main aims of Continuous Formative Assessment (CFA) are to:

- provide opportunities to both the teacher and the learner to reflect on the learning process and on the level of achievement
- help teachers to find out what teaching methods and materials work best
- help teachers pay attention to individual differences and learning styles of the learners
- make learners realize how well they can do certain types of work and what they need to improve
- enable learners to see the connection between efforts and results
- allow the learners to evaluate themselves and also in peer group
- enable learners to take on multiple roles – as learners, helpers, evaluators and reviewers of the learning processes
- enable learners to appreciate each other's talents and accept the weaknesses
- develop and tap the higher level thinking and problem solving skills of learners

The following are some of the suggested Continuous Formative Assessment activities:

- Ask series of questions to the class verbally as the teaching is going on
- In pair provide opportunities for peer assessment among students
- Provide individual students with the opportunities for self assessment
- In group/pair work, observe students and keep notes
- In writing activities, keep ample time for corrections and giving feedback to students
- Rubrics can be used for assessing students' writing, class participation, listening speaking and reading skills
- Keep literacy Portfolios for both reading and writing activities
- Teachers could keep anecdotal records, observation notes and conference diaries for students as part of CA, and follow the FA activities that are suggested in the teachers' manuals under various genres.

Continuous Summative Assessment:

The Continuous Summative Assessment (CSA) consists of the school-based assessment on the Listening and Speaking Strand, Portfolios and the two written examinations.

The Listening and Speaking Strand carries 30 marks. The Portfolio Assessment consists of Reading portfolio (record of reading and reading ability, journal writing, text talk or book talk) and Writing portfolio (best pieces of writing selected by students and best pieces selected by the teacher) maintained for each student in Reading & Literature and Writing Strands. The Writing portfolio values 20% and Reading Portfolio values 10%.

There are two written examinations for class IV: The Mid-term Examination conducted in the first term will be marked out of 20%. The Annual Examination conducted at the end of the year will be marked out of 20%.

Port-folio Assessment

A Portfolio: What is it?

A Portfolio is a collection of many types of materials selected with the input from both student and teacher, designed to demonstrate progress and growth in students' work, understanding, problem-solving processes and attitudes. It is therefore a continuous collection of evidence of student progress, selected and commented by the student and/or teacher for assessment purposes. Through the maintenance of Portfolios, students are expected to develop all the following domains of learning.

Cognitive abilities

In schools, teachers focus mainly on the knowledge and comprehension aspects of learning. Through Portfolios they try to lead the students to higher thinking skills and to self-reflection

Behavioural skills

The student will become aware of processes, products and work habits.

Attitudes and values

The student will be able to see his or her characteristics like motivation, risk-taking, flexibility, responsibility, perseverance, etc.

Types of Portfolios

Most common types of Portfolios are Progress (Working) Portfolio, Special Project Portfolio and Showcase Portfolio

Progress (Working) Portfolio

It shows a student's progress on a skill over a certain time period. The student collects all work samples related to the concept or skill being mastered which shows the progression from the beginning to the best finished product improved over time. This helps the student in continuous formative assessment, so for CA the schools are encouraged to develop and use Progress Portfolio.

Special Project Portfolio

In a special project Portfolio, students can document the progress from start to finish by collecting examples of work related to the project. This is a good Portfolio starting point because it can be done without any long term commitment. The student must reflect on the project.

Showcase Portfolio

It is the best representative of a student's work filed over a given time period. A student selects works that he or she feels are the best. The student is also able to select work and improve it to create a better sample. This motivates the student to create very good projects.

What is it used for?

Portfolio assessment:

- Provides an opportunity for the student to exhibit what has been accomplished and to demonstrate his or her strengths as well as weaknesses
- Enables the student to be reflective about his or her work and knowledge
- Encourages teacher-student conferences
- Helps communicate to parents what has been learned
- Provides multiple opportunities for observation and assessment as it is on-going
- Provides information about a student to subsequent teachers
- Promotes student responsibility
- Encourages Peer Assessment which provides peer feedback;
- Makes students become aware of performance, process, products and work habits.

Planning for Portfolio Assessment:

The following questions can be used as guidelines while planning for Portfolio Assessment:

- What are the benefits of Portfolio Assessment?
- How could you make the collection of student work a feasible practice in a classroom?
- Who will be the audience for the Portfolios? Students? Parents? Administrators? Others?
- What will be the purpose of the Portfolio?
- Who will select the samples of work to be placed in the Portfolio?
- How will the work be placed in the Portfolio?
- What will the Portfolios in your classroom look like?
- What will they include?
- Where will they be stored?
- What role will student and teacher play in evaluating the Portfolio?
- How will you use reflections in the Portfolio process?
- How will they be graded or evaluated?
- Will the Portfolios be passed on at the end of the year?
- Who maintains ownership?
- How will you incorporate evidence of learner outcomes into the Portfolio?
- What is the implementation plan?
- What is your goal for one year? Two? Five?

How is it used?

- Decide who will play the major role in determining what to be included in a Portfolio – students, teachers or both in consultation.
- Decide the type of samples of work to be included: typical for the student or typical for the topic or some of each type. The samples may vary from a satisfactory one to the best.
- Decide the overall limit of the amount of materials to be included: How many? By which month?
- Start making the collection of work samples of students' right from the early stage in the course starting from basic work to more advanced and improved items.
- Continue examining the contents of the Portfolios and decide if any item should be replaced.
- File or put the work samples in an envelope, a carton or a box for others to be accessible to them and store them in such a way that students will also have an access to them whenever they want.
- Let the student analyse and reflect about the topic he or she has learnt/liked/disliked using some of the questions given in the book review form.
- Use the Portfolio for discussion and reporting to the students, parents and guardians.
- Retain in the class the original or a copy of typical/exemplary Portfolio items with the student's permission, so that you can use them as examples for future classes.

Points to remember while developing Portfolios:

- Start with fewer materials to work with, continue to modify and improve the Portfolio over the year.
- The Portfolio is a file containing teacher selected input as well as student selected input.
- The materials in the Portfolio may include samples of:
 - Reading records
 - Journals
 - Pieces of writing
- Review Portfolios from time to time with the student.
- Use two types of self-assessment:

The student writes notes to comment on the specific entries. A form developed by the teacher can be completed and attached to each entry.
- Consider the following points while assessing Portfolios:
 - Amount of information included
 - Quality and variety of pieces included
 - Growth in performance and apparent changes in attitude or behaviour
 - Quality and depth of self reflections assessed
- Allow students to review their Portfolios and write an evaluative summary
- Conduct an evaluative conference with each student. Together review the Portfolio and the

student's self-evaluative comments and summary. The teacher shares his or her assessment of the Portfolio. It is also possible that student and teacher discuss the next course of action: What goals the student should focus on next and how he or she should go about achieving those goals.

- Write a narrative summary of the conference and instructional strategies for the student.

Anecdotal Records

Anecdotal Records are written descriptions of the casual or focussed observations made on students. They are brief descriptions of incidents and behaviours and offer the teacher a way of assessing and recording aspects of students' learning that might not be identified by other assessment tools. Anecdotal Records can be used in a more directed way when teachers want to collect information on particular areas such as social development, work habits, aspects of language use, and the child's development as a writer or reader. In such cases, it can be useful to prepare a sheet on which are listed the particular areas to be observed. This will allow for easy reference and help keep the observer on track.

What is it used for?

The very act of recording observations may serve to alert the teacher to some aspect of a student's learning or attitude that may need attention and/or special support. Through regular spotlighting of a student's performance, an anecdotal record may show for example that Dorji is consistently having trouble in expressing coherent thoughts. As a consequence, the teacher may decide to investigate the reasons for this behaviour more thoroughly.

Because Anecdotal Records concentrate on describing incidents of a student's performance over a period of time, the sequence of anecdotes can serve as a record of the student's development and as a result it is one of the best sources for information about a child while conducting a conference.

How is it used?

Anecdotal Records require little pre-planning and can be used to capture behaviour as they happen. Entries must be made with appropriate frequency to show the development over a period of time. They should eventually cover all the students, although some students may require more entries than others.

The entries in Anecdotal Records should include first an objective description of the incident describing what actually happened. Whenever possible the exact language of the child should be noted, e.g. "Dorji said: Me very tired." The teacher should not record her judgements that "Dorji feels very tired." Second the entries should contain a tentative analysis of the situation, any comments of the teacher and any questions he or she poses to himself or herself that may guide further observations. To keep Anecdotal Records teachers can use the time when students are engaged in class work or group work, during a free period or after classes.

Procedures for Recording

Anecdotal records are usually collected in an exercise book or a folder. A notebook with each entry dated offers a powerful chronological record. Records should at least include the name of the child observed, the observer, the date, the time, and the setting. Various formats have been suggested: A teacher may develop her own form, with which she feels most comfortable and that suits her situation best.

Care must be taken to record observation facts and opinions: For example, “Dorji quarrelled with Sonam twice today” instead of writing “Sonam and Dorji are enemies.” It is fair and fruitful also to mention positive observation for reinforcing the strength of a student, e.g. during a conference. Recording only unsuccessful attempts or behaviours gives a limited view of a student’s achievements and can lead to de-motivation.

Checklists

A Checklist is a listing of specific concepts, skills or behaviour traits, the presence or absence of which the teacher wishes to observe and record. There is usually a box or space on the right of the page near the item for the teacher to tick or check off. For example, in teaching a particular topic, a teacher identifies important concepts that the student have to learn and makes a list of them to check whether the students have mastered them or not at the end of teaching the topic. Such a list is called a checklist because the list is used to find out and record whether something required to be learned has been or not. So it can be said that a Checklist calls for a “yes or no” judgement and is basically a tool for recording whether a characteristic is present or absent, an action is taken or not or whether a learning has taken place or not.

What is it used for?

A Checklist is most appropriately used in situations whether the teacher wishes to assess students’ abilities, attitudes or performances during the learning process. It can be used to make a brief assessment of a range of items from mastery of content through to communication skills, form the extent of the participation of a student in activities to the development of his or her psychomotor skills.

Used on a single occasion, a checklist provides formative evaluation for the single situation in which it has been used. For example, to learn how effective students are when working in groups, a checklist can be used to observe them in a single group session. This will provide the teacher with information to guide future instruction.

Checklists are most useful when used regularly and frequently and collected over time. In this way a broader picture of children’s growth and progress will be seen and the information used for both formative and summative evaluation.

How is it used? Usually a Checklist is used during class time and for that reason, it must be simple. When using a Checklist, the names of the students, the data and the activity have to be entered before the class starts. During the class, special attention has to be paid to the group which she has selected so that she can build an impression of their level of mastery of content, competence or execution of the skills and processes and the display of behaviour traits she wishes to record.

Procedures for Recording

Checklists are easy to use since they record only the presence or absence of those items selected for observation. As such, they can be recorded on the form easily using words or symbols as indicated. Symbols could be ‘a tick’ or ‘a cross’.

Rubrics

A Rubric is a term used to describe a scoring tool developed to evaluate students’ work such as written compositions, presentations or projects. It is also useful for assessing cultural shows, debates or public speeches. A Rubric presents the criteria, which is to be used to judge a student’s work or task and shows the differences in quality to be differentiated. So a Rubric usually lists the criteria in one column and descriptors and quality definition in other columns as illustrated in the example below.

Criteria	Descriptor/Quality definition			
	A/Excellent	B/Good	C/Fair	D/Novice
Letter formation 20 marks	All the letters are distinctly formed and well developed.	Almost all the letters are distinctly formed except for 1-2 letters.	80% of the letters are well formed but the rest are not well developed.	50% of the letters are well formed but the rest are unevenly developed.
Letter slant 20 marks	All the letters have the uniform slant: all are either straight, slanting to the left or right uniformly.	All the letters have uniform slant with 1-3 exceptions only.	All the letters have uniform slant with 4-6 exceptions. They stand out unevenly.	There is no fixed slant. All the letters vary in slant from letter to letter.
Neatness 20 marks	There are no extra visible marks or smudges on the paper.	There are 1-2 visible marks or smudges on the paper.	There are 3-5 visible smudges on the paper; making it rather ugly looking.	There are more than 5 visible smudges on the paper and the work looks dirty.
Relationship to line 20 marks	All the letters are located correctly in relationship to the line. They are neither big nor small.	The size of 1-3 letters is slightly larger or smaller than the space allowed by the line.	The size of 1-6 letters is slightly larger or smaller than the space allowed by the line.	The size of more than 6 letters is slightly larger or smaller than the space allowed by the line. All the letters look uneven.

Evaluative Criteria

As illustrated in the example, a Rubric has three essential features: evaluative criteria, a definition of quality, and a strategy for scoring the work.

The evaluative criteria that are used to distinguish acceptable responses from unacceptable responses; as “letter formation”, “letter slant”, “neatness” and “relationship to line” are the criteria used to evaluate a piece of handwriting. Each criterion can be weighted equally or differently depending on the emphasis or importance.

Quality Definition

Quality definition explains how the teacher judges the level of excellence in the students’ work by using specific descriptors for each level. For example, the Rubric in the table above differentiates student writing into four categories (A or excellent, B or good, C or fair, and D or novice) and states clearly what the student should be able to do in each level. Quality definition helps teachers and students understand why a particular work or student’s writing (in this case) belongs to A (the best) or to D (the worst).

Scoring Strategy

A scoring strategy is the method that markers use when grading the student work. Scoring with Rubrics can be done in two ways: an over all score (holistic) or a different score for each criterion (analytic).

Student name	Letter formation	Letter slant	Neatness	Relationship	Total
Student A	5	10	20	5	40
Student B	10	5	5	20	40

As shown in the table above, the holistic score the students receive is 40 marks; while the mark given for each criterion is analytic. Analytic scoring provides a more specific feedback in terms of strengths and weaknesses in a particular area or criterion. For example, in the table above both the students score same marks yet it is possible to analyze their strengths and weaknesses differently. So the scoring strategy to use would depend on the purpose of the assessment. As such, holistic scoring is suitable for certification like term and annual examinations while analytical scoring would be suitable to help student improve their learning.

What is it used for?

Even though a Rubric is primarily developed to help the teacher assess students’ work, a teacher can use it to facilitate Self or Peer Assessment by the students. With Rubrics, students are in better position to carry out Self or Peer Assessment because they understand what quality

work looks like and what they should be able to do. For instance, in the above example, if students want to be in the “A/excellent” category, then it is clear from the Rubric what they need to be able to do to meet the criteria. Even if a student did not make the expected grade or category, at least he or she will know what to do in order to get there.

First then it can be said that Rubrics help to provide qualitative feedback. Second, Rubrics can be used to focus instruction. A teacher as she evaluates the work is constantly reminded of what quality work is and the level of skill required to perform that task.

Finally, Rubrics can be used by the teachers and the students to set up realistic goals because they will have learned the levels at which the students perform.

How is it used?

Rubrics are developed when there is a need to assess the student’s effort to master an important skill, understand a concept, perform a task or complete a quality work or product. For example, teachers keep telling students to improve their handwriting, yet they never have told them what “good handwriting” actually means and seldom show them a sample to illustrate good handwriting. When in using a Rubric however, the teacher and the student discuss and find out what makes handwriting “good” or “bad”. In this way it is used to inform students of the criteria for quality work.

Rubrics can also be used to provide constructive feedback. Analytical scoring ensures that students view their strengths and weaknesses, and also set goals for improvement. Finally, grading is relatively simple with Rubrics: the work that reflects the highest level of quality for each criterion should be given an A; while the other that consistently falls in the lowest level should be given a D. Work out the same things for the other levels such as B and C. These can be substituted for marks (refer analytical marking).

Points to remember while developing Rubrics
1. Show students some examples of “good” and “bad” work. Identify the characteristics that make the good ones “good” and the bad ones “bad”.
2. List the criteria: Use the discussion of samples to list of what counts in quality work.
3. Describe the best and worst levels of quality and then fill the middle levels.
4. Let students practice the Rubrics developed to evaluate the samples you gave them in Step 1.
5. Use it occasionally for Self and Peer Assessment.
6. Note: Always give students time to revise their work based on the feedback they get in Step 5.
7. Use the same Rubric to assess students’ work.

Casual Observation

- Takes place on the spot, the observer being as open as possible for what he or she is looking for (can hear, see, or feel)

Focused Observation

- Takes place when the teacher uses specific criteria to watch for evidence of particular behaviour and the acquisition of learning objectives.
- Allows teachers to limit his/her observations to the evidence for one or two specific criteria.
- Examples: Listening and speaking: How are they sharing their ideas during group work? How are they pronouncing the new vocabulary?

Conferencing

- Conduct follow-up discussions about the observations made and recorded (Anecdotal, Checklists, Rubrics and Portfolios);
- Give immediate feedback on the observations made for timely actions;
- Collect more information on a child's behaviour, learning experiences and achievement;
- Set up new learning goals based on the level of child's achievement;
- Analyse the cause of the problem and provide appropriate remedy;
- Enhance students' thinking through interaction;

Bloom's Taxonomy

Benjamin Bloom created this taxonomy for categorizing level of abstraction of questions that commonly occur in educational settings. The taxonomy provides a useful structure in which to categorize test questions, since professors will characteristically ask questions within particular levels, and if you can determine the levels of questions that will appear on your exams, you will be able to study using appropriate strategies.

This resource for improving Thinking Skills can be used to develop all levels of thinking. Examine the level you wish to challenge. Use the Key Verbs as guides to structure questions and tasks for students. Review the Potential Activities and Products for additional ideas for assignments and tasks.

Skills Demonstrated

Knowledge

Recalling the information

- observation and recall of information
- knowledge of dates, events, places
- knowledge of major ideas
- mastery of subject matter
- Question Cues: list, define, tell, describe, identify, show, label, collect, examine, tabulate, quote, name, who, when, where, etc.

Comprehension

Understand the information being communicated

- understanding information
- grasp meaning
- translate knowledge into new context
- interpret facts, compare, contrast
- order, group, infer causes
- predict consequences
- Question Cues: summarize, describe, interpret, contrast, predict, associate, distinguish, estimate, differentiate, discuss, extend

Application

Using information in new situations or to solve a new problem. The use of knowledge

- use information
- use methods, concepts, theories in new situations
- solve problems using required skills or knowledge
- Questions Cues: apply, demonstrate, calculate, complete, illustrate, show, solve, examine, modify, relate, change, classify, experiment, discover

Analysis

Breaking down an idea into its parts

- seeing patterns
- organisation of parts
- recognition of hidden meanings
- identification of components
- Question Cues: analyze, separate, order, explain, connect, classify, arrange, divide, compare, select, explain, infer

Synthesis

Putting information parts of elements to form a new whole

- use old ideas to create new ones
- generalize from given facts
- relate knowledge from several areas
- predict, draw conclusions
- Question Cues: combine, integrate, modify, rearrange, substitute, plan, create, design, invent, what if? compose, formulate, prepare, generalize, rewrite

Evaluation

Judging and defending the value of ideas, materials, or products

- compare and discriminate between ideas
- assess value of theories, presentations
- make choices based on reasoned argument
- verify value of evidence
- recognize subjectivity
- Question Cues: assess, decide, rank, grade, test, measure, recommend, convince, select, judge, explain, discriminate, support, conclude, compare, summarize

Adapted from: Bloom, B.S. (Ed.) (1956) Taxonomy of educational objectives: The classification of educational goals: Handbook I, cognitive domain. New York; Toronto: Longmans, Green.

ENGLISH LANGUAGE PAPER

In the English Paper assessment will consist of Writing Portfolio, Reading Portfolio, Listening and Speaking, and Written Examinations. The Writing Portfolio includes –Letter of application, Journal, essay writing, folktale, book review, etc. selected by the students on teacher’s guidance, based on the good writing criteria. The Reading Portfolio includes - Reading Record for books read, Reading Ability, text talk or book talk, and book reviews done by the students. The portfolios are to be maintained for each student and must be assessed and awarded marks as the part of Continuous Assessment (CA).

Reading Portfolio consists of 10%. Weighting for each term is given below:

	Term 1	Term 2	Total
	5%	5%	10%
Reading log	12 texts	13 texts	25 texts
Reading Ability	1 text	1 text	2 texts
Comprehension	1 text	1 text	2 texts

Weightings for each component of Reading Portfolio is listed below:

1. Reading log – 1%
2. Reading -2%
3. Book Talk-2%

Total = 5%

Where will 1% of mark come from for Reading log?

- Records of the texts read (½ mark)
- Inclusion of the texts if they are from out of the prescribed the texts (½ mark)

Note: The teacher has to award mark for including the texts if they are from out side the student textbook, if not 1 mark will be awarded for the log. Since the texts are available in the textbooks, they need not include the text in their log if the text is from the student textbook.

Where will 2% of the mark for reading come from?

- Assess students’ reading using the tools suggested (Rubric for assessing reading)

Where will 2% of the mark for Book Talk come from?

- Assess students’ book talk using the tools suggested (Checklist for assessing book talk)

Term 1	Marks (10%)
Writing samples - 6 major writings of different genres from the first two themes	1 x 6 = 6 marks
Process for 2 pieces - Plan, draft, revise, edit, final	5 marks (1 mark for each process: plan, draft, etc.) x 2 = 10 marks
Asses 2 pieces Language Content Mechanics	4 marks x 2 = 8 marks
Total	24 marks (Convert it into 10%)

Term 2	Marks
Writing samples - 6 major writings of different genres from the following four themes	1 x 6 = 6 marks
Process for 3 pieces - Plan, draft, revise, edit, final	5 marks (1 mark for each process: plan, draft, etc.) x 3 = 15 marks
Asses 3 pieces Language Content Mechanics	4 marks x 3 = 12 marks
Total	33 marks (Convert it into 10%)

Mechanics	Marks
Paragraphs- Introduction, body, conclusion	1/4
Punctuations	1/4
Met required length	1/4
Neatly written/presented	1/4
Language	
Tenses	1/2
Spellings	1/2
Grammar	1/2
Content	
Writing reveals true understanding of topic	1/2
Paragraphs are all related to the main topic	1/2
Writing is focused on the overall theme (topic)	1/2
Total	4 marks

The teacher will award the above suggested marks for each item under the three major components of writing - Mechanics, Language and Content which is out of 4 marks. Since you are assessing two pieces of students' work for Term 1, you will have to multiply the marks by 2 for the Writing Process and Language so as to get the total marks of 18 marks. When you add this marks (18) with the marks awarded for the six pieces it should add up to 24 marks. Then convert it into 4 marks.

Term 1	Marks (15%)
Speech	5 marks
Group Discussion (Most texts have group discussions)	5 marks
Conversation	5 marks
Total	15 marks

Term 2	Marks (15%)
Speech	5 marks
Group Discussion (Most texts have group discussions)	5 marks
Conversation	5 marks
Total	15 marks

Note the teacher: Teacher will initiate conversation with the individual student to assess the oral competency of the student.

She will ask basic questions relating to personal information, interest, family, school, music, movies, sports etc. Questions will vary based on the topic

e.g. Where do you come from?

Have you been there?

Can you describe your village?

The speech appears only once in the student activities. The teachers are expected to do formative assessment until the students are confident enough to be assessed formally (for marking). Some form of record for the formative must be kept using the tools such as Anecdotal Records, Checklists, Rubrics, Questionnaires, etc. Group discussions are innumerable present in student activities. The formative assessment must be done as many times as possible but for the formal marking, one discussion can be picked. The conversation (dialogue), although rarely appears in the student activities, the teacher needs to make constant effort to initiate conversations with students both in the class and out of the class. Conversational skills are very important since the students will be confronted with such situations in their life, therefore they need to learn and master these skills.

Given below are the various Assessment Tools that could be used in assessing different skills of students.

Tool 1. Checklist for Letter of application

No.	Name	Sender's address	Receiver's address	Salutation	Body	Signing off	Comments
1.	Kelden D. Dorji	X				X	Come and see me.
2.	Lekzang J. Dorji						Good. Help Wangmo.

Tool 2. Checklist for writing process

Name:

Class:

Date:

Teacher:

Process	Yes / No
Has a plan	
Has a draft	
Has a revised copy	
Has edited copy	
Has a final copy	
Has published the work (presentation, display, sharing, etc.)	

Tool 3. Rating, Scale for Group-work participation

Behaviours	Always (4)	Frequently (3)	Occasionally (2)	Rarely (1)
Remain on task				
Focuses attention				
Controls body movement				
Listens to directions				
Follows directions				
Verbalizes appropriately				
Uses materials productively				

Tool 4. Checklist for use of punctuation marks

Name:

Class:

Date:

Teacher:

Punctuation marks	Yes / No
Full stop	
Question mark	
Comma	
Exclamation mark	

Tool 5. Research Rubric

4 - Excellent	3 - Very Good	2 - Good	1 - Needs improvement
More than four sources of information, including the internet were used. Time and effort clearly demonstrated in note-taking. Bibliography is correct.	Four sources of information, including the internet, were used. Notes are mostly written in your own words. Above average time and effort used in note-taking. Bibliography has few errors.	Three sources of information, including internet, were used. Notes are mostly written in your own words. Above average time and effort used in note-taking. Bibliography has some errors.	Two sources of information, including the internet, were used. Notes are mostly copied from the sources. Little time and effort used in note-taking. Bibliography has many errors.

Tool 6. Rubric for Speech

Category	5 marks	4 marks	3 marks	2 marks	1 mark
Content					
Introduction (greetings, addresses)	Can use greetings and addresses accurately	Can use greetings and addresses almost accurately	Can use greetings and addresses fairly accurately	Can use greetings and addresses less accurately	Can use greetings and addresses poorly
Content is relevant to the topic	Content is relevant	Content is relevant but 1-2 irrelevant points	Content is relevant but a few irrelevant points	Content is relevant but some irrelevant points	Content is not relevant
Language	Excellent	Very good	Good	Satisfactory	Poor
Concluding statement	Has very strong concluding statement	Has strong concluding statement	Has fairly strong concluding statement	Has not so strong concluding statement	Has a weak strong concluding statement
Delivery					
Fluency					
Audibility					
Eye contact					
Confidence					
Posture					
Dress					

Tool 1: Checklist for Letter of Application

Tool 7. Miscue Analysis

Title: The Monkey and the Crocodile **Name:** Kelden D. Dorji

Class: IV A

Text type: Story

Date: 16-6-2007

A monkey lived in a great tree on a riverbank. In the river there were many crocodiles. A crocodile watched the monkeys for a long time, and one day she said (says) to her son “My son, get one of those monkeys for me. I want the heart of a monkey (money-self corrects) to eat.”

“How am I to catch a monkey?” asked the little crocodile. “I do not travel on land, and the monkey does not go into the water.”

“Put your wits to work, and you’ll find a way,” said (says) the mother.

Read Aloud Rreads with enthusiasm	Recall Can tell what the text is baout. Uses language pattern used in the text
Strategies demonstrated	
Syntax clues Showed awareness of the usage of structures sued. e.g. read plural and singular nouns correctly. “The <u>monkey does</u> not go into the water.” The child knows that “monkey is singular so takes ‘does’ and not ‘do’.	Phonic cues Did not attempt to use familiar letter patterns.
Vocabulary not recognized Crocodile	Self-corrects Self-corrected word like ‘monkey’.
Additional issues raised eiterates same mistakes like’said’. He always makes this mistake of saying ‘sys’ for ‘said’.	
Action This child is a good reader so he does not ned further action. Review date: 16.7.2007	

Note to the Teacher: You may along with the child set the next target. (Text of higher level)

Tool 8. ORAL PRESENTATION RUBRIC

Name:

Date

Category	4 marks	3 marks	2 marks	1 mark
Content	Shows a full understanding of the topic.	Shows a good understanding of the topic.	Shows a good understanding of parts of the the topic.	Does not seem to understanding the topic very well.
Preparedness	Is completely prepared and had obviously rehearsed.	Seems prepared but could have used a couple more rehearsed.	Somewhat prepared, but it is clear that rehearsal was lacking.	Does not seem at all orepared to present.
Speaks Clearly	Speaks clearly and distinctly all the time (100-95%), and mispronounces no words.	Speaks clearly and distinctly all the time (100-95%), and mispronounces one word.	Speaks clearly and distinctly all the time (94-85%), and mispronounces one word.	Often mumbles or cannot understood OR mispronounces more than one word.
Postures and Eye Contact	Stand up straight, looks relaxed and confident. Establishes eye contact with everyone in the room during the presentation.	Stand up straight and establishes eye contact with everyone in the room during the presentation.	Sometimes stands up and establishes eye contact.	Slouches and / or does not look at people during the presentation.
Enthusiasm	Facial expressions and body language generate a strong interest and enthusiasm about the topic in others.	Facial expressions and body language sometimes generate a strong interest and enthusiasm about the topic in others.	Facial expressions and body language are used to try to generate a strong interest and enthusiasm but seem somewhat faked..	Very little use of facial expressions or body language. Did not generate much interest in topic being presented.
Time Limit	Presentation is 4-5 minutes long.	Presentation is 3-4 minutes long	Presentation is 2-3 minutes long	Presentation is less 2 minutes.
Volume	Volume is loud enough to be heard by all audience through out the presentation.	Volume is loud enough to be heard by all audience at least 90% of the time.	Volume is loud enough to be heard by all audience at least 80% of the time.	Volume often too soft to be heard by all audience.

Note: The time limit can be altered according to the kind of oral presentation. It can be longer or shorter than the specified timing provided above in the 'time limit' column.

Tool 9. Rubrics Assessing Punctuation

Objective: The writer will use punctuation appropriately throughout the written piece.	
4	Punctuation is used correctly throughout the entire written piece.
3	Punctuation is used correctly throughout most of the written piece, and the errors do not interfere with the reader's understanding of the text.
2	Correct punctuation is used inconsistently throughout the written piece, but the errors do not significantly interfere with the reader's understanding.
1	Correct punctuation is rarely used throughout the written piece, and/or errors significantly interfere with the reader's understanding.

The writer correctly uses...

	Score
Full stop	_____
Commas	_____
Question mark	_____
Exclamation mark	_____

Scoring criteria:

4 = all of the time

3 = most of the time; errors do not interfere with a reader's understanding

2 = some of the time; errors do not significantly interfere with a reader's understanding

1 = rarely; errors interfere with a reader's understanding of the text

0 = never

Tool 10. Assessing oral skills (discussion) after reading

4 marks	The learner participates frequently in literature discussion groups. Responses are pertinent and reflect careful attention to the text.
3 marks	The learner participates occasionally in literature discussion groups. Responses are pertinent and reflect attention to the text.
2 marks	The learner participates infrequently in literature discussion groups.. and/ or responses are often off-topic or irrelevant to the discussion.
1 mark	The learner rarely participates in literature discussion groups, and / or responses are usually off-topipc or irrelevant

Tool 11. Rubrics to assess reading

Criteria	4 marks	3 marks	2 marks	1 mark
Audibility	Can be heard by all the audience	Can be heard by almost everybody	Can be heard by more than half of the class	Can be heard by only the front benches
Fluency	Can read the entire text fluently.	Can read almost the entire text fluently	Can read more than half the text fluently	Can read but without fluency
Syntax clues	Can use syntax clues very confidently	Can use syntax clues confidently	Can use syntax lesser confidently	Can use syntax clues almost without confidence
Phonic cues	Can use phonic cues very confidently	Can use phonic cues confidently	Can use phonic cues with lesser confidence	Can use phonic cues almost without confidence
Pronunciation	Can pronounce all the words accurately	Can pronounce almost all the words accurately	Can pronounce amost of the words accurately	Can pronounce some of the words accurately
Punctuation	Be aware of all the punctuation marks (comma, full stop, question mark, quotation, exclamation)	Be aware of almost all the punctuation marks (comma, full stop, question mark, quotation, exclamation)	Be aware of most the punctuation marks (comma, full stop, question mark, quotation, exclamation)	Be aware of some of the punctuation marks (comma, full stop, question mark, quotation, exclamation)
Intonation	Can read all the words with correct intonation	Can read almost all the words with correct intonation	Can read most the words with correct intonation	Can read some of the words with correct intonation
Eye contact	Maintains good eye contact	Maintains fairly good eye contact	Maintains satisfactory eye contact	Maintains unsatisfactory eye contact

Tool 12. Personal letter

Name:

Class:

Date:

Criteria	Marks	Score	Comments
Format	2		
Content	5		
Language	8		

Format

- Address (1/2 mark)
- Salutation (1/2 mark)
- Paragraph (1/2 mark)
- Subscription (1/2 mark)

Content

- Introductory statement (1 mark)
- Actual substance (Subject/Body) (3 marks)
- Concluding statement (1 mark)

Language & structure

- Spelling (2 mark)
- Tenses (3 mark)
- Vocabulary (3 marks)

Introduction:

V. Good introduction -1

Good- $\frac{3}{4}$

O.K - $\frac{1}{4}$

No introduction – 0

Relevancy of the content:

V. good- 3

Good – 2

O.K – 1.5

Poor – 1

Conclusion:

V. Good -1

Good- $\frac{3}{4}$

O.K - $\frac{1}{4}$

No – 0

Language & structure:

- Spelling (2 mark)
 - No spelling errors – 2
 - A few errors (words they have not learned as vocabulary) - 1.5
 - Some errors (a few of the learned vocabulary) – 1
 - Most of the vocabularies learned are spelt wrong – $\frac{1}{2}$
 - Bulk of the writing does not make sense due to spelling – 0

- Tenses (3 mark)
 - A few structural errors (complex structures they have not learned so far) – 3
 - 1 or 2 structural errors (structures they have learned so far) - 2
 - Some structural errors (structures they have learned so far) – 1
 - Most of the structures learned are wrong – ½
 - Bulk of the writing does not make sense due to structural errors - 0
- Vocabulary (3 marks)
 - Has used vocabulary learned correctly -3
 - Has used a few vocabulary learned correctly – 2
 - Has used vocabulary learned but with some errors – 1
 - Has used a few but most are not correctly used – ½
 - No effort made to use vocabulary learned - 0

Tool 13. Checklist for features of a folktale

Features	Yes / No
Has a moral	
Has good and bad characters	
Good characters have a problem to solve	
Has a happy ending... the good characters win over the bad characters	
Has a simple people in the tale	
Has an element of fantasy, magic and supernatural	

Tool 14. Checklist-Book Review of Fictional and Non-Fictional Texts.

Background	Yes / No
Title	
Author	
Genre	
Understanding	
Setting	
Characters	
Subject	
Theme	
Response	
Personal opinion	

Tool 15. Rubric for Journal assessment

Criteria	V.Good	Good	Satisfactor	Poor
Word limit (150)	Has a minimum of 150 words	Has a minimum of 130 words	Has atleast 100 words	Has less than 100 words
Logical sequence	Has a good logical flow	Has a logical flow	Some of the events are not inlogical sequence	Most of the events are not inlogical sequence
Format	Has all the features of a simple journal	Has most the features of a simple journal	Has asome of the features of a simple journal	Has almost no features of a simple journal
Language				

Format

- Title
- Author _____ class:
- Date
- Brief introduction of the author (refer text A Day in the Life of ...)

Tool 16. Presentation skills assessment form – delivery

Student being observed:

Name of observer:

Rate the delivery of the presenter as poor, satisfactory, or excellent for each aspect listed. Use the comments box for suggestions or advice on possible improvement.

Delivery poor satisfactory Good

Voice:

Did the presenter make sure everyone could hear?

Control the pace (not too fast/slow)?

Speak clearly?

Convey confidence and control?

Sound spontaneous and relaxed?

Not readout from notes?

Avoid being too familiar (using slang, etc)?

Body language:

Did the presenter maintain good

Relaxed posture?

Establish and keep eye contact?

Face the audience?

Look as if he/she was enjoying the talk?

Avoid distracting mannerisms or habits?

Refer only occasionally to notes?

Visual aids:

Did the presenter ensure the room had the equipments needed?

Make sure everyone could see?

Use well selected examples?

Bring the example in at appropriate points?

Remove them as soon as finished with?

Avoid looking at the screen too often?

Use appropriate and clear handouts?

Comments:

Tool 17. Presentation skills assessment form – Content

Name:

Date:

Topic:

Rate the content of the talk poor, Ok, or excellent for each aspect listed. Use the comments box for suggestions or advice on possible improvement.

Overall content

poor Satisfactory Good

Introduction: did it grab audience attention?

Link the audience and the topic?

Describe the presentation's specific purpose?

Say where questions would be accepted?

Main presentation: did it state the main sub-topic?

Clearly signal each sub-topic?

Have no extraneous content (padding)?

Use recaps appropriately?

Make smooth transitions?

Have clear supporting material?

Have logical pattern?

Conclusion: did it sum up the message of the talk?

Provide a clearly organised finish?

Allowed questions?

Deal with questions clearly and quickly?

Comments:

My Treasure Box of words

clinging hedge Christmas pebble

thrilled limp suggested gleefully muttering gnawed

escape miserable perched amazed slight, turned,

thumped barely terrible vow glowered giggles

yelped hostess preachy bossy dictate ignore

scarcely precious croon angel resemble prune

exclaim delight treasure weird strange
crazy

excited gulped stumbled scraped quit pace

streak crumb repay timid sport

lark lawn soaring fluttering creatures

tropical rainforest, shred, anchor, wood fibers, pulp

scariest, threatening revolves, fiercely, well - e q u i p p e d ,
disposal,

chokes, snap, peeking, capable python, komodo, dragon,

wasp, swarms, predator, stripes, turtles, alligator, snout, marshes, prey, vision

wits, sputtered, queer, whisk, still, feast paces, frantic, needles stranger, secret, horror,

screamed journey prosperous, fertile, galloping, suspicious, glance delicious,

appreciate, waste, gobbled, ungrateful serpent, bride, wealthy, neighbouring,

unfamiliar, piercing, wedding, ceremony boldly, disguise, dissuade, knight, snatched

perched, bow, vanished, destroy, bald, friendly, frown,
humble,

glittered, crowded, reservoir, depleted, devoid, faucet

honourable, glittered conserved ruined absorbed
inhabit

consequences disasters dangers boughs Hallowe'en

\beams

hum drowsy
lullaby rapids rustling lone

haunting loon prey scraps littered tangled linnet

ballroom, sightless backpack summit ridge thrilling
wet-suit panic team safety gear

athletic bike visual statement

underground railroad engine tracks kin bear.
decided battle powerful torn disasters,

journalist interview nomads sandstorm raise

yogurt occasions wedding extended family straw

main graze stream shingles

grind flour grassy religion depend freeze

mount

prize material
bury skinny starved customs

scooping

fetch littered sewers towers grocery

barreling tangled trapped dejected creek
 perfect innocently arrest riot satisfied
 appeared ceremony entrance elegantly election
 complicated arguing neighbour passionately defended
 doubted timidly enthusiastic insisted spare
 sticky yawn hammock tramp earnings
 contest tough tease embarrassing hardly
 avoid split camp recess embroidery
 heartily hogging nudge strict supervises
 rakes overtaken peck precious luggage fled
 encouraged patched denied roasted compose
 invent stew choir memory meditation
 retreat
 offerings spiritual
 distraction pilgrimage faith reincarnation robe
 spinning churning hugged fuss actually

TOTAL WORDS: 300

NOTE: Give the above list of words to all the students. They should be instructed to keep it in their writing portfolio and tick the words as and when they use them. Encourage them to use the words in their conversations and writings. It is important to tell students that they will be assessed on how many words they can use. Students are required to reflect the words used from the given list at the end of the written piece in a box. All the written works should be included in their writing portfolio so that the teacher can verify on the words used. A Rubric can be used to award marks if required. A sample is provided below.

Tool 18. Rubrics to assess vocabulary usage
English Question Paper Format for Examination - Class IV

Criteria	Excellent (4 marks)	Good (3 marks)	Fair (2 marks)	Needs improvement (1 mark)
Number of words used	Knows all the words learned	Knows almost all the words learned	Knows more than half of the words learned	Knows half of the words learned
Spelling	Spells all the words correctly	Spells almost all the words correctly	Spells more than half of the words correctly	Spells half of the words correctly
Usage	Uses all the words correctly	Uses almost all the words correctly	Uses more than half of the words correctly	Uses half of the words correctly.

The questions for **English Question Paper Format for Examination - Class IV**

The questions for the Written Examination consist of Writing, Language, and Reading & Literature Strands. The time allotted for the written examination is as given below:

Time: 1 ½ Hours plus 15 Minutes for reading

Weighting: 80 Marks (20 Marks for Writing, 10 Marks for Language and Grammar, 10 for vocabulary, and 40 Marks for Reading & Literature)

The Paper will have Three Sections A, B and C.

SECTION A

This section is for Writing and will test students' writing skills through Extended Response Questions (ERQ). This will carry 20 marks.

Question 1:

Will require students to write one composition from the choices provided. This will carry **10 marks.**

Question 2:

Will require students to write a friendly letter/application. Marks will be awarded to correct layout, spelling, message or meanings conveyed to the intended audience. This will carry **10 marks.**

SECTION B

This section is for Language and will test students' language skills through Short Answer Questions (SAQ). This will carry 20 marks.

Question 1:

1. There will be questions on grammar which will require students to correct, rewrite and complete sentences. This will carry **10 marks**.
2. **Vocabulary - 10 Marks**
Will be tested on the correct usage of the vocabulary.

SECTION C

This section is for Reading & Literature. On each genre **TWO SETS** of questions will be set of which **either SET I or SET II is to be attempted**. However, the students must attempt **ONE** of the **Extended Response Questions** from any of the three genres - Short Story, Essay, and Poetry. This will carry **40 marks**.

Weightings

Short Story: 15 marks

Composition: 15 marks

Poetry: 10 marks

Marking scheme and question pattern

Short Stories:

Set I: (15 marks)

Multiple Choice Questions – 8marks

Short Answer Response Questions –7 marks

Set II: (15 marks)

Extended Response Questions - 3 Questions: 5+5+5 =15 marks

Note: Questions on Stories will be set on seen texts.

Essays:

Set I: (15 marks)

Multiple Choice Questions – 8 marks

Short Answer Response Questions –7 marks

Set II: (15 marks)

Extended Response Questions - 3 Questions: 5+5+5 =15

Note: Questions on Essays will be set on unseen texts.

Poetry:

Set I: (10 marks)

Multiple Choice Question – 5 marks

Short Answer Response Question – 5 marks

Set II: (10 marks)

Extended Response Question - 2 Questions: 5+5 =10

Note: Questions on Poetry will be set on unseen texts.

In each GENRE, the questions will test the students' ability to:

- understand the text
- explain part of the text in their own word
- give relevant interpretations of the contents in their own words
- Identify elements, point of view, themes, ideas, and analyse, synthesise, evaluate the texts and apply the ideas.

Examination weighting for Term 1:

Writing:

Composition 10%

Letter Writing 10%

Language:

Grammar Structure 10%

Vocabulary 10%

Reading & Literature:

Short Story 15%

Essay 15%

Poetry 10%

Examination weighting for Term 2:

Writing:

Journal 10%

Book Review 10%

Language:

Grammar Structure 10%

Vocabulary 10%

Reading & Literature:

Short Story	15%
Essay	15%
Poetry	10%

Break up of COntinuous Assessment (CA) and Examination weightings

	TERM ONE		TERM TWO		Total
Classes IV	Continuous Assessment	Mid-term Examination	Continuous Assessment	Annual Examination	
	Reading Portfolio 5%		Reading Portfolio 5%		
	Writing Portfolio 10%		Writing Portfolio 10%		
	Listening and Speaking 15%		Listening and Speaking 15%		
Total	30%	20%	30%	20%	100%

Modes of assessment for Listening & Speaking, Reading Portfolio and Writing

Portfolio for class IV

The Listening & Speaking includes- Listening skills exercise, Reports, Debates, Presentations, Extempore speeches and Book talk.

The Writing Portfolio includes - Journal writing and best written pieces selected by the students on teacher's guidance, based on good writing criteria.

The Reading Portfolio includes - Reading Record for books read, critical responses, text talk or book talk, and book reviews by the students on teacher's guidance based on the criteria.

The portfolio is to be maintained for each student and must be assessed and awarded marks as the part of CA.

The Listening & Speaking carries 30 %, Writing Portfolio carries 20% and Reading Portfolio carries 10%, and the written examinations (Term 1 and Term 2) are of 40 %.

Listening & Speaking: 30%	Writing Portfolio: 20%	Reading Portfolio: 10%
<ul style="list-style-type: none"> • Listening skills exercises • Report • Debates • Extempore speeches • Presentation of their written pieces • Book talk 	<ul style="list-style-type: none"> • Best pieces of writing selected by the students • Best pieces selected by the teacher • Journal writing for books read • Process of work • The number and types of genre 	<ul style="list-style-type: none"> • Record of reading • Critical response to books read • Text talk or book talk

Note:

1. For class IV schools will conduct exam out of 80 % in both - First Term and Second Term Examinations. The Term examinations' marks will then be converted to 20% each. The two exams will, therefore be worth 40% of the total results.
2. The Continuous Assessment for writing will be 20%, for reading portfolio 10%, and for Listening and Speaking strand 30% which will add up to 60% will then be added to the annual examination marks to make it 100%.

Annual Timetable for Class IV

This document assumes that a school year has 180 Instructional days, exclusive of holidays and examination time. The academic year is divided into 2 terms of approximately fifteen weeks each. In a week a total of 360 minutes will be allotted for teaching English. Therefore, 95 minutes of Teaching Period will be allotted to Reading & Literature which is 28%, 125 minutes for Writing which is 33%, 80 minutes for Listening & Speaking which is 22%, and 60 minutes for Language which is 17% of the total allotted time for teaching English respectively. Each Instructional period will be of 50 minutes duration.

Class IV	Percentage	Time (minutes)
Reading & Literature	28%	95 minutes
Writing	33%	125 minutes
Listening & Speaking	22%	80 minutes
Language	17%	60 minutes
Total		360 Minutes per week

Appendix A: Selection Criteria for Textual Materials

Reading & Literature

1. Texts should enable students to explore Bhutanese culture, allow them to make text to life connections easily.
2. Texts should be gender sensitive offering to students a wide range of experience from the perspectives of both males and females.
3. Texts should offer to students the perspectives of young and old, experience with a wide range of cultures in both historical and imaginary literature.
4. Texts should offer to students a wide range of genre both fiction and non-fiction.
5. Texts should be written in the highest quality language available, language that represents the best of the genre.
6. Texts should present language and pictures that are in keeping with the values of the community.
7. Texts should be age appropriate in themes and language.
8. Texts should provide opportunities of active learning.
9. Texts should be well illustrated especially for the younger readers.
10. Texts should be of an appropriate length for school study.
11. Texts should present to students a variety of themes including such themes as joy, happiness, family, and loyalty.
12. Texts should permit students to experience in their reading a wide range of experiences in their reading.
13. Texts should offer a rich blend of traditional and contemporary literature.
14. Texts should allow for students and teachers to make inter-textual connections easily.
15. Texts should support the objectives of the curriculum.

Listening & Speaking

1. Materials that provide examples of Bhutanese men and women speaking in a variety of situations.
2. Materials that show male and female speakers speaking for a variety of purposes (to inform, entertain, persuade).
3. Materials that show how speakers emphasise, tone, and intonation to help with their message.
4. Materials that help students learn the protocols of public speaking and listening.
5. Materials that allow students to study strategies for conflict resolution and to practice mediation skills.

Writing

1. The texts should include models that illustrate features of different kinds of writing.
2. The texts should provide opportunities for students to write in a variety of forms.
3. The texts should reflect values of Bhutanese culture as well as other cultures.
4. The texts should be appropriate for the class level at which they are used.
5. The texts should present writing process theory.
6. The texts should be written in contemporary language.
7. The texts should be models that are gender sensitive and reflect the experience of young and old.

Language

1. Materials should be written in language that is appropriate for the age/class level at which it is used.
2. Materials should contain examples of the concepts of language at a level that is appropriate for the age/class level at which it is used.
3. Materials should contain information on the nature of language, theories of language acquisition as well as systems of grammar.
4. Materials should promote activity based learning.

Appendix B: Glossary

Allegory: An allegory is a simple story, such as a fable or parable, whose major purpose is to teach a moral lesson. An allegory can always be read on two levels – one literal, the other symbolic. The underlying meaning can be parallel to, but different from, the surface meaning.

Allusion: An allusion, in a literary work, is a reference to another literary work, or a person, place, event, or object from history, literature, or mythology.

Antagonist: The antagonist in a literary work is the primary person in opposition to the hero or protagonist.

Apostrophe: The apostrophe is a figure of speech consisting of words addressing an inanimate object, abstract idea, or deceased individual as though that object, idea, or person were alive; also, words addressing an absent person as though s/he were present.

Ballad: is a story in a song, usually a narrative song or poem. Any form of story may be told as a ballad, ranging from accounts of historical events to fairy tales in verse form. It is usually with foreshortened alternating four- and three-stress lines ('ballad meter') and simple repeating rhymes, and often with a refrain.

If it is based on political or religious themes, a ballad may then be a version of a hymn. Ballads should not be confused with the ballade, a 14th and 15th century French verse form. Traditional Poetic Form

- 1) Normally a short narrative arranged into four line stanzas with a memorable meter.
- 2) Typical ballad meter is a first and third line with four stresses (iambic tetrameter) and then a second and fourth line with three stresses (iambic trimeter).
- 3) The rhyme scheme is typically abab or abcb.
- 4) Often uses colloquialisms to enhance the story telling (and sometimes to fudge the rhyme scheme).

Literary ballads

Literary ballads are those composed and written formally. The form, with its connotations of simple folkloric authenticity, became popular with the rise of Romanticism in the later 18th century.

<http://www.google.com/search?hl=en&q=ballad&btnG=Google+Search>

Bias: An underlying preference or prejudice for or against a particular idea, value, or group of people, that makes it difficult or impossible to judge fairly in a particular situation.

Character: Refers to (i) an individual in a story, narrative, poem, or play, and (ii) the qualities of the individual. The latter are usually revealed through dialogue, description, and action. Characters can be further divided into:

- **Dynamic/Round Character** – a complex, three dimensional character who undergoes a significant and permanent change in personality or beliefs.
- **Stock/Flat Character** – a type of character who the audience will immediately recognize and who serves a familiar function. These characters do not show any growth in the course of the story.

Colloquial Language: Words, phrases, and expressions used in everyday conversation; it is relaxed and informal rather than literary and formal.

Comic Strip: A sequence of drawings (cartoons) that tell a humorous story.

Conflict: A struggle between opposing characters, forces or emotions, usually between the protagonist and someone (sometimes between the protagonist and his/her emotions) or something else.

Context: The situation or background information relevant to understand a word, idea, character, or incident in a text. It could refer to the surrounding event(s) or information in the text, the background of the writer, or the social situation in which the text was written. As well, the context the reader brings to a text affects how a piece of writing is received and experienced.

Dramatic Irony: A type of situational irony contrasting what a character perceives, and what the audience and one or more of the characters know to be true.

Dramatic Monologue: A poem in which a single speaker who is not the poet utters the entire poem at a critical moment. The speaker has a listener within the poem, but we too are his/her listener, and we learn about the speaker's character from what the speaker says. In fact, the speaker may reveal unintentionally certain aspects of his/her character. Robert Browning perfected this form. (source: Abrams glossary)

Ethic: [ethics: plural] A set of principles that people use to decide what is right and what is wrong.

Epilogue: A closing or concluding section of a text.

Epistolary: [adj.] Relating to the writing of letters. An epistolary story consists of a series of letters written by the characters in the story.

Expository: Expository essays require that the writer give information, explain the topic or define something. To accomplish that, they are best developed by the use of facts and

statistical information, cause and effect relationships, or examples. Since they are factual, they are written without emotion and usually written in the third person. That means that the use of the pronoun “ I “ is not usually found within the essay.

Flashback: A device that shifts the narrative from the present to the past, usually to reveal a change in character or illustrate an important point.

Foreshadowing: It refers to plot technique in which a writer plants clues that hints at what is going to happen later in the plot. Foreshadowing is used to arouse the readers’ curiosity, build suspense, and help prepare the reader to accept events that occur later in the story.

Genre: A type of class of literary texts [e.g. Short stories] within which there are categories of forms [e.g. realistic fiction, science fiction, fantasy].

Irony: It occurs when a statement or situation means something different from (or even the opposite of) what is expected. See also **Dramatic Irony**.

Jargon: language used by a particular group that may be meaningless to those outside the group.

Metaphor and Simile

Metaphor and simile are special ways of writing, describing things (often abstract ideas) more powerfully by referring to other (often concrete) things. What is a simile? In a simile the connection is made using a word such as ‘like’ or ‘as’. For example, The athlete ran like a greyhound, and Her eyes are as blue as the morning sky.

What is a metaphor? Metaphors are more indirect. A metaphor allows you to associate something that you are describing with something well-known. For example, expressions such as, I can’t swallow that suggestion, That argument smells fishy and Could we chew over these ideas together? are all based on the metaphor ‘ideas are food’.

Mixed metaphors: When two different metaphors are used in the same expression we call them mixed metaphors, and consider them to be clumsy, for example, They were talking behind my back right under my nose.

Overused metaphors: Sometimes, metaphors are used so frequently that people no longer consider them forceful, for example, She is a pillar of the community is used so often that the metaphor ‘people are buildings’ is not really noticeable any more. (Chambers Teachers’ Resources © Chambers Harrap Publishers Ltd 2004 www.chambers.co.uk)

Monologue: A monologue is a speech by one person directly addressing an audience. In a

monologue, the actor need not be alone, however, none of the supporting casts speak. When the actor is alone and thinking out loud this is a soliloquy, not a monologue. There are two basic types of monologues:

- **Exterior/Dramatic Monologue** – this is where the actor speaks to another person who is not in the performance space or to the audience.
- **Interior Monologue** – this is where the actor speaks as if to himself/herself. It is introspective and reveals the inner motives to the audience.

Narrator: The storyteller in narrative writing; a function of the **point of view**. A narrator may use **first person narration** or a more objective **third person style** such as **omniscient narration** or **limited omniscient narration**. [see **point of view**].

Ode: An ode is a poem that is written for an occasion or on a particular subject. They are usually dignified and more serious as a form than other forms of poetry. Unfortunately, today's society has distinctly less respect for propriety, morality, and dignity. Modern odes include sarcastic poems about various subjects, including velcro and vegetables. There are several versions and differing opinions on what the rhyme form for an ode should be.

An Ode is a poem praising and glorifying a person, place or thing.

<http://library.thinkquest.org/3721/poems/forms/ode.html>

Plot: Refers to the events in a story.

Point of view: The perspective from which a story is told. **First person point of view** is limited.

- **First person involved** can be seen in *Woman Unknown*. *Leaving* has a **first person observer point of view**. *Bluffing* has a **third person limited narrator**. *The Elephant* has a **third person omniscient narrator**.

Prologue: Opening or introductory section of a text.

Protagonist: Primary character in a text.

Satire: A literary work that criticizes/ridicules human follies, institutions, government by depicting it in a humorous, sarcastic, or scornful way. The purpose of satire is often to teach a lesson or encourage change.

Science Fiction: Modern science fiction is the only form of literature that consistently considers the nature of the changes that face us, the possible consequences, and the possible solutions. That branch of literature which is concerned with the impact of scientific advance upon human beings. (1952) **Isaac Asimov**

Sentence Fragment: It is a sentence that is missing either a verb or a subject. e.g. “always

having to sit here alone.”

Simile: See “Metaphor and Simile”.

Sonnet

A lyric poem of fourteen lines, following one or another of several set rhyme-schemes. Critics of the sonnet have recognized varying classifications, but to all essential purposes two types only need be discussed. Sonnet- A Sonnet is a poem consisting of 14 lines (iambic pentameter) with a particular rhyming scheme.

The two characteristic sonnet types are the Italian (Petrarchan) and the English (Shakespearean). The first, the Italian form, is distinguished by its bipartite division into the octave and the sestet: the octave consisting of a first division of eight lines rhyming

abbaabba

and the sestet, or second division, consisting of six lines rhyming

cdecde, cdccdc, or cdedce.

On this twofold division of the Italian sonnet Charles Gayley notes: “The octave bears the burden; a doubt, a problem, a reflection, a query, an historical statement, a cry of indignation or desire, a Vision of the ideal. The sestet eases the load, resolves the problem or doubt, answers the query, solaces the yearning, realizes the vision.” Again it might be said that the octave presents the narrative, states the proposition or raises a question; the sestet drives home the narrative by making an abstract comment, applies the proposition, or solves the problem. So much for the strict interpretation of the Italian form; as a matter of fact English poets have varied these items greatly. The octave and sestet division is not always kept; the rhyme-scheme is often varied, but within limits—no Italian sonnet properly allowing more than five rhymes. Iambic pentameter is essentially the meter, but here again certain poets have experimented with hexameter and other meters.

The English (Shakespearean) sonnet, on the other hand, is so different from the Italian (though it grew from that form) as to permit of a separate classification. Instead of the octave and sestet divisions, this sonnet characteristically embodies four divisions: three quatrains (each with a rhyme-scheme of its own) and a rhymed couplet. Thus the typical rhyme-scheme for the English sonnet is

abab cdcd efef gg.

The couplet at the end is usually a commentary on the foregoing, an epigrammatic close. The Spenserian sonnet combines the Italian and the Shakespearean forms, using three quatrains and a couplet but employing linking rhymes between the quatrains, thus

abab bcbc cdcd ee.

Certain qualities common to the sonnet as a form should be noted. Its definite restrictions make it a challenge to the artistry of the poet and call for all the technical skill at the poet’s command. The more or less set rhyme patterns occurring regularly within the short space of

fourteen lines afford a pleasant effect on the ear of the reader, and can create truly musical effects. The rigidity of the form precludes a too great economy or too great prodigality of words. Emphasis is placed on exactness and perfection of expression.

The sonnet as a form developed in Italy probably in the thirteenth century. Petrarch, in the fourteenth century, raised the sonnet to its greatest Italian perfection and so gave it, for English readers, his own name.

The form was introduced into England by Thomas Wyatt, who translated Petrarchan sonnets and left over thirty examples of his own in English. Surrey, an associate, shares with Wyatt the credit for introducing the form to England and is important as an early modifier of the Italian form. Gradually the Italian sonnet pattern was changed and since Shakespeare attained fame for the greatest poems of this modified type his name has often been given to the English form.

Among the most famous sonneteers in England have been Shakespeare, Milton, Wordsworth, and D. G. Rossetti. Longfellow, Jones Very, G. H. Boker, and E. A. Robinson are generally credited with writing some of the best sonnets in America. With the interest in this poetic form, certain poets following the example of Petrarch have written a series of sonnets linked one to the other and dealing with some unified subject. Such series are called sonnet sequences.

Some of the most famous sonnet sequences in English literature are those by Shakespeare (154 in the group), Sidney's *Astrophel and Stella*, Spenser's *Amoretti*, Rossetti's *House of Life*, and Mrs. Browning's *Sonnets from the Portuguese*. William Ellery Leonard, Elinor Wylie, Edna St. Vincent Millay, and W. H. Auden have done distinguished work in the sonnet and the sonnet sequence in this century. The brevity of the form favors concentrated expression of idea or passion.

A Sonnet is a poem consisting of 14 lines (iambic pentameter) with a particular rhyming scheme.
<http://www.google.com/search?hl=en&lr=&q=sonnet&btnG=Search>

Stereotype: It is an over simplified picture, usually of a group of people, giving them all a set of characteristics, without consideration for individual differences, often reflecting some **bias**.

Stream of Consciousness: A continuous flow of a person's thought process without any special consideration for sentence structure or organization.

Symbol: A person, place, or thing that stands for both itself and for something beyond itself. The **symbolic meaning** of a work is developed through the symbols that the author includes.

Theme: A statement of the central idea of a work usually implied rather than directly stated.

Vignette: A short but interesting piece of writing or section of a film/novel.

Appendix C: Kinds of Essays

Expository Essay and Prompts

Expository essays require that the writer give information, explain the topic or define something. To accomplish that, they are best developed by the use of facts and statistical information, cause and effect relationships, or examples. Since they are factual, they are written without emotion and usually written in the third person. That means that the use of the pronoun “I” is not usually found within the essay. Expository essays also have a distinct format:

- The thesis statement must be defined and narrow enough to be supported within the essay.
- Each supporting paragraph must have a distinct controlling topic and all other sentences must factually relate directly to it. The transition words or phrases are important as they help the reader follow along and reinforce the logic.
- Finally, the conclusion paragraph should originally restate the thesis and the main supporting ideas. Finish with a statement that reinforces your position in a meaningful and memorable way.
- Never introduce new material in the conclusion.

Here are some expository prompts that have some additional guidance provided for development:

- Voting is an Important Act of Citizenship
- An Interesting Book or TV Show
- Colonial Ingenuity
- Important Guest
- Important Invention

Descriptive Essay:

A descriptive essay describes a thing. So now you know everything about writing a descriptive essay. Not likely! What’s wrong with that sentence is it *tells* instead of *shows*.

Let me try again: All essays “describe”, but a “descriptive essay” focuses on a physical description of a topic in order to make a point.

Generally, this essay form begins with a vivid introduction of the topic, a collection of images and metaphors that catch the reader’s attention by appealing to his senses. The reader sees and feels the experience of standing in a field of new mown hay, of the terror of the slow, clacking ascent to the top of a roller coaster, of the painful loneliness learning by the finely tuned, exquisite cell phone that glitters in the moonlight, but never rings.

The concept of writing in a way that *shows* rather than *tells* quite naturally comes in play in this essay form. Describing your kid brother by writing “He was sick.” does not have the impact of “Jeremy’s face suddenly turned an ugly shade of pale grey. His eyes turned yellow as he bolted from his chair, gagging convulsively, a horrid, green-brown eruption of vomit flowed with each gurgling cough.” Yeah! Now I’m showing!! Stuck for an idea? How about:

- Describe an object that has lots of meaning for you: your car, your guitar, your pet cat. etc
- Describe a place that has lots of meaning for you: looking into the Grand Canyon, a city or home from your past.
- Describe a person who has some special meaning for you: family member, lover, enemy, leader, boss.

Narrative Essay and Prompts

When you write a narrative essay, you are telling a story. Narrative essays are told from a defined point of view, often the author’s, so there is feeling as well as specific and often sensory details provided to get the reader involved in the elements and sequence of the story. The verbs are vivid and precise. The narrative essay makes a point and that point is often defined in the opening sentence, but can also be found as the last sentence in the opening paragraph. (For test taking purposes, it can be wise to put it first so that the person grading does not miss it.

Since a narrative relies on personal experiences, it often is in the form of a story. When the writer uses this technique, he or she must be sure to include all the conventions of storytelling: plot, character, setting, climax, and ending. It is usually filled with details that are carefully selected to explain, support, or embellish the story. All of the details relate to the main point the writer is attempting to make.

To summarize, the narrative essay:

- is told from a particular point of view
- makes and supports a point
- is filled with precise detail
- uses vivid verbs and modifiers
- uses conflict and sequence as does any story
- may use dialogue

Here are some narrative choices that have some additional guidance provided for development:

- Everyone has been Scared Sometime
- The Day I felt So Proud
- Someone in My Family Deserves an Award
- Favourite Gathering

Persuasive Essay and Prompts

Persuasive writing attempts to convince the reader that the point of view or course of action

recommended by the writer is valid. To accomplish this, the writer must develop a limited topic which is well defined and debatable, that has more than one side. It is important that the author understands other sides of the position so that the strongest information to counter the others can be presented. In the essay, only one side of the issue is presented. Like all kinds of five paragraph essays, there is a specific format to be followed.

- The topic sentence cannot be a fact as facts cannot be debated. It should be a statement of position. That position must be clear and direct. This statement directs the readers to follow along with your logic towards the specific stated conclusion that you want them to support. Do not make it personal so do not use personal pronouns. Make it definitive.
- Then, in the same introductory paragraph, state the three best reasons that you have to support your position as the remainder of the opening paragraph. These reasons become the topics of each of the three supporting paragraphs. Again, be sure they are able to be supported with additional separate facts.
- In the body of the essay, the writer uses specific evidence, examples, and statistics and not broad generalizations or personal opinions to persuade the reader that the stated position is a valid one. Each topic sentence for the support paragraphs have been introduced in the beginning paragraph. Each additional sentence must closely relate to the topic and the sentence that came before it. This way, the logic of the argument is easy to follow.
- Be sure to use adequate transitions between paragraphs as they make it easy for the reader to follow the logic of the presentation.
- As one closes the essay, it is most important to clearly redefine the topic and restate the most compelling evidence cited in original form. Remember, this is the last chance to remind the reader and convince him/her to accept the writer's position.
- Do not introduce new material in the conclusion.

Here are some persuasive prompt choices that have some guidance provided for development:

- Someone in My Family Deserves an Award
- Media Violence has a Negative Effect
- School Uniforms
- Lengthening the School Day

Appendix D: Working With Words

Students receive daily explicit, systematic instruction in one or more of the following as appropriate:

- phonemic awareness, students are taught the sounds of the language;
- phonics instruction, students receive instruction in letter/sound matching;
- blending and segmenting sounds, and decoding;
- graphophonic instruction, students learn to use letter/sound correspondence to write;
- syntactic, students learn word patterns and spelling, prefixes, suffixes, root words, etymologies; and
- vocabulary, students learn word meanings, analogies, usage, and cognates.

Vocabulary Knowledge

Overview

All readers encounter words they do not know; strong readers have strategies for figuring out what to do with them; they use any or all of the following strategies when they encounter an unknown word:

- Skip it and read on
- Re-read
- Think about what they are reading
- Sound it out to see if it is a word they know
- Look at the headings and subheadings of the text
- Guess at what type of word would go there, such as a noun or an adjective
- Associate the parts of the word (prefixes, root words, suffixes) with words they know

Contextual Redefinition is a strategy that helps students acquire the ability to use context and structural analysis to figure out the meanings of unknown words. One important element in this strategy is the teacher modelling or thinking out loud about how to figure out the meaning of the word. This can be done by sharing the associations that come to mind when using structural analysis.

Structural or morphemic analysis simply means using the prefixes, root words, and suffixes to associate with other meaningful word parts. Putting context together with structural analysis is a very powerful strategy for figuring out the meanings of unknown words.

The Strategy in Action

Students should complete the following steps to practice the strategy.

Step 1: Identify Unfamiliar Words.

Step 2: Guess Word Meanings.

Step 3: Refine Guesses.

Step 4: Verify Meanings. Direct students to look the word up in the dictionary or glossary to verify the meaning of the word.

Step 5: Read the Text.

Step 6: Confirm the Meaning of the Word with the Context Given in the Text.

By this time, students should have seen this word in context a number of times and be able to confirm the correct meaning of the word as used in the text.

Chunking and Questioning Aloud Strategy

Chunking is the grouping of words in a sentence into short meaningful phrases (usually three to five words). This process prevents word-by-word reading, which can cause lack of comprehension, since students forget the beginning of a sentence before they get to the end (Casteel, 1988). Smith (1982) assessed chunking as the largest meaningful combination of units that can be placed in short-term memory. Studies indicate that the presentation of “chunked” material separated into meaningful related groups of words improves the comprehension of some readers, most noticeably those readers who are classified as poor or low-ability readers (Casteel, 1989).

- Chunking is a procedure of breaking up reading material into manageable sections. Before reading a “chunk” students are given a statement of purpose, which guides them to look for something specific in the text. This process is repeated until students complete the passage.
- For checking comprehension: once students have read a passage they are asked to close their books and pretend they are teachers. They are to ask questions relating to what they have read. After a while, the teacher reverses the roles having students answer comprehension questions (Bondaza, 1998).
- Excessive chunking (chunk’s chunks) may hinder text comprehension. A misapplied segmentation strategy causes slower reading (Keenan, 1984).
- Extreme variability in line length may slow reading by disrupting the rhythm of eye movements (Keenan, 1984).
- A related technique – Read Cover Recite Check (RCRC): The advantages of reading aloud to students: reluctant readers might be “turned on” to reading, students may be exposed to literature beyond their reading ability, aural exposure to more complex patterns prepares listeners to predict these structures in future experiences, listening comprehension is

developed, and vocabulary is increased (Shoop, 1987).

- Developing comprehension through questioning in a teacher-question, student-response format. Neither literal (focused on details) nor affective (focused on attitudes) questions are sufficient.
- Questioning prior to reading aloud (prior knowledge aids).
- The reciprocal questioning procedure: students are asked to listen and to formulate questions they can ask the teacher.
- Students are asked to develop their own questions about the text. The teacher can provide exemplary questions, if necessary.
- Questioning the author: reminding students that what they read is just someone else's ideas written down. Sometimes what authors have in their minds does not come through clearly as they write about it. Generating questions and answering them. A more advanced comprehension checks (Chatel, 2002). <http://education.umn.edu/NCEO>

Appendix E: Memoir

Autobiographical Genres

auto + bio + graph = self + life + writing (from the Greek)

A genre is a literary form. There are many genres that are autobiographical in nature. In other words, the writer writes about his or her own life. Here are some of the various genres that are considered to be autobiographical.

autobiography, confessional, credo, diary, journal, letter, log, memoir, personal essay

All of these would generally be considered to be nonfiction. However, there is sometimes a fine line between autobiography and fiction. For example, a book called The Autobiography of Miss Jane Pittman is actually a fascinating work of historical fiction that follows the life of a slave through her freedom and eventually to the end of her life. It depicts actual historical events, but it is written as fiction, despite the title. Sandra Cisneros' book, The House on Mango Street, presents a similar situation. The story is Cisneros' personal story of her own life, but it is told through a fictional character.

Definition of Memoir

A **memoir** is a piece of autobiographical writing, usually shorter in nature than a comprehensive autobiography. The memoir, especially as it is being used in publishing today, often tries to capture certain highlights or meaningful moments in one's past, often including a contemplation of the meaning of that event at the time of the writing of the memoir. The memoir may be more emotional and concerned with capturing particular scenes, or a series of events, rather than documenting every fact of a person's life .

Characteristics of the Memoir Form

- ... Focus on a brief period of time or series of related events
- ... Narrative structure, including many of the usual elements of storytelling such as setting, plot development, imagery, conflict, characterization, foreshadowing and flashback, and irony and symbolism
- ... The writer's contemplation of the meaning of these events in retrospective
- ... A fictional quality even though the story is true
- ... Higher emotional level
- ... More personal reconstruction of the events and their impact
- ... Therapeutic experience for the memoirist, especially when the memoir is of the crisis or survival type of memoir

*Here's another definition written by Dr. Beth Burch, a professor of education at Binghamton University. It is from her book, **Writing For Your Portfolio** (Boston: Allyn and Bacon, 1999).*

Characteristics of the memoir form: another perspective

- ... explores an event or series of related events that remain lodged in memory
- ... describes the events and then shows, either directly or indirectly, why they are significant
- ...or in short, why you continue to remember them
- ... is focused in time; doesn't cover a great span of years (that would be an autobiography)
- ... centers on a problem or focuses on a conflict and its resolution and on the understanding of why and how the resolution is significant in your life

Do memoirs tell the truth?

According to J. A. Cuddon, "An autobiography may be largely fictional. Few can recall clear details of their early life and are therefore dependent on other people's impressions, of necessity equally unreliable. Moreover, everyone tends to remember what he wants to remember. Disagreeable facts are sometimes glossed over or repressed" Cuddon, J. A. The Penguin Dictionary of Literary Terms and Literary Theory, 1991. The English novelist Anthony Powell said, "Memoirs can never be wholly true, since they cannot include every conceivable circumstance of what happened. The novel can do that."

Writing the memoir

To write a memoir, begin by brainstorming on paper all the events you can remember from your life that were either very important to you in a positive way, or very important to you in a negative way. Talk to other members of your family to get ideas, help you remember events from when you were small, and to help fill in the details that might have been forgotten. Select the event, or series of related events, that seems most interesting to you right now. Brainstorm again but in more detail, trying to recall names, places, descriptions, voices, conversations, things, and all the other details that will make this turn into an interesting memoir. Work at this notetaking stage for a few days, until you feel you've got it all down on paper. Then begin to write. You will be surprised to see that even more details begin to appear once you start to write. For your first draft, write quickly to get all your ideas down from beginning to end. Don't worry about editing. Before you revise, share your first draft with someone in the family. Consider their response, but go with what feels right. Rewrite, and then start editing as needed. Good memoirs are about everyday things, but they are interesting, sometimes just as interesting to read as a good novel. But remember, a memoir is supposed to be true, so be careful not to exaggerate or embellish the truth.

For a book on writing the memoir, consult William Zinsser's Inventing the Truth: The Art and Craft of Memoir (1998).

Appendix F: Business Letter

IN SEARCH OF A LOST ART: HOW TO WRITE A BUSINESS LETTER

EACH YEAR I SEE THOUSANDS OF LETTERS. Many are written to me to ask the Academy for something as simple as a publication or to seek employment. Many more are written in support of someone applying for some honor or award. **Although most of these letters** should follow the format of a standard business letter, many of them only vaguely resemble what is expected. Many are missing one or more of the following elements considered essential for standard business letters: letterhead (or heading with a typed name, address and phone number), date, inside address, salutation with proper punctuation (a colon :), body (text), complimentary closing with proper punctuation (a comma ,), signature, and a typed name.

The layout of the letters, that is, their visual appeal and balance is even worse.

I have been prompted to prepare this guide out of total frustration after seeing a continuing decline in the art of writing a business letter. Actually THE LETTERS which compelled me to write this guide were received from high school teachers of English, journalism, mathematics, and science and from a business person who wrote in support of students applying to become a member of Ohio's Space Scientists of Tomorrow. Various missing from their letters were headings, dates, inside addresses, salutations and complimentary closings. And the forms were dishevelled.

I have always thought that letter writing was taught in elementary school and reinforced by practice through ALL grades, including college. Frankly, in terms of form, often I am unable to distinguish any discernible differences between letters written by students, their teachers and by many other professionals.

I'll admit that, in general, letters from businesses and government, while often wordy and vague, are usually in proper form, probably because of the communication standards imposed by employers.

Apparently, for many, the art of writing a standard business letter has been lost. Thus, **on the back** I have outlined what are considered essential elements for a standard business letter. Use this guide yourself. Copy it for your friends. Give it to every teacher and student you meet. Maybe, together, we can resurrect the lost art of writing a business letter.

[See Parts of a Business Letter](#)

LYNN E. ELFNER Chief Executive Officer

The Ohio Academy of Science

November 1993

[Back to Ohio Academy of Science](#)

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INDENTED FORM

5 Hill Street
Madison,
Wisconsin 53700
15 March 2005

Ms. Helen Jones
President
Jones, Jones & Jones
123 International Lane
Boston, Massachusetts 01234

Dear Ms. Jones:

Ah, business letter format—there are block formats, and indented formats, and modified block formats . . . and who knows what others. To simplify matters, we're demonstrating the indented format on this page, one of the two most common formats. For authoritative advice about all the variations, we highly recommend *The Gregg Reference Manual*, 9th ed. (New York: McGraw-Hill, 2001), a great reference tool for workplace communications. There seems to be no consensus about such fine points as whether to skip a line after your return address and before the date: some guidelines suggest that you do; others do not. Let's hope that your business letter succeeds no matter which choice you make! If you are using the indented form, place your address at the top, with the left edge of the address aligned with the center of the page. Skip a line and type the date so that it lines up underneath your address. Type the inside address and salutation flush left; the salutation should be followed by a colon. For formal letters, avoid abbreviations.

Indent the first line of each paragraph one-half inch. Skip lines between paragraphs. Instead of placing the closing and signature lines flush left, type them in the center, even with the address and date above, as illustrated here. Now doesn't that look professional?

Sincerely,

John Doe

The Block Form

5 Hill Street
Madison, Wisconsin 53700

March 15, 2005

Ms. Helen Jones
President
Jones, Jones & Jones
123 International Lane
Boston, Massachusetts 01234

Dear Ms. Jones:

Ah, business letter format—there are block formats, and indented formats, and modified block formats . . . and who knows what others. To simplify matters, we're demonstrating the block format on this page, one of the two most common formats. For authoritative advice about all the variations, we highly recommend *The Gregg Reference Manual*, 9th ed. (New York: McGraw-Hill, 2001), a great reference tool for workplace communications. There seems to be no consensus about such fine points as whether to skip a line after your return address and before the date: some guidelines suggest that you do; others do not. Let's hope that your business letter succeeds no matter which choice you make!

When you use the block form to write a business letter, all the information is typed flush left, with one-inch margins all around. First provide your own address, then skip a line and provide the date, then skip one more line and provide the inside address of the party to whom the letter is addressed.

If you are using letterhead that already provides your address, do not retype that information; just begin with the date. For formal letters, avoid abbreviations where possible.

Skip another line before the salutation, which should be followed by a colon. Then write the body of your letter as illustrated here, with no indentation at the beginnings of paragraphs. Skip lines between paragraphs.

After writing the body of the letter, type the closing, followed by a comma, leave 3 blank lines, then type your name and title (if applicable), all flush left. Sign the letter in the blank space above your typed name. Now doesn't that look professional?

Sincerely,

John Doe
Administrative Assistant

Acknowledgements: G

The Curriculum and Professional Support Division (CAPSD) is a non-profit government organization under the Ministry of Education, Royal Government of Bhutan. CAPSD is primarily responsible for developing curriculum materials, providing professional development services to the teachers, and publishing school curriculum materials. The materials that are developed at the CAPSD are solely for educational purposes and are distributed free of cost to all the children studying in Bhutan.

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