

ENGLISH

Teacher's Guide

Class VI



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

Published by

Department of Curriculum and Professional Development (DCPD)
Ministry of Education
.0Royal Government of Bhutan
Thimphu

Tel: + 975 - 2 - 332885/332880

Toll Free: 1850

Website: www.education.gov.bt

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First Edition 2006

Revised 2007, 2010

Reprint 2022

ISBN 99936-0-260-6

Acknowledgements

The Ministry of Education would like to acknowledge the financial assistance of the Canadian International Development Agency (CIDA) and the Royal Government of Bhutan (RGOB), and the technical assistance of the University of New Brunswick (UNB) under the Strengthening of Support to Education in Bhutan (SSEB) project. The Ministry of Education would also like to acknowledge the contributions made by the following teachers and educational professionals to the development of this *Guide*.

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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 change 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 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 *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, Language, Writing, and Reading & Literature. 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 to become competent communicators - in Reading, Writing, Listening and Speaking as required in the workplace and society.

The Ministry of Education 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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Introduction

The task of building a curriculum necessarily involves an acknowledgement of the diverse claims made on it by the society and the citizens essentially because of the high stakes at play. Expectations are higher and concerns deeper especially in situations where the entire system follows a national curriculum that is delivered through similar arrangements and assessed against largely obvious criteria. An honourable curriculum is, therefore, called upon to discover and advance the best that is thought and known in the diverse spheres of human endeavour while at the same time beckoning the young minds to look for and to love what is true and good and beautiful in life and living. A curriculum for Reading & Literature has a special responsibility.

To this end, the revised English curriculum for Reading & Literature is built on the conviction of the need for minimum standards, as presented in *The Silken Knot: Standards for English for Schools in Bhutan (CERD, 2002)*, that students are expected to achieve as they graduate from school. From these Standards have evolved the Learning Objectives for each class for different genres. The Learning Objectives then were seen to be achieved through a rigorous process of selection of materials that would support both the Standards and the Learning Objectives themselves. Further, the selection of teaching and learning materials was informed by several other significant considerations: that the texts had to have the best ideas written in the best language possible, that they had to be gender-sensitive, that they had to present fine examples of classical and modern language, that they had to attempt a fair blend of both Bhutanese and international writing in English, and, of course, the texts had to be age-appropriate and appealing.

As can be seen from the selection, some of the literary icons of the past still preside over the revised curriculum with their never-aging voice and presence. There is yet ample space for novelty and innovation in style and structure so refreshing in the modern idiom. Excellent samples of poetry, short stories, essays and plays from different cultures have been put together both as main texts as well as supplementary reading materials. A short biography of the author places the text in context.

Underneath the obvious diversity and variety in time and space, there is, yet, the self-evident fact of life that is the common denominator that literature affirms and celebrates. In spite of the often inexorable irony of fate, the agony of loss and privation, the corrosive evil inherent in hate and lies, there is the ultimate message of compassion and human solidarity. It is the privileged province of literature to discover and advance what makes life really worthwhile, provide templates of the possible and the perfect. Literature seeks and affirms the soul and sovereignty of humans and nations. Literature is truly the essential autobiography of life in all its variety and profundity.

It is our belief that our students and teachers will be able to celebrate the beauty of words and their sounds, their meanings and their implications, the power of suggestiveness and the authority of goodness. It is our hope too that the selections presented here will provide opportunities to our young men and women to discover and celebrate their own individual gifts and the marvels of their minds and hearts which they can bring to bear on the content and character of our beautiful nation.

T. S. Powdyel
Chairman
English Subject Committee

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 uses 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 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 programme (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 programme, 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 program 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 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-centred 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 and writing 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 relevant themes in classes II to VIII in the Reading & Literature texts 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.

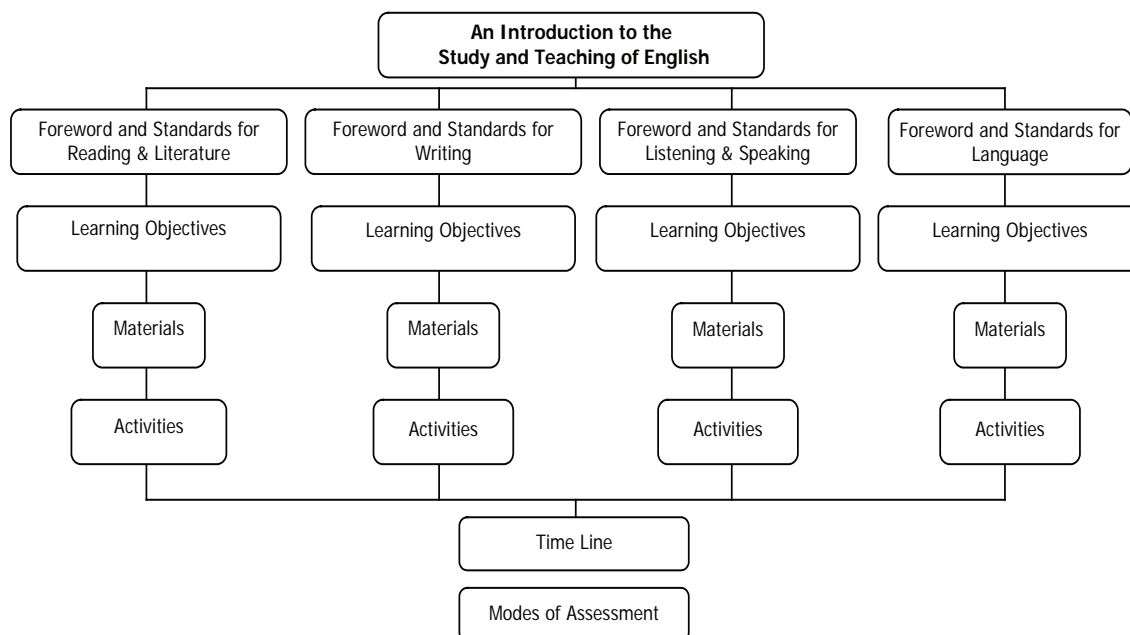
Revision 12: The curriculum presents changes in the Modes of Assessment in examination test items which will permit students to show that they have learned the skills and content presented in each strand.

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.

Organisational Chart



The Organisational Chart above will help readers 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.

Introduction to the Teacher's Guide

This guide has been prepared for teachers teaching English at the primary school level of Class VI. It has been developed by a committee of primary and secondary English teachers, educators from Curriculum and Professional Support Division (CAPSD), Centre for Educational Research and Development (CERD), Bhutan Board of Examinations Division (BBED), Education Monitoring and Support Service Division (EMSSD), the National Institute of Education Paro and the National Institute of Education Samste, Sherubtse College and the University of New Brunswick, Fredericton, NB, Canada. The guide has been written on the principles of student-centred learning, with careful attention given to issues of gender equity. The activities set out for each Strand will assist the students to achieve the standards for successful completion of the English programme as presented in *The Silken Knot: Standards for English for Schools in Bhutan*. The activities have been developed to relate directly to the Learning Objectives presented in the English Curriculum Framework Document.

The activities in this programme are to be planned and directed by the teacher who will need, at times, to teach directly, to help students as they move to become independent readers, writers and speakers. The practice by teachers, at the secondary levels of school, of explaining texts as students sit passively making notes, will not permit independence to be developed. To implement this programme, teachers will be required to engage students directly in their reading and writing and to do it consistently. Student-centred learning does not mean abandoning the students and letting them do whatever they want. Rather, it means that teachers and students work together to build a community of learners actively engaged in developing the skills and acquiring the knowledge necessary to make the students proficient in English. Above all else, that takes practice everyday and a teacher who works with patience and consistency and is well-organised. Attention has been given to the development of the thinking and valuing skills outlined in Bloom's Taxonomy which require students to engage with the four modes of discourse at levels well beyond the simple knowledge level. Teachers are encouraged not only to take a more active approach to learning by having students participate daily in their learning but also to take advantage of the individual skills students bring to the classroom. When students become actively involved in their learning, they take more responsibility, creating a more positive and productive environment in the classroom.

The guide contains activities for each of the four strands: Listening and Speaking, Reading & Literature, Writing, and Language and assumes a school year of 180 teaching days for classes PP to XII which is divided into two terms. For classes V to VI it assumes, as well, that 60 classes of fifty minutes will be allotted to Reading & Literature, 40 classes of fifty minutes to Writing, 40 classes of fifty minutes to Language and 40 classes of fifty minutes to Listening and Speaking. It is expected that teachers will adhere to these times, allotting each strand its fair share of curriculum time. For Writing, 40 teaching classes of fifty minutes per year have been allotted because, like Reading & Literature, it is one of the most important language skills which senior Bhutanese students need. In this curriculum, there is a shift,

not only to a learner-centred classroom but also away from the stress on the content of literature which has pervaded English classes in the past. The focus on literature content has meant that writing was not taught. Writing needs to be practised and taught directly, and as the Timetable in this guide shows, roughly two classes of fifty minutes each per week must be given over to Writing. It is essential that writing be taught, not as homework to answer questions, but as a programme in its own right. The activities for the Writing strand assume that a Writers' Workshop approach will be employed. This approach is keeping with the philosophy of a student-centred curriculum while, at the same time, meeting the objectives for the Writing strand.

For Reading & Literature, **thirty six classes of fifty minutes each per year, or eighteen classes each term**, have been allotted. The document presents materials, both fiction and non-fiction, which are to be used to help students develop the skills and acquire the knowledge they need to be proficient in English. The teaching of these materials should help the students become independent readers. The activities set out for each selection will help the students move away from dependence on the teacher. The teacher will set up situations where individually, in pairs, and in larger groups, students 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, the events, the characters, the issues and the resolution of a text; however, 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 has to be done this way. Teachers will decide how far to take the study of any one text, but will ensure that students will engage with each selection well beyond the knowledge level. To do that, teachers need to teach their students how to do the following reading tasks:

- Develop a general understanding of the text.
- Retrieve information from a text, that is, to look for specific information or arguments that support their general understanding.
- Reflect on the meaning of the text at a thematic level using what they have read to aid them in making significant meaning with the text.
- Recognise and use the structure and purpose of the text to assist them in their meaning-making. This is the reason for the variety of text forms in the Reading & Literature selections. Teachers and students will find a wide selection of kinds of poems, short stories and essays according to the themes that will serve as good examples of the different purposes which texts serve.
- Make text-to-life connections so that what they read becomes a part of their own thinking and values.

The selections have been made so that students will read contemporary literature and become familiar with best examples of poetry, short stories, and essays both fiction and non-fiction. Each of the selections in the Reading & Literature section is presented according to the themes. In each section the teacher will find the general introduction to the thematic unit, the title and the name of the author, followed by a rationale on each text for its inclusion in the curriculum. These are followed by the learning objectives for the reading & literature strand, and a list of activities for the teacher to use with the students to meet the Learning Objectives for Reading & Literature. The activities are planned to move from those which let students gain a simple knowledge of the text to more complex reading activities which culminate in evaluation and analysis. (See Appendix E : Bloom's Taxonomy for the pattern) They are meant as examples to show teachers how they could proceed with teaching Reading. They are by no means exhaustive and teachers are encouraged to work together to develop and share other activities, keeping in mind the objectives of the curriculum.

For Language, **forty classes of fifty minutes each per year, or thirty six classes each term**, have been allotted. Again, the curriculum requires that language be taught each week. The time is not to be taken away for other skills. It is good when the teacher can integrate the strands, but the time for regular separate classes in language should not be reduced. The activities which are set out for Language have been developed so that the students can achieve the Learning Objectives required for Language within the time allotted to these strands.

For Listening and Speaking, **forty classes of fifty minutes per year** have been allotted. In the Classes PP-VIII, far more time is given to Listening and Speaking, the oral skills, because the students are learning the language. But at this level, the textual skills of the students become more important and this is reflected in the time allotment. The activities are fun and provide opportunities for students to learn how to work together in English and learn the skills of public speaking.

Finally, the committee is sure that this guide will support teachers as they organise their English lessons. By adopting a more student-centred 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.

Foreword to Reading & Literature

*"I am part of all that I have met;
Yet all experience is an arch wherethro'
Gleams that untrav'ld 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 his/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

At the end of Class Class XII:

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 VI students will demonstrate that they can:

1. Use the reading strategies developed in earlier classes.
2. Recognise the difference between fact and opinion in newspapers.
3. Read various kinds of formal writings-business letters, reports, applications- and know their different purposes.
4. Make text to life connections.
5. Distinguish points of view (first person narrator, third person narrator).
6. Employ the features of realistic fiction to help them make meaning in their reading.
7. Identify figurative language in texts – simile, metaphor, personification and onomatopoeia.
8. Build vocabulary and use pronunciation skills to pronounce new words clearly.
9. Identify the elements of short stories – setting, characters, plot and theme.
10. Read at least 40 pieces of fiction and non-fiction texts.
11. Enjoy reading as a learning activity.

Reading Strategies

Reading is the process of constructing meaning through the dynamic interaction among:

- the reader's existing knowledge,
- the information suggested by the written language, and
- the context of the reading situation.

Four general purposes of reading are:

- to gain information
- to perform a task
- to experience and enjoy literature
- to form opinions

Critical Reading

Critical reading means **learning to look through texts rather than at them**; it means **reading beyond and beneath** surface meanings to the assumptions, arguments, and strategies behind them. Critical reading means learning about **how texts work**: how they make their meaning, how they appeal to your emotions and intellect, how they present arguments that are explicit and implicit; how they reason with readers and manipulate them.

To be a critical reader, you need to learn how to “slow down” your reading. Slowing down your reading doesn't mean you ought to read more slowly; it means that you need to **read in such a way that you learn to be aware of a text's various parts and processes**. Running your eye over the words on the page it is easy to think of any piece of writing as a smooth and solid object. But all writing — whether a short story by a famous writer or a paper by one of your classmates — is the result of a process and the product of a context. Both the process and context that produce a piece of writing are reflected in various ways in a text's parts and layers. When you learn to slow down your reading you will be able to see that all writing is made up of parts and layers that come together in the writing process to make something that seems whole.

Critical Reading Classroom Environment

For active, critical reading to occur, teachers must create an atmosphere which fosters inquiry. Students must be encouraged to question, to make predictions, and to organize ideas which support value judgments. Two techniques for developing these kinds of critical reading skills include **problem solving** and **learning to reason through reading**. Flynn (1989) describes an instructional model for problem solving which promotes analysis, synthesis, and evaluation of ideas. She states that, “When we ask students to analyze we expect them to clarify information by examining the component parts. Synthesis involves combining

relevant parts into a coherent whole, and evaluation includes setting up standards and then judging against them to verify the reasonableness of ideas.”

Beck (1989) adopts a similar perspective, using the term “reasoning” to imply higher order thinking skills. Comprehension requires inferencing, which plays a central role in reasoning and problem solving. For Beck, children’s literature has the potential to engage students in reasoning activities.

When literature is approached from a problem solving perspective, students are asked to evaluate evidence, draw conclusions, make inferences, and develop a line of thinking (Riecken and Miller, 1990). According to Flynn (1989), children are capable of solving problems at all ages and need to be encouraged to do so at every grade level. (See, for example, “Using Fairy Tales” 1991 for young children; Anton 1990 for elementary children; Johannessen 1989 for middle school children.) Teachers may want to experiment with a particular children’s book and plan a lesson which places reasoning at the centre of instruction.

Wilson (1988) suggests that teachers re-think the way they teach reading and look critically at their own teaching/thinking processes. She cautions against skills lessons that are re-packaged in the name of critical thinking but which are only renamed worksheets. She points out that teaching students to read, write, and think critically is a dramatic shift from what has generally taken place in most classrooms.

According to Wilson, critical literacy advocates the use of strategies and techniques like formulating questions prior to, during, and after reading; responding to the text in terms of the student’s own values; anticipating texts, and acknowledging when and how reader expectations are aroused and fulfilled; and responding to texts through a variety of writing activities which ask readers to go beyond what they have read to experience the text in personal ways.

Critical Reading Strategies

Mastering these strategies will not make the critical reading process an easy one, it can make reading much more satisfying and productive and thus help students handle difficult material well and with confidence.

Fundamental to each of these strategies is annotating directly on the page: underlining key words, phrases, or sentences; writing comments or questions in the margins; bracketing important sections of the text; constructing ideas with lines or arrows; numbering related points in sequence; and making note of anything that strikes you as interesting, important, or questionable.

- **Previewing:** Learning about a text before really reading it. Previewing enables readers to get a sense of what the text is about and how it is organized before reading it closely.

This simple strategy includes seeing what you can learn from the head notes or other introductory material, skimming to get an overview of the content and organization, and identifying the rhetorical situation.

- **Contextualizing:** Placing a text in its historical, biographical, and cultural contexts. When you read a text, you read it through the lens of your own experience. Your understanding of the words on the page and their significance is informed by what you have come to know and value from living in a particular time and place. But the texts you read were all written in the past, sometimes in a radically different time and place. To read critically, you need to contextualize, to recognize the differences between your contemporary values and attitudes and those represented in the text.
- **Questioning to understand and remember:** Asking questions about the content. As students, you are accustomed to teachers asking you questions about your reading. These questions are designed to help you understand a reading and respond to it more fully, and often this technique works. When you need to understand and use new information though it is most beneficial if you write the questions, as you read the text for the first time. With this strategy, you can write questions any time, but in difficult academic readings, you will understand the material better and remember it longer if you write a question for every paragraph or brief section. Each question should focus on a main idea, not on illustrations or details, and each should be expressed in your own words, not just copied from parts of the paragraph.
- **Reflecting on challenges to your beliefs and values:** Examining your personal responses. The reading that you do for this class might challenge your attitudes, your unconsciously held beliefs, or your positions on current issues. As you read a text for the first time, mark an X in the margin at each point where you feel a personal challenge to your attitudes, beliefs, or status. Make a brief note in the margin about what you feel or about what in the text created the challenge. Now look again at the places you marked in the text where you felt personally challenged. What patterns do you see?
- **Outlining and summarizing:** Identifying the main ideas and restating them in your own words. Outlining and summarizing are especially helpful strategies for understanding the content and structure of a reading selection. Whereas outlining reveals the basic structure of the text, summarizing synthesizes a selection's main argument in brief. Outlining may be part of the annotating process, or it may be done separately (as it is in this class). The key to both outlining and summarizing is being able to distinguish between the main ideas and the supporting ideas and examples. The main ideas form the backbone, the strand that hold the various parts and pieces of the text together. Outlining the main ideas helps you to discover this structure. When you make an outline, don't use the text's exact words.
- **Summarizing** begins with outlining, but instead of merely listing the main ideas, a summary recomposes them to form a new text. Whereas outlining depends on a close analysis of each paragraph, summarizing also requires creative synthesis. Putting ideas together again — in your own words and in a condensed form — shows how reading critically can lead to deeper understanding of any text.

- **Evaluating** an argument: Testing the logic of a text as well as its credibility and emotional impact. All writers make assertions that want you to accept as true. As a critical reader, you should not accept anything on face value but to recognize every assertion as an argument that must be carefully evaluated. An argument has two essential parts: a claim and support. The claim asserts a conclusion — an idea, an opinion, a judgment, or a point of view — that the writer wants you to accept. The support includes reasons (shared beliefs, assumptions, and values) and evidence (facts, examples, statistics, and authorities) that give readers the basis for accepting the conclusion. When you assess an argument, you are concerned with the process of reasoning as well as its truthfulness (these are not the same thing). At the most basic level, in order for an argument to be acceptable, the support must be appropriate to the claim and the statements must be consistent with one another.
- **Comparing and contrasting related readings:** Exploring likenesses and differences between texts to understand them better. Many of the authors we read are concerned with the same issues or questions, but approach how to discuss them in different ways. Fitting a text into an ongoing dialectic helps increase understanding of why an author approached a particular issue or question in the way he or she did.

THE STUDENT ROLE

Critical thinking implies that a reader is actively and constructively engaged in the process of reading. The reader is continually negotiating what s/he knows with what s/he is trying to make sense of. The role of background knowledge and the student's ability to draw upon it are essential to critical thinking/learning.

It is not an easy task to incorporate higher level thinking skills into the classroom, but it is a necessary one. For students to participate in the society in which they live, they must have experiences which prepare them for life. In order to become critical thinkers, it is essential that students learn to value their own thinking, to compare their thinking and their interpretations with others, and to revise or reject parts of that process when it is appropriate.

A classroom environment which is student-centred fosters student participation in the learning process. Learning that is both personal and collaborative encourages critical thinking. Students who are reading, writing, discussing, and interacting with a variety of learning materials in a variety of ways are more likely to become critical thinkers.

The Teacher's Role

Teachers who encourage **pre-reading discussions** to help readers activate prior knowledge or fill in gaps in background knowledge set the stage for critical reading. They help students identify purposes for reading, formulate hypotheses, and test the accuracy of their hypotheses throughout the reading process. In addition, asking students to examine their own reading and learning processes creates the awareness necessary for critical reading.

Post-reading activities that extend texts provide an opportunity for teachers to check for learning. Transforming ideas from reading into artwork, poetry, etc. is an evaluative, interpretive act that reveals the student's level of understanding. Critical readers are active readers. They **question, confirm, and judge** what they read throughout the reading process. Students engaged in such activities are likely to become critical thinkers and learners.

How Do I Sharpen My Critical Reading Strategies?

Reading critically does not mean that you are criticizing the writer's message but rather that you are **assessing the validity and reliability of the writer's material**. Critical readers are also aware that they bring their beliefs, values, experiences, and prior knowledge to the reading process. Critical readers ask questions about themselves, the writer, and the writing. Below is a set of questions to sharpen your critical reading strategies.

Menu of Critical Reading Questions

1. Reader's Background and Value Assumptions

1. What do I know about the topic?
2. What are my beliefs and values regarding the topic?
3. What is my purpose for reading this material?

2. Writer's Background and Value Assumptions

1. What is the writer's background?
2. How might it affect the writer's approach to the topic and the selection and interpretation of the evidence presented?
3. What are the writer's value assumptions regarding this topic?

3. Writer's Argument, Conclusion, and Evidence

1. What is the topic of the writer's argument?
2. What is the writer's conclusion?
3. How has the writer limited the scope of the argument through definitions of key terms and the use of qualifying words and phrases?

4. Writer's Use of Evidence to Support the Conclusion

1. Are there any logical fallacies?
2. What sort of evidence does the writer use to support the conclusion(s)?
3. Does the evidence offer adequate support for the writer's conclusion?
4. Are the sources creditable?

5. If the writer uses research studies as evidence, does the research satisfy these conditions:

- Is it timely?
- Is the sample group representative of the target population?
- Who conducted the research? What was the purpose of the research?
- Has the research been replicated?
- Are the statistical findings and writer's conclusion focused on the same topic?
- Do the graphic illustrations represent the data in a truthful manner?
- Do the various physical dimensions of the graphic accurately portray the numerical relationships?
- What is the source of the data in the illustration?
- Are the statistical findings and the writer's conclusion focused on the same topic?

5. Reader's Reaction to the Reading

1. Do I accept the writer's evidence as reliable and valid support of the conclusion?
2. To what degree do I accept the conclusion?
3. How does the conclusion relate to what I already know and believe about the topic?
4. How has the writer's argument changed my views on this topic?

Here are some strategies that may be used:

1. Take inventory of what you will be reading.

Think about what you already know about the subject. Write down some notes on these thoughts. Look over the material you are reading - look for key words and phrases that may be in italics or boldface. Look for any graphs, captions, pictures or other graphics. See if there is a summary at the end or a set of comprehension questions. Most textbooks have summaries and questions. These can be very helpful to guide your reading. You should always read the summary and the questions before you read the text. These will give you a good idea of what to look for when you read. Remember: not everything in the text is equally important: read for the main ideas.

2. See the forest, not the trees!

There is an English idiom that says, "You can't see the forest for the trees." This means that a person cannot see the overall picture or idea because she/he is concentrating on the details too much. When you are reading, don't try to understand every word - get the overall idea.

3. Don't just read — WRITE!

Take notes while you are reading. Sometimes notes can be words and phrases that help you remember main ideas. However, you can also draw pictures or diagrams of key ideas. It's like drawing a map with roads connecting different cities or locations. If each location is an idea, connect them together in your notes.

4. If at first you don't succeed, try, try again.

If possible, read the text more than once.

5. Don't be afraid to make guesses.

Try to guess at meaning by looking at the context. The sentences and words immediately before and after the point you are reading can give you good ideas.

6. Try to analyze the text.

Look for the introduction and conclusion. Look for the topic sentences in each paragraph.

7. Make connections.

Try to make connections between main ideas and supporting details. Well-written texts will attempt to make connections of their ideas in a logical way.

8. Summarize & Paraphrase.

When you have finished reading a paragraph or a portion of the text, stop and try to summarize in your own words what you have read. You can do this in your notes or you can explain it orally to someone else.

9. Talk with your friends.

Discuss what you have read with others who have also read the same text.

SQ3R....for students & teachers

When you read, it is important to have a strategy or a plan for reading effectively. If you do not have a plan, you may be easily distracted or may not focus on the right things in the text. As a result, when you are finished reading, you may not understand very much of what you have read. Also, you may not have developed your English very much, either.

When you read, you must be actively involved in the reading process in order to understand most effectively. The SQ3R method is one way to help you do this.

How does the SQ3R method work? Survey

Survey means to scan the main parts of the text you are going to read. This includes looking at the title, headings of paragraphs, introduction and conclusion, first lines of each paragraph, and any extra information that may be presented in boxes on the page. Doing this gives you some basic understanding of what the text is about and helps you know what to expect when you read in more detail.

Questions are very helpful when you read a text. Most of the time, people read first, and then look at questions at the end of the text. However, this is not the best way to read. If possible, read the questions provided for you FIRST. This will help you know what specific information to look for. Questions (those that are provided with text and those provided by your teacher) are designed to focus on the main points. Therefore, if you read to answer these questions, you will be focusing on the main points in the text. This helps you read with a goal in mind - answering specific questions.

3 R's

Read

Once you have some idea of what the text is about and what the main points might be, start reading. Do not be afraid if the text has many words you cannot understand. Just read!

Follow these suggestions:

- Do not use your dictionary the first time through the text.
- Try to understand as much as you can from the context.
- Take notes as you go.
- Make a note of places that you do not understand, or words that are unclear.
- Go through the text a second time.
- Try to answer the questions.

Recite

Studies have suggested that students remember 80% of what they learn, if they repeat the information verbally. If they do not repeat verbally, they often forget 80%. Writing down the answers to questions from the text and saying these answers will help you remember the information. One good way to do this is to discuss the information with a friend or classmate, or with the professor. Try to summarize the main points you have learned from the reading and add to your knowledge from the comments and responses of the person you are talking with.

Review

Review means to go over something again. In order to remember information, you cannot simply memorize it one day and then put it aside. After you have read and discussed and studied your information, it is important to review your notes again a few days or weeks later. This will help you keep the information fresh in your mind.

Strategies for Teaching Reading Strategies

Modes of Reading

Different modes of reading offer varying levels of support for students, from having the teacher read the entire text aloud to having students read the text independently. It is frequently appropriate to combine several modes of reading at once. The combination provides a scaffold for learning that gradually releases responsibility to the students and helps them to become more proficient readers. Different combinations are used to meet the differing needs of students in relation to the materials they are reading.

Reading Aloud

The teacher reads aloud from a text that is too challenging for the students to read and comprehend alone. Usually the students do not have a copy of the text. The teacher may complete the text in one reading or may continue reading a longer text over a period of time. Reading aloud is used to develop background information, to make connections across texts, or for enjoyment.

Teacher-Directed Interactive Reading

Using grade level materials which may include magazine or newspaper articles, poems, charts, or other forms of print, the teacher provides direct, supported reading of text to the whole class. The text is read in a variety of ways.

- The teacher introduces the text and sets a purpose for independent, silent reading of a part or all of the text.
- The teacher reads the text or part of the text aloud while students follow the reading in their own texts. The teacher pauses for predictions, clarifications, and questions. A summary of what was read is developed orally or in writing with the class.
- Students are paired for buddy reading of the text.
- Small groups of students read the text together using reciprocal teaching strategies.
- The teacher reads the text aloud to a small group of students while the rest of the class reads the selection independently, with a buddy, or in a small group.
- Groups of students or the whole class may read the text together as a choral reading activity.

Guided Reading

The teacher provides small group instruction using materials at the instructional level of the group. The teacher supports the development of effective reading strategies for processing new texts at increasingly challenging levels of difficulty. This progression of difficulty must be in increments small enough to allow the reader to bridge the gap without being frustrated. Therefore, the best materials for guided reading are sets of books that have the progression built in. For elementary school students whose instructional reading level is close to grade level, the grade level basal may be used to provide guided reading instruction.

During Guided Reading, the teacher works with a small group of students who use similar reading processes and are able to read similar levels of text with support. The teacher introduces a text to this small group and works briefly with individuals in the group as each student reads to him/herself. The teacher may select one or two reading strategies to present to the group following the reading and may have students participate in extension activities.

Basic to Guided Reading is that the text is one that offers the reader a minimum of new concepts to learn so that students can read the text with the strategies they currently have, but it provides an opportunity for new learning.

Structured Independent Reading

Students build reading fluency, practice strategic reading skills, and increase their vocabularies by spending sustained periods of in-class time engaged in independent reading. Books may be self-selected or teacher assigned, but is at the students' independent reading levels. Time for this fluency practice must be built into the school day and must include a daily homework assignment.

Students in Pre-primary should spend a minimum of 15 minutes each day in developmentally appropriate independent reading behaviour. **Students in grades 1-12 must spend 30 minutes each day on in-class independent reading. All students, PP-12, must read**

30 minutes each night as daily reading homework. Activities which support and strengthen independent reading include:

- drawing a picture of a favourite part of the book;
- discussing the book/chapter read with a partner or a small group;
- keeping a record or log of each book completed;
- writing a brief summary of the content;
- making a personal response to the reading in a log or journal;
- writing dialogue journals to the teacher about the independent reading material; and/
or
- taking the Accelerated Reader test.

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.

Reciprocal Teaching

Students are taught to become **strategic readers through an active dialogue** with a teacher/leader and other students. Working in small groups, students practice the following critical reading strategies:

- making predictions based on titles, captions, pictures, prior knowledge, etc.;
- formulating good questions based on the text (e.g., writing test questions);
- seeking clarification of words, phrases, or concepts not understood;
- summarizing, getting the main idea; and
- forming visual images while reading.

Questions and Discussion

Critical to reading comprehension is the ability to ask and answer higher order thinking questions about text and to defend or challenge answers using information and details from the text to support positions. Students at all levels and in all subject areas **must have daily opportunities** to raise questions to be used in group discussions about texts. Student-generated questions should be used to formulate teacher-made tests.

Read and Retell

Retellings are powerful tools because they serve authentic instructional and assessment purposes. Students retell, orally or in writing, narrative or expository text. In the retelling, they use the same form, style, and language of the original text. This strategy aids comprehension of text, expands vocabulary, and provides good models for students to transfer to their personal writing. Retellings provide insights into the thinking, organization, and comprehension levels of the readers. In primary grades students may use drawings in combination with oral retelling.

Learning to Write, Writing to Learn

Writing and reading are reciprocal skills which strongly support one another. It is important that students receive daily instruction in effective writing and that they use writing to demonstrate what they have learned. Writing is thinking made visible. It supports students in learning to construct meaning and become proficient readers. It involves many activities including:

- exploring different modes of writing;
- mini-lessons that include modelling; and
- engaging students in meaningful interactions with text.

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 recognises 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 emphasize 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. 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 road-way 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.

Introduction to Literary Genres:

Essays

In this section of the guide, the teacher will find suggestions for teaching the selection of essays, the texts of which can be found in the accompanying document entitled, Reading & Literature Texts Class VI. The texts are varied to allow the teacher and students to explore different kinds of essays. The intention is that students will learn that essays 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 essays 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

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 Texts: Class VI. The poems have been selected to offer the students and teachers a balanced selection of some traditional, some contemporary, to allow the study of different forms of poetry, themes, major writers and their works, and of course, to examine the values and large ideas which they present in their poetry.

It is important that the students know the features of the different poems presented here. Modern lyric poems, free verse, story poems(narrative poems), and dramatic poems have been chosen so that students can see how knowledge of the form helps them not only in their reading but also helps them as they come to write their own.

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

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 Class VI. 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: *Celebrations*

General Introduction for the Thematic Unit:

All cultures have special reasons and occasions for celebrations. Celebrations are a way of acknowledging what is good and beautiful and wonderful in life. We celebrate success, victory, and our good fortune. We celebrate unions, weddings, and births. We celebrate festivals, reunions, and harmony. We celebrate a good thoughts, good deeds, and good manners. All the good things of life are a reason for celebration.

Celebrations are a wonderful opportunity to honour the good things that we do. It is an opportunity to remember and be grateful for the good things that others have done. Celebrations are a fitting conclusion to hard work and determination. We need opportunities to rejoice, to relax and to recreate. Celebrations provide just such outlets to rebuild our energy and our life.

Many people look for big reasons for a celebration such as victory in war, success over an opponent, award of a medal, or such other significant events. But there are also deeds and happenings which may not really make big news, but which are truly deserving of celebration. The joy of a family, the harmony of a community, the solidarity of a society, the unity of a nation, the peace of the world are fit reasons for a celebration. The daily toils of the father, the love of the mother, the care of a brother or a sister, the trust of a friend, the honour of a neighbour, the integrity of a civil servant, the honesty of an businessman, the sacrifice of a leader are all occasion for a celebration. The smile of a baby, the beauty of the rainbow, the glory of the sun and the moon and the stars and the waterfall call for celebration too.

Celebrations are a public manifestation of a culture's beliefs and inner life. Literature records and presents diverse images of celebrations peoples and communities hold. The items selected under this thematic unit present some fine examples of celebrations depicted in fine language. Teachers need to involve the students in the content of the selections as well as their presentation.

Main Texts

- | | |
|---|-------------------|
| 1. Celebration <i>by Alonzo Lopez</i> | Poem |
| 2. The Tshechu <i>(Tashi Delek, Issue Oct-Nov-Dec- 2001)</i> | Informative Essay |
| 3. The Spider Web <i>by Clifford B. Hicks</i> | Short Story |
| 4. Colourful Investiture Ceremony
of Chhoeste Penlop | Non-Fiction |
| 5. September <i>by Helen Hunt Jackson</i> | Lyric Poetry |
| 6. Diwali: The Festival of Lights | Informative Essay |

1. Celebration - Alonzo Lopez

Genre: Lyric Poem

Rationale:

There are many events to celebrate in our lives. From a personal point of view, we celebrate birthdays, weddings, anniversaries and personal achievements. At the community level there are other celebrations like tsechu, royal birthdays and anniversaries and religious occasions. Everyone enjoys a celebration as it brings family and friends together for fellowship and fun. We begin the new school year with a look at many different kinds of celebrations and a theme that all students can identify with.

We have chosen this poem to introduce the theme of **celebrations** because it has a mood of happiness or joy. This poem captures the mood of community celebrations all over the world and students should see that celebration is one thing people from many different nations have in common.

Activity 1: (Oral – Discussion led by the teacher) (*Knowledge, Comprehension, Application*)

Learning Objective: Reading & Literature

❖ *Make text to life connections.*

The teacher will begin with a general discussion of celebrations by asking these questions:

1. What is a celebration?
2. How do you feel about celebrations?
3. What are some occasions you celebrate?
4. When are these occasions celebrated? (Lead them to talk about some occasions like Losar and tsechus, which are celebrated in Bhutan.)

Activity 2: (Oral Reading)

Learning Objective: Reading & Literature

❖ *Build their vocabulary and use pronunciation skills to pronounce words clearly*

❖ *Enjoy reading as a learning activity.*

The teacher will tell the students that he is going to read a poem called *Celebration*. The teacher reads the poem out loud twice, paying attention to pronunciation and enunciation as well as tone so that the students get the feel for the rhythm of the poem. He then leads the students in a choral reading of the poem. If he notices any mispronunciations of words, he will have students repeat the words correctly.

Activity 3: (*knowledge, comprehension, application, analysis*)

Learning Objective: Reading & Literature

❖ *Make text to life connections.*

Speaking and Listening

❖ *Use appropriate vocabulary to talk about concrete and abstract ideas.*

After the students have read the poem the teacher will lead a whole class discussion to lead students to an understanding of the poem. He may use the following questions:

1. When does this celebration take place?
2. Is this a family or a community celebration? How do you know?
3. What is the speaker going to do at the celebration?
4. How is the speaker going to dance with others?
5. What does the line *Laughter and talk will weave into the night* mean? (The teacher may wish to introduce the term **personification** after the students have talked about the meaning of the line.)
6. How does the speaker feel about the celebration? How do you know? (It is expected that the students will respond that the speaker is happy, excited etc. However, any reasonable answer will be accepted. They should be able to support their answers by referring to specific words in the text and from their own knowledge of celebrations.)
7. Would you like to attend this celebration? Why or why not?
8. Does this celebration remind you of any celebrations you have attended or heard about?

Activity 4: Oral Reading

Learning Objective: Speaking and Listening

❖ *Enjoy listening to and speaking English.*

The teacher will have the students do a dramatic reading of the poem (**choral reading**). For example, the teacher will divide the children into four groups. Group 1 will read the first sentence (*I shall dance tonight*), group 2 will read the next sentence (to the word *feasting*), all children will read the third sentence (to the word *stomps*), group 3 will read the next sentence (down to the word *people*) and group 4 will finish the poem. During the dramatic reading, students should attempt to capture the mood of the poem. The teacher may choose to do the dramatic reading more than once.

2. The Tshechu

Genre: Informative Essay

Rationale:

We have introduced the idea of celebrations through the poem *Celebration*, and now we will talk about a Bhutanese celebration that all students are familiar with – tshechu.

Activity 1: Pre-Reading – Discussion (*Knowledge, Application*)

Learning Objective: Reading & Literature

❖ *Make text to life connections.*

The teacher will lead a discussion with students about tshechu. He will ask questions like:

1. When do we celebrate tshechu?
2. How do we celebrate? (What are some of the things we do?)
3. What do you like about tshechu?

Activity 2: Pre-reading (*Comprehension*)

Learning Objective: Reading & Literature

❖ *Build vocabulary and use pronunciation skills to pronounce new words clearly*

The teacher will introduce vocabulary that may be new to the students. These words include: *determined, supernatural, subdue, divinities, transformed, repertory, practically, aspects, wrathful, reincarnation, surfeit, fineries, showcase, accentuated, awe-struck, extravaganza, yearnings, depict, subjugated, disciples, commemorated.* The teacher will introduce the new words by using each word in a sentence and writing the sentences on a chart or on the board. (Example: We will *subdue* our enemies by force if we need to.) He will then have a student volunteer read each sentence giving help with the pronunciation of the new words if necessary. From the context of the sentence the students will be encouraged to give the meaning of the new word. If the students are able to figure out the meaning of the word by using the context, the teacher will write the meaning next to that word and have students copy the word and the meaning in their notebooks. Students will be required to check the meaning of words that they cannot figure out by using the dictionary. Students will write the dictionary meaning in their notebooks.

Activity 3: Reading (*Knowledge, Comprehension*)

Learning Objective: Reading & Literature

- ❖ *Read various kinds of formal writing – informative essay – and know its purpose.*
- ❖ *Use reading strategies used in earlier classes.*

The students will read the selection silently. After the students have read the selection the teacher will lead a whole group discussion by asking the following questions:

1. In whose honour do we celebrate tshechu?
2. Who is Guru Rinpoche?
3. Where was he born?
4. When is his birthday?
5. What are the common practices of tshechu?
6. How are the mask dances performed?

OR

The teacher may choose to list the above questions on the board before reading and have the students consider the questions while they read (**guided reading**).

Activity 4 (*Synthesis*)

Learning Objective: Listening and Speaking

- ❖ *Listen to and speak with each other as a member of a group.*
- ❖ *Carry out assigned tasks based on auditory texts.*

The teacher will discuss with the students the many activities that occur during tshechu. Activities include mask dances, families eating, vendors, children playing, audience etc. In groups of four or five, students will choose to represent the activities in **freeze frames**. (Students will practice the activities by acting them out. They will demonstrate the activity in the form of freeze frame, or becoming statues.) The teacher may call on one group at a time to “freeze” or he may call on the whole class to “freeze”.

Activity 5

Learning Objective: Writing

- ❖ *Write for a range of purposes and audiences using a variety of forms encountered in their reading.*
(*purpose - to explain, audience - pen friend, form – letter*)
- ❖ *Continue to enjoy writing by participating in a community of writers.*

The students will be asked to write a letter to a pen friend outside Bhutan explaining tshechu. (The teacher may choose to review the format of the friendly letter at this time.)

Before writing, the teacher may choose to brainstorm with the students things about tshechu they would include in their letters. He will record the brainstorm on the chalkboard or on chart paper so that students may refer to it during the drafting of the letter.

A **Writers Workshop** format will be used.

3. The Spider Web - Clifford B. Hicks

Genre: Short Story

Rationale:

Like tsbechu, some celebrations are cultural and celebrated by the whole community while others are more informal and observed by only some people. One such celebration is April Fool's Day. This is a common celebration in North America and is observed on April 1 of each year. On April Fool's Day people play harmless practical jokes on their friends. The Spider Web is a humorous story about how a class plans to fool their teacher on April Fool's Day but the joke is actually on them.

Activity 1: Pre-reading. (Making Predictions) *(Analysis)*

Learning Objectives: Reading & Literature

- ❖ *Make text to life connections.*
- ❖ *Employ features of texts – titles – to help them make meaning in their reading.*

The teacher will write the title on the board and ask the students what they think the story is about based on the title. The students will be asked to support their predictions. The teacher may choose to write some of the predictions on the board and check these predictions after the story has been read. He will keep in mind that there are no right or wrong answers with predictions and that predictions change as new knowledge is gathered.

Activity 2: Pre-reading *(Comprehension)*

Learning Objectives: Reading & Literature

- ❖ *Build vocabulary and use pronunciation skills to pronounce new words clearly.*

The teacher will introduce new vocabulary such as *knots, salt shaker, stunt, scorching, hollered, wrapping, spool, bailing, assignments, wad, tossed, allotted, urging, swan, recess, jerking, snagged*. The teacher will introduce the vocabulary by using each of the words in a sentence and writing the sentences on the board. Below the sentences the teacher will give the meanings of the new words in random order. Students will be required to read and 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 below the sentences.

Alternatively, the teacher may choose to give each student a copy of sentences with the meanings and the students can work right on the sheet.

The teacher and students will check the exercise together by having the students read each sentence orally and give the meaning of the vocabulary word. The teacher will help with correct pronunciation.

Activity 3: Independent Reading (*knowledge, comprehension, analysis, application*)

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Make language choices to adapt their talk for different audiences and purposes.*

Students will read the story independently. After they finish they will be put in groups of four or five to discuss the following questions to come to a better understanding of the story::

1. What holiday or celebration is talked about in this story?
2. What makes this holiday a success?
3. What are the children planning to do on April Fool's Day?
4. Who are they planning to fool on April Fool's Day?
5. Briefly describe the plan?
6. Is the plan successful? Why?
7. How did Miss Gillam react? What does that tell you about her as a teacher?
8. How would your teacher react to such a prank?
9. Is *The Spider Web* a good title for this story? Why?

Students will report on their answers to the whole group. Questions 5 – 9 will have a variety of answers, all of which may be accepted if they are supported well.

Activity 4: Writing

Learning Objectives: Writing

- ❖ *Use the writing strategies developed in earlier classes.*
- ❖ *Write for a range of purposes and audiences using a variety of forms encountered in their reading including realistic fiction.*
- ❖ *Continue to enjoy writing by participating in a community of writers.*

Using the same groups as in Activity 3, introduce this group writing activity. Remove the last sentence of the story. Tell what happens next starting with the sentence: “Kids were shouting, desks were toppling, and fists were beginning to fly when the door opened.” Students will be given time in their groups to brainstorm their ideas, draft and redraft their pieces. They will share their writing with the whole class.

Activity 5: Post-reading (*Comprehension*)

Learning Objectives: Reading & Literature

❖ *Distinguish points of view – first person narrative.*

The teacher will read orally the first seven paragraphs of the story down to ...*And we wanted to play it on Miss Gillam.* He will ask who is telling the story. The students should be able to identify that “I” is telling the story. Teacher will point out that this is called “first person narrative”. When “the narrator is “I”, this is called first person narrative.

The teacher will talk about the advantages and disadvantages of using first person narrative.

Advantages:

- ❖ The reader feels a sense of identity with the narrator.
- ❖ The author creates an informal tone.
- ❖ The reader feels closer to the action.

Disadvantages:

- ❖ The reader gets only one point of view (that of the narrator, which may be biased in some cases.)
- ❖ The reader does not know what other characters are thinking.

4. Colourful Investiture Ceremony of Chhoeste Penlop

Genre: *Informative Essay*

Rationale:

Often we celebrate the accomplishments of other people in our lives; people who have accomplished something worthy of praise or who have reached a milestone in their lives. On October 21, 2005 our Crown Prince, Dasbo Jigme Khesar Namgyel Wangchuck, became Chhoeste Penlop, a milestone for His Royal Highness and an important event in our history.

Activity 1: Pre-reading

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Speak regularly using clear pronunciation.*

The teacher will display a picture of the Crown Prince and ask whose portrait it is. As students give answers the teacher will write his official name on the board: Dasbo Jigme Khesar Namgyel Wangchuck. He will tell the students that they are going to read an article about the Crown Prince.

Activity 2: Pre-reading – Vocabulary

Learning Objectives: Reading & Literature

- ❖ *Build vocabulary and use pronunciation skills to pronounce new words clearly.*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Speak regularly using clear pronunciation.*

The teacher will display on the board or on a chart, the following words: *investiture, installed, heir, clergy, escorted, procession, splendor, ancient, overwhelming, unfurled, assured, revived*. He will ask 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, explained, and used in the sentences by the teacher. The teacher's sentences should be written on the board or on chart paper for students to see. Students will be asked to use the words by writing sentences of their own.

Activity 3: Reading

Learning Objectives: Reading & Literature

- ❖ *Use reading strategies developed in earlier classes.*

Students will be put in groups of 4 or 5. Each group will be given the text cut up into individual paragraphs. Without making any reference to the text book, students will be asked to assemble the paragraphs in the proper order. Once the group has agreed on their arrangement of paragraphs, they may check with the text.

Activity 4: *(Knowledge, Comprehension)*

Learning Objectives: Reading & Literature

- ❖ *Make text to life connections.*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Speak regularly using clear pronunciation.*

After reading, the teacher will ask the students what they know about the investiture. Some responses may be based on personal experiences – students who were at the investiture or know people who were – or on what they learned about the investiture from the article. The discussion may lead to other experiences with the Crown Prince or other members of the royal family.

Activity 5: *(knowledge, comprehension)*

Learning Objective: Reading and Literature

- ❖ *Employ the features of the informative essay to help them make meaning in their reading. The teacher will briefly discuss the differences between an essay and a short story. He/she will then draw two columns on the black board - one for essay and the other for short story (the story should be one they have read in the earlier lesson). Then ask students to suggest the features. The teacher will write down the features in the columns.*

Activity 6: *(Knowledge, Comprehension, Application)*

Learning Objectives: Reading & Literature

- ❖ *Recognize the difference between fact and opinion.*

The teacher will differentiate between **fact** and **opinion**. *(A fact is something that we know to be true and can be proven. For example, the Crown Prince was named the Chhoetse Penlop on October 21, 2005 is a fact. An opinion is something that one thinks or feels. Opinions are usually based on what someone has experienced or read or heard about. For example, Bhutan is a good country to live in is an opinion.*

The teacher will ask the students to give some examples of facts and opinions based on things they have experienced, read or heard.

Students will be asked to look at the article and find examples of fact and opinion. As each example is given, the teacher will ask the student to tell why she or he thinks it is a fact or opinion. He will then ask other students if they agree or disagree.

Activity 7: Writing

Learning Objectives: Writing

- ❖ *Use the writing strategies developed in earlier classes.*
- ❖ *Spell correctly the words they are using.*
- ❖ *Write for a range of purposes and audiences.*
- ❖ *Continue to enjoy writing by participating in a community of writers.*

Learning Objectives: Listening and Speaking

- ❖ *Talk about abstract ideas such as goodness, beauty, loyalty, friendship and truth.*

Students will be asked to write about the Crown Prince. They will be asked to choose one of the following topics:

- ❖ Write about your opinion of the Crown Prince. How were these opinions formed?
- ❖ Write about your personal encounter with the Crown Prince or other member of the royal family. (This encounter could be real or imagined). Students will be encouraged to use **Writers Workshop** principles while composing. The teacher may decide to have students share their final drafts in groups.

5. September - Helen hunt Jackson

Genre: Lyric Poem

Rationale:

Although we all have our favourite season, we celebrate the coming of all seasons and the special things about each season. This poem celebrates the wonders or “lovely tokens” of September. It is a very descriptive poem that will create strong visual images in the minds of students. It is a good piece for recitation as it has a distinct rhythm and one cannot help but read the poem maintaining a uniform beat throughout the poem. Students can also notice its definite and orderly rhyme pattern – the second and fourth lines of every stanza rhyme.

Activity 1

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Speak regularly using clear pronunciation.*
- ❖ *Make language choices to adapt their talk for different purposes.*

The teacher will ask students to think about their favourite month. Ask: What is your favourite month? Why? (Have students be as specific as possible in their responses.)

When you think of September, what comes to your mind? (Answers will vary and this is good due to different localities students live in. Also, what comes to mind to the students will be quite different from what is expressed in the poem because the author is talking about September in England.)

Tell students that we are going to read about Helen Hunt Jackson’s impressions of one month, September, as expressed in a poem.

Activity 2

Learning Objectives: Listening and Speaking

- ❖ *Speak regularly using clear pronunciation.*

The teacher will read the poem aloud, paying close attention to pronunciation, enunciation and rhythm, and the students will listen. He will then ask the students to open their books and follow along as he reads the poem a second time. The third reading will be an **echo reading** – the teacher reads one line and the students echo the line.

Activity 3 (*knowledge, comprehension, application, synthesis*)

Learning Objectives: Reading & Literature

- ❖ *Build their vocabulary skills and pronounce new words clearly.*

Learning Objectives: Writing

- ❖ *Write for a range of purposes.*
- ❖ *Spell correctly the words they are using.*
- ❖ *Continue to enjoy writing by participating in a community of writers.*

The teacher will put the students in groups of four or five to discuss the poem. He may use the following questions to guide the discussion.

Questions 1 -3 will be done orally and questions 4 and 5 will require written responses.

1. What do you see when you read this poem?
2. What colours do you see?
3. Explain lines 11 and 12.
4. How different is your September from Helen Hunt Jackson's?
5. In what sense is this poem a poem of celebration?

After the students have had time to answer the questions, the teacher will have some students share their answers. He may also wish to collect their answers to questions 4 and 5 to check their thinking.

Activity 4: Pantomime (*Knowledge, Comprehension*)

Learning Objectives: Reading & Literature

- ❖ *Enjoy reading as a learning activity.*

The teacher will demonstrate pantomime with the poem *Mice*. He will have a student read the poem while he does the actions. If possible, the teacher should practice with the student before he does it with the class.

I think mice (*The teacher could have a drawn picture of a mouse to hold up.*)

Are rather nice

Their tails are long (*Demonstrate long by moving your hand. To the right or left to show length*)

Their face is small (*Cup your hands in front of your face to show small.*)

They haven't any chins at all. (*With your palm hide your chin*)

Their eyes are pink (*Show a pair of eyes drawn on a pink strip of paper*)

Their teeth are white (*Point to your teeth*)
They run about (*Make a running or scurrying motion in place.*)
The house at night.
They nibble things (*Show nibble with your fingers*)
They shouldn't touch
And no one seems (*Shake your head back and forth*)
To like them much
But I think mice (*Nod your head up and down and show the picture of the mouse again.*)
Are nice.

The teacher will divide the class into groups of 5 and assign a stanza of *September* to each group. If you have a large class, there may be two groups doing each stanza. Each group will be given time to prepare a pantomime of their stanza. The teacher will then read each stanza and have each group show its pantomime.

Activity 5 (*Comprehension, Application*)

Learning Objectives: Reading & Literature

❖ *Make text to life connections.*

Students will be asked to illustrate their favourite scene in the poem. This could be a whole stanza or one image. For example, one student may choose to draw a field of corn with goldenrod drawn near a fence and apple trees laden with fruit. Another student may simply draw a road with lots of butterflies.

The students will also be asked to draw a scene that depicts their favourite Bhutanese image of September.

6. Diwali - The Festival of Lights

Genre: Informative Essay

Rationale:

People all over the world celebrate different feasts and holidays. Just like many Buddhists celebrate tshechu, Hindus celebrate Diwali.

Activity 1: Pre-reading

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Speak regularly using clear pronunciation.*

We have been talking about celebrations and have mentioned several kinds of celebrations in this theme. One kind of celebration that we mentioned earlier was tshechu, which we celebrate in Bhutan. What festivals are celebrated in other countries? Have students name ones they are familiar with. Each student that names a festival could tell what she knows about that festival. If a student knows about the origin of the festival, she will be encouraged to tell about this.

If someone mentions Diwali, the teacher will ask what the students know about this Hindu festival. He will then tell the students that they are going to find out more about this Hindu festival. If no one mentions Diwali, the teacher will.

Activity 2: Reading (*comprehension*)

Learning Objectives: Reading & Literature

- ❖ *Make text to life connections.*

The students will read this piece independently. After reading the teacher will ask the students what they learned about Diwali that they didn't know.

Activity 3:

Learning Objectives: Listening and Speaking

- ❖ *Talk about abstract ideas such as goodness, beauty and friendship.*

Each paragraph tells of a different aspect of Diwali. The students will be asked to choose their favourite paragraph and tell why that is their favourite.

Activity 4:

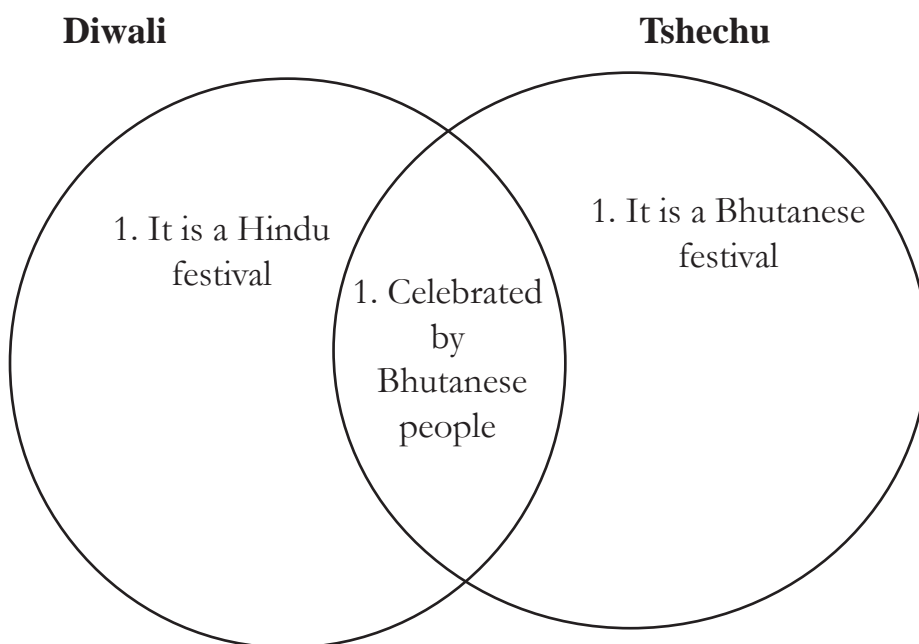
Learning Objectives: Reading & Literature

- ❖ *Build their vocabulary and use pronunciation skills to pronounce new words clearly*
- ❖ *Enjoy reading as a learning activity*

Learning Objectives: Writing

- ❖ *Spell correctly the words they are using*

Students will be asked to compare Diwali with tshechu. In groups, students will be asked to list the main features of each celebration. They will be encouraged to reread the article on tshechu as well. Students will be asked to present their comparisons in the form of a Venn Diagram as presented below.



UNIT 2

THEME: *Going the Distance*

General Introduction for the Thematic Unit:

Human beings are a mobile lot. There is a Columbus in each one of us looking for places and continents to discover. Our species travels the globe and connects peoples and places by experience and knowledge. Near and far distances are covered by our species through need or by curiosity. Going the distance involves moving from one point to another.

But we do not always travel physically from one place to another. We travel with our mind. We travel with our heart. We travel with our feelings. We travel through experience. We become more educated, better informed. We become wiser. This is also going the distance.

All the great discoveries, inventions and civilisations are the result of people going the distance in their own special ways. The developments that our world has seen are because of people going the distance. Sitting under a tree, Prince Siddhartha gained enlightenment and became the Buddha, the Awakened One. This too is going the distance.

Literature records and celebrates individuals examining their own lives and going the required distance to achieve their dreams. In the selections under this thematic unit, an attempt is made to include materials that will guide our students as they try to examine their own lives, their own dreams and work towards achieving those dreams. Teachers need to challenge and support the students as they make attempts to make meaning with the texts and find links with their own lives. They also need to help students discover the simple and subtle ways in which writers use words to convey their message.

Main Texts

- | | |
|--|-----------------|
| 1. The People Who Hugged the Trees <i>by Deborablee</i> | Short Story |
| 2. A Blind Teacher <i>by Dorji Wangchuk</i> | Narrative Essay |
| 3. Rick Hansen: No Walls Too Big to Climb
<i>by Mary Beth Leatherdale</i> | Non- Fiction |
| 4. Belle's Journey <i>by Marilyn Reynolds</i> | Short Story |
| 5. From On Chemo to On Camera <i>by Kristine Kristen</i> | Personal Essay |
| 6. Courage <i>by Emily Hean</i> | Poem |

1. The People Who Hugged the Trees - *Deborahlee*

Genre: *Short Story (Folk tale)*

Rationale:

Students will read about a girl who courageously stood up to others to achieve her goal. This story will help students see how important it is to set a goal and to put in their personal best to overcome challenges to achieve their goal. The text is very suitable for helping students make predictions by previewing the title and the illustrations.

Activity 1: Pre-Reading

Learning Objectives: Writing

- ❖ *Write for a range of purposes.*
- ❖ *Spell correctly the words they are using.*

Students will use the title and the illustrations to make five to seven predictions and record them in their notebooks. The teacher will ask some students to share what they have written.

Activity 2: Vocabulary (Pre-Reading)

Learning Objectives: Reading & Literature

- ❖ *Use reading strategies developed in earlier classes. (Use the dictionary to find variant meanings of words.)*
- ❖ *Build vocabulary and use pronunciation skills to pronounce words correctly.*

The teacher will put up a list of difficult words identified from the story. He will find out if students know the meaning. This will happen through a whole class discussion. Students will use the dictionary to find the meaning of those words whose meaning they are not sure of. In the process of completing both tasks the teacher will ensure that students understand the meanings of the difficult words as used in the context of the story.

Activity 3: Reading

Learning Objectives: Reading & Literature

- ❖ *Use reading strategies developed in earlier classes. (Read fiction for explicit and implicit meanings, particularly texts dealing with themes of loyalty and courage.)*
The students will read the story independently.

Activity 4 (*Comprehension, Analysis*)

Learning Objectives: Reading & Literature

- ❖ *Employ the features of realistic fiction to make meaning in their reading.*

After reading, students will complete the chart provided below. They will go back to the list of predictions they made (Activity 1) using the title of the story and the illustrations and record their predictions in the first column. They will use the information from the story to first record evidence that confirmed their predictions and next record evidence that made them reject their predictions in the third column.

My predictions	Evidence that confirmed my predictions	Evidence that made me reject my predictions

After the students have completed the chart, the teacher will go over it with the whole group. He will emphasise that as we gain more knowledge through reading, our predictions change.

Activity 5 (*Recall, Comprehension, Analysis*)

Learning Objectives: Reading & Literature

- ❖ *Make text-to-life connections.*
- ❖ *Employ the features of realistic fiction to make meaning with the text.*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Talk about abstract ideas such as loyalty, goodness and courage.*

In order to find out if students have made meaning with the text and also to encourage them to think about the text, the teacher will facilitate a whole class discussion with the questions given below:

1. Where does the story take place?
2. Who are the characters in the story? Who is the main character?
3. Why were the trees important for Amrita and the villagers? Give three reasons.
4. Do you think trees are important? Why or why not?
5. What would you have done if you had been in Amrita's situation?
6. Could this story have actually taken place?
7. What is the theme(s) of the story?
8. Have you ever saved something? What happened?

Activity 6 (Comprehension, Application, Analysis, Synthesis)

Learning Objectives: Writing

- ❖ Write a coherent paragraph using simple and compound sentences.
- ❖ Write for a range of purposes and audiences using a variety of forms encountered in their reading including descriptions.

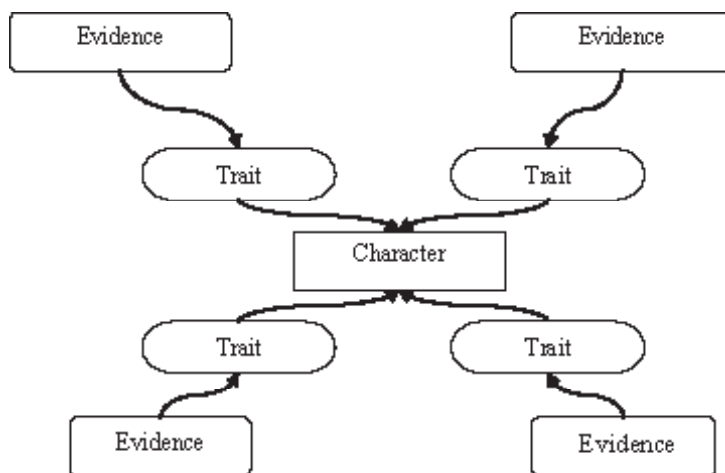
Learning Objectives: Reading & Literature

- ❖ Employ the features of realistic fiction to make meaning in their reading.
- ❖ Identify the elements of short stories (characterization).

Learning Objectives: Language and Grammar

- ❖ Use the knowledge of grammar learned in the earlier classes (simple and compound sentences)

Divide the class into groups. Some groups will make a **character map** for Amrita, while some groups will work on the character map of the Maharajah. They will use the graphic representation shown below to record the traits of the character and the evidence that support the traits. Students must remember that characters are revealed by their thoughts and actions, their behaviour, what they say and what others say about them.



Using the information recorded in the above graphic representation students will write a paragraph describing the character they have worked on. Students are encouraged to use both simple and compound sentences while writing the paragraph. The groups will display and present their work (both the character map and the write up). The teacher will provide necessary feedback.

2. A Blind Teacher - Dorji Wangchuk

Genre: *Narrative Essay (non-fiction)*

Rationale:

This piece has been chosen as it will expose students to an example of the narrative essay. The writer presents a Bhutanese setting and experiences that students will easily be able to relate to and discuss. The text, with many instances of direct speech, also provides the opportunity for students to listen to a model reading by the teacher and also for their own read aloud experience.

Activity 1: Pre-Reading

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Speak regularly using clear pronunciation.*

Use the title and the picture to predict what the text is about. The teacher will ask the students if they know any blind people. What are some special challenges they face? How do they overcome these challenges? What are some special challenges a blind teacher faces?

Activity 2: Reading

Learning Objectives: Reading & Literature

- ❖ *Use pronunciation skills to pronounce new words clearly*

The teacher will read the whole text. Students will listen to the teacher as he models clear pronunciation and intonation and follow in their texts. Next, individual students will read short sections of the text. The teacher will provide guidance related to pronunciation and intonation.

Activity 3: Vocabulary

Learning Objectives: Reading & Literature

- ❖ *Build vocabulary and use pronunciation skills to pronounce words clearly.*
- ❖ *Use the dictionary to find the variant meanings of words*

Divide the class into groups of four or five students and assign each group a short section of the text to read. Students will identify any unknown words (the teacher may specify a minimum number) and find the correct meanings in the dictionary. They will write the meaning of the words and also make a sentence with the words. The teacher will discuss the meanings with

the students and read the sentence from the text. He will also clarify any meanings that are unclear by using the words in sentences. Later they will display their work.

Activity 4 (*Comprehension, Analysis, Evaluation*)

Learning Objectives: Reading & Literature

- ❖ *Make text-to-life connections.*
- ❖ *Use reading strategies developed in earlier classes. (Read non-fiction texts for explicit and implicit meanings, particularly texts dealing with themes of cooperation and courage.)*

Learning Objectives: Listening and Speaking

- ❖ *Talk about abstract ideas such as goodness and courage.*
- ❖ *Listen to and speak to each other as members of a group.*

After reading, the teacher will lead a whole class discussion to come to a fuller understanding of the text. He may use the following questions:

1. What are the problems that Zangmo faced?
2. Do you think that her students took advantage of her?
3. How did she solve her problems?
4. If you had a teacher who is visually impaired would you behave like the children in the essay?
5. If Zangmo had been a male teacher, do you think the students would have behaved the same way? Explain.
6. Do you think Zangmo is a good teacher? Why or why not?
7. If you were in Zangmo's shoes what would you have done?
8. What do you admire most about Zangmo?

Activity 5 (*Synthesis*)

Learning Objectives: Writing

- ❖ *Spell correctly the words they are using*
- ❖ *Write a coherent paragraph using simple and compound sentences*

In the story Zangmo overcomes her problems. Students, too, have their problems such as difficulty of speaking in class, making friends, problems with a sibling etc. In a paragraph or two, let students write about a problem they have or had and how they have overcome the problem. If they have not resolved the problem yet, have them write about how they plan to solve the problem. Collect students' work for feedback. (If you perceive that some students have problems that are too big for them to solve alone, refer these students to the counselling teacher or administration in your school.)

3. Rick Hansen: No Walls Too Big to Climb - Mary Beth Leatherdale

Genre: Narrative Essay (non-fiction)

Rationale:

It is important for children to have dreams and goals in life. To fulfil their dreams they need qualities like perseverance, determination and sincerity. This essay talks about a person who had dreams and achieved them despite his physical disability. Students will be motivated by Rick Hansen's example to strive to achieve their goals in life.

Activity 1: Pre-Reading

Learning Objective: Writing

- ❖ *Write for a range of purposes including note taking.*

The teacher will ask the students to think of a time when they set a personal goal. What goals did they set? What did they do to achieve these goals? If students have not set any personal goals, ask them to think of something they would like to achieve, and what they would do to achieve the goal? The teacher may talk about a personal goal that he had and tell how he achieved it. The teacher will ask for volunteers to read what they have written and invite positive comments from the class.

Activity 2: Reading

Learning Objectives: Reading & Literature

- ❖ *Use reading strategies developed in earlier classes. (Read non-fiction texts for explicit and implicit meanings, particularly texts dealing with the theme of courage.)*

Learning Objectives: Writing

- ❖ *Write for a range of purposes including note taking.*

The teacher will tell the students that they are going to read an essay about a man with a disability who achieved his goal of riding around the world in a wheelchair. The students will read the text individually.

As they read the text a second time, have them to record what Rick Hansen did to achieve his personal goal while touring the world and raising awareness of the problems that disabled people face. The teacher will ask student volunteers to share their notes and together come up with the steps Rick followed in achieving his goal.

Activity 3 (*Knowledge, Comprehension, Analysis*)

Learning Objectives: Writing

- ❖ *Write for a range of purposes (to answer questions).*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Talk about abstract ideas such as determination and courage.*

Students will review the information that they have recorded from the story. They will write the answers to the following questions:

1. What was Rick Hansen's goal?
2. What inspired him to set such a goal?
3. Who helped him achieve his goal?
4. How many countries did Rick visit?
5. How many kilometres did he travel?
6. What were some of the places Rick Hansen visited?
7. If you could visit one of the places that Rick Hansen did, which place would you choose? Why?
8. What were some of the problems he faced?
9. How did he overcome his problems?
10. What do you think would be the hardest part of such a trip?

The teacher will conduct a whole class discussion after the students complete writing the answers.

Activity 4: Writing (*Synthesis*)

Learning Objectives: Writing

- ❖ *Write for a range of purposes (to set a goal and make an action plan)*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group*

Students will set a personal goal. Their personal goal could be about a career they would like to pursue or something they would like to do or achieve such as doing well in studies, to play basketball, to learn a musical instrument, to cook, to develop a reading habit, etc.. These are some things that they can include in their plan:

1. A clear statement of their goal
 - Write a statement that clearly explains your goals.

2. An action plan
 - Think of all the steps you will have to take in order to achieve your goal.
 - Make a list of actions you can take now, next month, next year, and five years from now.
3. Possible challenges
 - Predict what obstacles and challenges you might meet as you work to achieve your goals.
 - Make a list of these challenges.
4. Action required to meet challenges
 - Think carefully about each obstacle or challenge you have identified.
 - Beside each obstacle record a possible action or solution to the problem.
5. Thoughts about reaching your goal.
 - Think about how you will feel when you reach your goal. Record the words that best describe how you will feel.

Students will share their work in pairs. They will also take it home and show their work to their parents. The next day, students will be asked to talk about their parents' reaction.

***Note to the Teacher:** The teacher may have students brainstorm some goals. He should also be aware that students will need some time for this assignment as it may take students a while to come up with a reasonable goal. He may also find it worthwhile to do the activity himself beforehand and share his journey to achieve a goal with his students. (Becoming a teacher may be a goal that the teacher could use.)*

Activity 5 (*Synthesis*)

Learning Objectives: Listening and Speaking

❖ *Listen to and speak with each other as members of a group.*

Have students brainstorm a list of challenges people face. Some of these will be physical, like blindness and spinal cord injuries, but encourage students to think of others like poverty, lack of resources, illness, divorce, etc,. Once students complete their list, put the students in pairs and have each pair choose one challenge. The pair should come up with 5 or 10 ways a person could overcome that challenge or the obstacles.

4. Belle's Journey - Marilyn Reynolds

Genre: Short Story

Rationale:

This story will allow children to make text-to-life connections as they read about the feelings of Molly for Belle, her old horse. They will be touched to see how Belle's loyalty saves Molly from freezing to death in the blizzard.

Activity 1 (Pre-Reading)

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*

Let children talk about their experiences with animals. Students in rural areas will probably have more experience with animals like cattle and horses. Students in towns will probably have more experience with pets. Ask questions like: What kinds of animals do you deal with most of the time? What are some of your experiences with them? How are animals helpful to your family?

Activity 2 Vocabulary

Learning Objective: Reading & Literature

- ❖ *Use the dictionary to find variant meanings of words.*
- ❖ *Build vocabulary and use pronunciation skills to pronounce words clearly.*

Learning Objective: Listening and Speaking

- ❖ *Speak regularly using clear pronunciation.*

The teacher will introduce vocabulary that may be new to the students. These words include: *prairie, mare, resumed, gait, satchel, urging, barriers, imprisoned, canter, plodding, lunged, vanes, heave, silhouettes, and groped.* The teacher will introduce the new words by using each word in a sentence and writing the sentences on a chart or on the chalkboard. (Example: We could see for several kilometers because the *prairie* was so flat.) He will then have a student volunteer read each sentence helping with the pronunciation of the new words if necessary. From the context of the sentence the students will be encouraged to give the meaning of the new word. If the students are able to figure out the meaning of the word by using the context, the teacher will use the meaning given by the students. He will write the meaning next to that word and have students copy the word and the meaning in their notebooks. If the students cannot figure out the meanings of words by using the context of the sentence, they will be required to check the meanings from the dictionary. Students will write the dictionary meaning in their notebooks.

Activity 3: Reading (*Knowledge, Comprehension, Analysis*)

Learning Objectives: Reading & Literature

- ❖ *Use reading strategies developed in earlier classes.*
- ❖ *Employ the features of realistic fiction to make meaning in their reading.*

Since this is a longer text, the teacher may choose to do a **guided reading** of the text. Have the students read to “The sky had darkened to an angry grey” and look for answers to the following questions:

1. Who are the characters in the story?
2. How far did Molly have to ride for her piano lessons?
3. What did Belle do when Molly fell off her back? What does this suggest about Belle?
4. How did Molly feel when her father suggested that he sell Belle?
5. What do you think is going to happen next?

Next the students will read down to “...or if every step was taking them farther and farther away.” and look for answers to the following questions:

1. How did Molly feel about blizzards?
2. Why are blizzards a hazard on the prairie?
3. How did Molly’s father protect himself from not getting lost in the blizzard going from the house to the barn?
4. What did Molly do when she could no longer see?
5. How do you think she felt?
6. What does the sentence “But soon she couldn’t even feel her toes or legs or cheeks or fingertips” suggest is happening to Molly?
7. Do you think Belle is heading for home? Why or why not?

Next the students will read to the end of the story and look for answers to the following questions:

1. How do you think Molly felt when she saw the vanes of the windmill in her yard?
2. How did Molly feel when she arrived at the door of her house?
3. How do you think her parents felt when they saw her?
4. How did Molly’s father get her off Belle’s back? What does this suggest about Molly’s condition?
5. What did her father do after Molly was safe inside?
6. How did he take care of the horse?
7. Explain this sentence, “Molly’s father never talked about selling Belle again.”

Activity 4 (*Comprehension, Synthesis*)

Learning Objectives: Reading & Literature

- ❖ *Employ the features of realistic fiction to help them make meaning in their reading.*
- ❖ *Identify the elements of short stories (plot)*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*

In groups of four or five, students will list the main events in the story. They could draw pictures to illustrate the main events in the story. Groups will display their work and walk around to view each other's work. They will choose a picture to represent each of the main events in the story and create a **story map**.

Next, in groups they will look at the elements of a short story - setting and plot of the story. The teacher will ask students to define setting and plot.

5. From On Chemo to On Camera - Kristine Kirsten

Genre: *Personal Essay*

Rationale:

This essay gives students the opportunity to read and learn about a young woman who is a cancer survivor. The positive tone of the essay is inspiring. Also, it includes a number of medical terms and new vocabulary which they will encounter in their daily lives. As well, it gives students some insight about accepting the realities of life, whether they are joys or sorrows, and live life with passion.

Activity 1 Pre-Reading

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*

The teacher will ask the students to recall the challenges that people they have read about in this unit have faced. He will also have them recall the list of challenges they compiled in Activity 5 of the text *Rick Hansen: No Walls Too Big to Climb* and mention sickness if it had not been identified earlier while doing that activity. He will ask the students to think of some of the challenges that a life threatening disease poses to young people. How would you deal with news of a life threatening disease? What would you do to cope with a life threatening disease?

Activity 2: Vocabulary

Learning Objectives: Reading & Literature

- ❖ *Build vocabulary and use pronunciation skills to pronounce words clearly.*

The teacher will introduce new vocabulary such as *chemotherapy, amputation, passion, perseverance, hydration, unsuspecting, audition, shaman, activist, and temporary*. The teacher will introduce the vocabulary by using each of the words in a sentence and writing the sentences on the board. Below the sentences the teacher will give the meanings of the new words in random order. Students will be required to read and copy the sentences in their notebooks. They will then be asked to match the new words in the sentences with their appropriate meaning from the list below the sentences.

Alternatively, the teacher may choose to give each student a copy of sentences with the meanings (presented in random order) and the students can work right on the sheet.

The teacher and students will check the exercise together by having the students read each sentence aloud and give the meaning of the vocabulary word. The teacher will help with correct pronunciation and clarify the meanings of any words that the students question.

Activity 3 (*Comprehension, Analysis, Evaluation*)

Learning Objectives: Reading & Literature

- ❖ *Read non-fiction texts*

Learning Objectives: Listening and Speaking

- ❖ *Talk about abstract ideas such as determination and courage.*

After students have read the text, the teacher will put them in groups of four or five to discuss the essay. He may use the following questions to guide the discussion and lead the students to a fuller understanding of the text:

1. Who narrates the story? How do you know?
2. What did she find out when she was eighteen?
3. Write down three or four important qualities she discovered about her when she went through physical and emotional pain?
4. Why did the movie director call her ‘the girl who acts without acting’? What does this suggest about Kristine?
5. Is this text fiction or non-fiction? How do you know?
6. What is the text about? What is the main idea expressed in the text?
7. Did you like the piece of writing? Why or why not?

After students have had time to answer these questions, the teacher will lead a whole class discussion about the essay.

Activity 4: (*Comprehension, Analysis*)

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*

Display the lyrics of the rap song *which begins with Faith, Hope, Love and ends with cuz I’m gonna win the fight*. Let students talk about the ideas in it. How is the rap related to the content of the essay? Why do you think Kristine Kirsten chose to begin her essay this way?

Activity 5: Point of View

Learning Objectives: Reading & Literature

❖ *Distinguish point of view (first person narrator)*

The teacher will draw the students' attention to the text by reading the first sentence aloud. He will ask: Who is the speaker in this essay? How do you know?

The first person narrator or first person point of view has already been learned in Chapter 1 under the theme *Celebrations*. Students should know that when “the narrator is “I”, this is called first person narrative or first person point of view. They should also know that using the first person narrative in writing has both advantages and disadvantages.

Advantages:

- ❖ The reader feels a sense of identity with the narrator.
- ❖ The author creates an informal tone.
- ❖ The reader feels closer to the action.

Disadvantages:

- ❖ The reader gets only one point of view (that of the narrator, which may be biased in some cases.)
- ❖ The reader does not know what other characters are thinking.

However, if students are not sure about the first person narrator, the teacher will explain it once again. He will explain when the speaker in an essay or short story is “I”, we recognize that as the *first person* point of view. He will explain that first person point of view is limited; that is the speaker cannot tell what another person is thinking, only what she thinks. First person point of view tends to be biased as we only get the feelings of the speaker. The advantage of this point of view is that the reader feels he is having a conversation with the speaker.

6. Courage - Emily Hearn

Genre: *Modern lyric poem*

Rationale:

Although this poem is short and simple, it is profound as it allows students to talk about an abstract idea such as courage. Often we think of courage as overcoming adversity of the highest magnitude like scaling a mountain or surviving a natural disaster. This poem looks at the little acts of courage and restraint. It provides the opportunity for students to offer various interpretations of 'courage'.

Activity 1 (Pre-Reading)

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*

The teacher will encourage the children to brainstorm ideas related to the title. Students could talk about their understanding of the word 'courage' and what they think 'courage' is. The teacher will ask students to write down one idea about what they think courage is. He will ask for volunteers to read what they have written and write some of the statements on the board.

Activity 2: Reading

The teacher will read the poem once or twice paying attention to pronunciation and enunciation. He will ask a volunteer to define *allergic*. He will then have a volunteer to read the poem again.

Activity 3 (Comprehension)

Learning objectives: Reading & Literature

- ❖ *Use reading strategies developed in earlier classes. (Read non-fiction text for explicit and implicit meanings, particularly texts dealing with themes of courage.)*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*

The students will read the poem silently. They will talk about the ideas in the poem. How would the speaker in the poem define "courage"? Is her definition close to the one you wrote?

Activity 4 (*Comprehension, Analysis, Evaluation*)

Learning Objectives: Reading & Literature

- ❖ *Make text-to-life connections.*
- ❖ *Make inter-textual connections.*

Learning Objectives: Listening and Speaking

- ❖ *Talk about abstract ideas such as determination and courage.*

Individually students will write the answers to these questions:

1. Can you think of any incidents where you said ‘no’ to anything when you actually wanted to say ‘yes’? Talk about these incidents.
2. How did you feel and what thoughts crossed your mind when you made the above decision?
3. Look at your thoughts on courage that you had noted down earlier. Has your understanding of courage changed now? Explain how.
4. Are you a courageous person? Explain.
5. Do you think authors of other stories and essays in this unit would agree with this definition? Encourage as many students as possible to take part in this discussion. (*This question will allow students to make inter-textual connections. For this to happen students must remember other texts such as From on Chemo to on Camera , Rick Hansen: No Walls Too Big to Climb , The People Who Hugged the Trees , etc.. They must be encouraged to compare how courage is presented in these texts and in the present text Courage.*)

After students complete writing the answers, the teacher will conduct a whole class discussion to allow students to share their ideas.

Activity 5 (*Synthesis*)

Learning Objectives: Writing

- ❖ *Write for a range of purposes (describing an incident).*
- ❖ *Write a coherent paragraph using simple and compound sentences.*

In two or three paragraphs students will write about any incident when they said “no” to something when they actually wanted to say “yes”. They can also include the feelings and thoughts they had when they were in that situation.

UNIT 3

THEME: *Moments and Memories*

General Introduction for the Thematic Unit:

Literature captures a certain moment, a certain mood, a certain face, a certain experience here and now and keeps it for hereafter. The moment, the mood, the face and the experience may be located in time and space, but they connect all time and all space. A poem, a story, a play resonates with meaning and radiates life long after the maker is gone. The moments and their memories may belong to an individual but they carry meaning and significance for children and adults at the moment they are reading the works of literature and beyond.

At this stage of their lives, children are making great efforts at finding connections between their own experiences and the experiences of people around and beyond themselves. Opportunities to discover kindred aspirations and experiences will help children gain greater confidence in their lives as they bring their own experiences and memories of moments to an understanding of the world around them.

The aim of the selection within this thematic unit is to enable children see their own image in the texts that they are reading. The selection is guided by the need to present to our children examples of beautiful ideas in beautiful language. Teachers are expected to create the necessary opportunities for the children to interact with the characters and situations in as meaningful way as possible.

Main Texts

- | | |
|--|-------------------------|
| 1. The Orphan Boy Retold <i>by Tololwa M. Mollel</i> | Short Story (Folk tale) |
| 2. My Hero <i>by Katie Gill</i> | Narrative Essay |
| 3. My Mama Had A Dancing Heart
<i>by Libba Moore Gray</i> | Poetry |
| 4. Heads Bent Low - <i>Anonymous</i> | Poetry |
| 5. Homesickness <i>by Roald Dahl</i> | Narrative Essay |

1. The Orphan Boy - Retold by Tololwa M. Mollel

Genre: *Short Story (Folk tale)*

Rationale:

This folk tale tells of the relationship that developed between an old man and his “adopted” son. Things work very well for the old man as long as he trusts his son. Once he breaches the trust of the son, his good fortune changes. The story illustrates how life can change from one moment to the next.

Activity 1 (Pre-Reading)

Learning Objectives: Speaking and Listening

❖ *Listen to and speak with each other as members of a group.*

After telling students the title of the story the teacher will ask the students to use the title of the story to make predictions. They can make guesses as to what the story is about. Have students support their thinking with details as to why they think as they do.

Activity 2 Vocabulary (Comprehension, Application)

Learning Objectives: Reading & Literature

❖ *Build vocabulary and pronunciation skills to pronounce new words correctly.*

The teacher will read the story aloud paying attention to pronunciation and intonation. Students will follow in their texts. He will have the students underline the new words that he had already selected such as *gazed, canopy, companion, fetched, curiosity, urge, reveal, prospered, and udders*. He will show students how to use context clues, especially examples and using neighbouring words to figure out the meaning of the new words. Then, in pairs, students will figure out the meaning of the new words by using **context clues** given by the writer, such as examples, definitions, and neighbouring words. Each student will note the meaning. The teacher will ensure that students have the correct meaning through whole class discussion which will focus on students explaining how they derived the correct meaning.

Activity 3 (Recall, Comprehension, Evaluation)

Learning Objectives: Reading & Literature

❖ *Identify the elements of short stories (plot)*

Learning Objectives: Writing

❖ *Write for a range of purposes (to answer questions).*

The teacher will introduce the elements of plot such as exposition (beginning), complication (conflict), climax, and denouement (resolution or ending). After students are clear about the elements of plot, in groups, they will discuss and write the answers to the questions provided below:

1. Who are the main characters?
2. Where and when does the story take place?
3. What is the beginning of the story?
4. How are the arrival of Kilekan and the old man's invitation to stay set up by the narrator?
5. What hints are given that the boy has a secret identity?
6. What is the conflict within the old man?
7. How is it developed?
8. What is the climax of the story?
9. How is the conflict resolved?
10. Is the conclusion satisfying? Why or why not?

The teacher will get the responses of the students through a whole class discussion. It is very important for him to ensure that students understand the different elements of the plot of a story. Students will write the answers in their notebooks.

Activity 4: (*Application, Synthesis*)

Learning Objectives: Language and Grammar

❖ *Construct complex sentences which contain one main (principle) clause with a subordinate clause.*

The teacher will write the following sentences from the story on the chalkboard:

1. As he had done every night of his life, the old man gazed deep into the heavens.
2. When he woke up the next morning, many surprises greeted the old man.
3. Each day his longing to know the boy's secret sharpened until he thought of nothing else.
4. When Kileken got up in the morning, the old man pretended to be asleep.

The teacher will review complex sentences using a similar format to that which was used with Activity 3 in *Wolf Island* under the thematic unit **Nature**.

The teacher will have students scan the text again and identify examples of complex sentences. He will then have the students construct five examples of complex sentences on their own.

2. My Hero - Katie Gill

Genre: *Narrative Essay (Memoir)*

Rationale:

This narrative essay or short memoir documents a young cancer patient's discovery that attitude can make a big difference in how one reacts to a difficult situation. She learns this lesson from an eight month old baby whose laugh in the chemotherapy waiting room is a defining moment for her.

This essay can be linked with *From On Chemo to On Camera* as it is another example of first person narrative. The theme is similar in the two essays.

Activity 1: Pre-Reading

Learning Objectives: Reading & Literature

- *Make inter-textual connections.*

Learning Objectives: Listening and Speaking

- *Listen to and speak with others as a member of a group.*

Students will record any words or thoughts that they think of when they hear the word cancer. The teacher may remind the students to think about their earlier discussions when they read *From On Chemo to On Camera*.

Activity 2: Vocabulary (Comprehension)

Learning Objectives: Reading & Literature

- *Build vocabulary and use pronunciation skills to pronounce words clearly.*

The teacher will introduce new vocabulary such as *multitudes, lurk, elevator, relishes, abhor, engrossed, reverie, simultaneously* and *endure*. The teacher will introduce the vocabulary by using each of the words in a sentence and writing the sentences on the board. Below the sentences the teacher will give the meanings of the new words in random order. Students will be required to read and copy the sentences in their notebooks. They will then be asked to match the new words in the sentences with their appropriate meaning from the list of word meaning presented below the sentences.

Alternatively, the teacher may choose to give each student a copy of sentences with the meanings and the students can work right on the sheet.

The teacher and students will check the exercise together by having the students read each sentence orally and give the meaning of the vocabulary word. The teacher will help with correct pronunciation.

Activity 3: Reading (*Comprehension, Analysis*)

Learning Objectives: Reading & Literature

- ❖ *Make text-to-life connections.*

There are two questions on the margin of the text. Students will read the text individually stopping where suggested in the text to consider the questions on the margin.

Activity 4 (*Comprehension, Analysis*)

Learning Objectives: Reading & Literature

- ❖ *Make text-to-life connections.*
- ❖ *Make inter-textual connections*

Learning Objectives: Writing

- ❖ *Write for a range of purposes (make notes)*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with others as a member of a group.*
- ❖ *Make language choices to adapt their talk for different purposes and audiences.*
- ❖ *Speak regularly using clear pronunciation.*

1. Record your reactions to *My Hero*. You might want to use the following phrases to begin your sentences.
I feel
I worry
I wonder
2. Reread the story and make a list of words and phrases that helped you understand how Katie feels about Thursdays.
3. In the story, Katie says, 'I learnt a lesson from a little baby.' In your own words, explain what you think she learned.
4. How are the speakers in *From on Chemo to on Camera* and *My Hero* similar or different?
5. Have you, like the speaker in *My Hero*, been inspired by somebody or something to think differently about anything?

Students will share their ideas with the whole class. Teacher will facilitate the discussion.

Activity 5 (*Synthesis*)

Learning Objectives: Writing

- ❖ *Write a coherent paragraph using simple and compound sentences.*
- ❖ *Write for a range of purposes and audiences (a personal letter)*
- ❖ *Spell correctly the words they are using.*
- ❖ *Continue to enjoy writing by participating in a community of writers.*

Katie's purpose for writing this piece was to let others know something about what it is to have cancer. Students will write her a letter to tell her what they think about her story, what they learned from it, and the impact of her essay. They may also wish to ask her some questions. Her address is 4520 Ashbury Park Drive, North Olmstead, Ohio, USA, 44070. A **Writers Workshop** format will be used.

3. My Mama Had A Dancing Heart - Libba Moore Gray

Genre: *Modern lyric poem*

Rationale:

In this poem, a woman recalls special times in her childhood that she shares with her mother. This will invite the readers to think of someone special in their own lives. The rhyme, rhythm and repetition create a pattern that students can follow to record their own special moments.

Activity 1: Pre-Reading

Learning Objectives: Listening and Speaking

- ❖ *Speak regularly with clear pronunciation.*
- ❖ *Enjoy listening and speaking English.*

Ask the students to think of a special person in their lives. It could be a parent, a relative or a friend. Then have them fold a piece of paper into four equal sections and write the name of a season in each section. Then ask them to list things they have done or would like to do with a special person during each season of the year. Ask students to keep this list for use after they have read the poem.

Activity 2: Reading

Learning Objectives: Reading & Literature

- ❖ *Use reading strategies developed in earlier classes. (Recognize the musical qualities – rhythm – of poetry.)*
- ❖ *Recognize that poems have unique structural features like stanzas.*

Learning Objectives: Listening and Speaking

- ❖ *Speak regularly with clear pronunciation.*
- ❖ *Enjoy listening and speaking English.*

The teacher will read the poem aloud, paying close attention to pronunciation, enunciation and the rhythm of the poem. On the second reading he will pause occasionally to allow students to share their responses. As he reads he will ask students if they notice any repeating patterns (e.g, ‘And in . . . ,’ ‘And when . . . ,’ ‘And afterward . . . ,’ or ‘And now . . .’).

The teacher will divide the class into six groups to read the poem aloud: one group will deal with the first stanza, four groups will deal with the four seasons, and the last two stanzas can be assigned to another group. The teacher will go to each group and suggest some strategies

on how to read the stanzas assigned to them with clear pronunciation and proper intonation. The class will read the poem together with each group reading its section.

Activity 3: Reading

Learning Objectives: Reading & Literature

❖ *Enjoy reading as a learning activity.*

The teacher will divide the class into groups of four or five. Each group will be assigned a season. The groups will read the section of the poem that deals with their season paying particular attention to the kind of dancing that was done in each season (... a frog-hopping/ leaf growing/ flower-opening/ hello spring ballet., for example). Each group will come up with a dance for its assigned season. After they have had a chance to practise their dances, they will perform the dances for the whole class.

Activity 4: Discussion (*Comprehension, Analysis, Synthesis, Evaluation*)

Learning Objectives: Listening and Speaking

❖ *Listen to and speak with each other as members of a group.*

❖ *Talk about abstract ideas such as beauty and friendship.*

Students will be put in groups of four or five to discuss the poem and come to an understanding of what the author is saying. The teacher may use the following questions as a guide.

1. What things did the young speaker and her mother do during each season?
2. How old do you think the speaker in the poem is when she talks about each season? About how old do you think she was when she wrote the poem? Explain why you think so.
3. Where is the mother at the end of the poem? Explain your thinking.
4. What memories or experiences does the poem call to mind?
5. How did you feel as you read the poem?
6. Which part of the poem did you like the best? Tell why.
7. Write down words or phrases in it that the writer uses to appeal to your senses of sight, sound and touch.
8. What do you think the poet is trying to say about life or people? Do you agree or disagree with this viewpoint? Explain.

The teacher will lead a whole group discussion with the class.

Activity 5: Writing *(Synthesis)*

Learning Objectives: Writing

- ❖ *Write for a range of purposes of and audiences using a variety of forms encountered in their reading, including poetry.*
- ❖ *Continue to enjoy writing by participating in a community of writers.*

Have the students take out the pieces of paper they did for Activity 1. Ask them look at their lists and add to them if the poem gave them some more ideas of things they have done or would like to do with their special person. Then have them write a short a short poem (at least 6 – 8 lines) describing something special they have done or would like to do with the special person they identified. They will use *My Mama Had a Dancing Heart* as a model for their writing. When they have finished and shared their drafts with their peers, they will rewrite the poem on a sheet of chart paper and illustrate it. The poems will be displayed in the classroom.

4. Heads Bent Low - Anonymous

Genre: Poetry (Dramatic poem)

Rationale:

This poem has been selected as it can be used to talk about some aspects of poetry such as the length of sentences and stanzas, and rhythm. The ideas and the experiences expressed in the poem such as wisdom and humility comes with experience will be familiar to most Bhutanese students. This will facilitate comprehension and discussion of the important ideas in the poem.

The **dramatic poem** consists of the thoughts or spoken statements (or both) of one or more characters other than the poet himself in a particular life situation. It is dramatic rather than narrative since the character is not “written about” by the poet; rather, the poem consists of the character’s own thoughts or spoken statements.

Activity 1 Pre-Reading

Learning Objectives: Listening and Speaking

- ❖ Listen to and speak to each other as members of a group.

Let students talk about the ideas that come to their mind when they read the title of the poem. They will consider questions such as: Why would someone bend his/her head low? When does someone bend his/her head low?

Activity 2 (Recall)

Learning Objectives: Reading & Literature

- ❖ Enjoy reading as a learning activity.
- ❖ Use reading strategies developed in earlier classes. (Recognize the musical qualities – rhythm – of poetry.)

Learning Objectives: Listening and Speaking

- ❖ Use pronunciation skills to pronounce new words clearly.

The teacher will read the poem out loud to the students using clear pronunciation and intonation. He will also pay close attention to rhythm. The students will follow in their texts. The teacher will then ask for three student volunteers to read the poem out loud as **Readers’ Theatre**. One student will read in the role of the narrator, another will read in the role of the old man, and one will read in the role of the young man. The teacher will help students pronounce the words clearly where required.

Activity 3 (Recall, Comprehension, Analysis)

Learning Objectives: Reading & Literature

- ❖ *Make text-to-life connections.*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak to each other as members of a group.*

The teacher will lead a whole class discussion of the poem by asking the following questions:

1. What question does the young man ask the old man?
2. Do you agree that the young man is a braggart? Why or why not?
3. How does the old man answer the young man?
4. What do “heads that are empty,” “heads that count,” and “reaper’s sickle” symbolise? Explain.
5. How is the young man affected by the old man’s answer?
6. What do you think are the important ideas expressed in this poem?
7. This poem is about life. It talks about wisdom, humility, and death. Which lines in the poem talk about each of these? Briefly explain.

Activity 4 (*Comprehension, Analysis*)

Learning Objectives: Reading & Literature

- ❖ *Use reading strategies developed in earlier classes. (Recognize the musical qualities – rhythm – of poetry.)*
- ❖ *Recognize that poems have unique structural features like stanzas*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak to each other as members of a group.*

Students in primary classes have begun to identify some aspects of poetry. In pairs, they will discuss answers to the following questions:

1. Is the title of the poem an appropriate one? Give reasons?
2. If you think the title of the poem is inappropriate, suggest one.
3. How many stanzas are there in the poem? Are all the stanzas and sentences of uniform length?
4. What does the old man compare a bent head to? This is an example of a figure of speech. Can you identify this figure of speech?
5. How does the figure of speech (*discussed in question 4*) add to the main point of the poem?
6. Is dialogue used? Where is it used? Read out the dialogue.
7. Is the vocabulary difficult?
8. Do the words rhyme? Identify six pairs of rhyming words.
9. Does the poem have rhythm? Read out a stanza stressing its rhythm.

Students will share their ideas. The teacher facilitates. Students will write the answers in their notebooks.

5. Homesickness - Roald Dahl

Genre: Narrative Essay (Memoir)

Rationale:

This essay tells the story of a boy who fakes an appendicitis attack to get away from a boarding school. Students will easily be able to relate to the experiences presented in the story. The text will challenge students to explore the meaning of new vocabulary and expressions.

Activity 1 Pre-reading

Learning Objectives

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak to each other as members of a group.*

The teacher will lead a whole class discussion through the use of title and other related questions such as:

1. What is the meaning of “homesickness”?
2. When do you suffer from homesickness?
3. Did you ever lie to avoid doing something that you disliked? What did you do? What happened?

Activity 2: Vocabulary (Comprehension, Application)

Learning Objectives: Reading & Literature

- ❖ *Use pronunciation skills to pronounce new words clearly.*
- ❖ *Use reading strategies developed in earlier classes. (Use the dictionary to find variant meanings of words.)*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak to each other as members of a group.*

Since there are many words in this essay that students may not be familiar with, the teacher will divide the class into five groups. Each group will be given 5 of the following words to look up in the dictionary. The words include: *instantly, curable, port, devastatingly, devising, stunt, acute, appendicitis, ancient, severe, anaesthetist, drape, sterile, lurking, spellbound, ether, filtering, clutching, pathetically, blancmange, ruptured, vital, penetrating, inflammation, and rigid.*

The students will be instructed to find each of the words they are assigned in the text and read the sentence where they find the word. They will then look up each word in the dictionary and find the meaning that matches the context of the sentence. The students will write the meaning of the word in their notebooks and use the word in a sentence of their own.

Each group will be given a sheet of chart paper on which to write the words, meanings and sentences. Each member of the group will explain at least the meaning of one word to the whole class. The charts will be displayed in the classroom for the students to refer to when reading.

Activity 3: Reading (*Comprehension*)

Learning Objectives: Reading & Literature

- ❖ *Use reading strategies developed in earlier classes. (Read non-fiction texts for explicit and implicit meanings.)*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak to each other as members of a group.*

Students will read the text in groups of three or four. They will be encouraged to stop at the end of every paragraph and summarize what is happening.

Activity 4 (*Recall, Comprehension, Analysis, Synthesis, Evaluation*)

Learning Objectives: Reading & Literature

- ❖ *Make text-to-life connections.*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Talk about abstract ideas such as honesty.*

After the students have read the text, students (in the same groups used for Activity 3) will discuss the text and come to some conclusions about the text. The teacher will use questions like the following:

1. Where was the boy studying when he suffered from homesickness?
2. How is homesickness similar to seasickness?
3. What is the meaning of the word “stunt” in the sentence “I set about devising a stunt for getting myself sent back home”?
4. “In those days it was . . . and get on with it.” Is this practice common now? Why or why not?
5. When would the granny use the stock reply “God works in his mysterious ways”?
6. What do you think a “stock reply” is?
7. Identify a simile used in the text. Explain the things that are being compared.
8. Do you think the boy did the right thing? Why or why not?
9. Did the boy learn a lesson at the end? If so, what was the lesson?

10. Did the boy get what he wanted from the stunt?
11. Would you want this boy for a friend? Why or why not?
12. How would your parents react if you pulled that kind of stunt?

After the students have discussed the essay in their groups, the teacher will lead a whole class discussion about the text based on their answers to the above questions.

Activity 5 (*Application, Synthesis*)

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak to each other as members of a group.*

Learning Objectives: Writing

- ❖ *Write for a range of purposes - to persuade.*
- ❖ *Write coherent paragraphs using simple and compound sentences.*
- ❖ *Spell correctly the words they are using.*

The teacher will ask students to imagine that they are in a boarding school and they are feeling terribly homesick. They will write a letter to their parents/guardians explaining the reasons why their parents/guardians should come and take them home.

OR

The students will write about something that happened to them at school that they think their parents should know about.

A **Writers Workshop** format will be used.

UNIT 4

THEME: *Nature*

General Introduction for the Thematic Unit:

Nature is the most immediate reality we know. Nature is the earth, the sea and the sky. It is the air that we breathe, the water that we drink, the food that we eat, the clothes that we wear. The flora and fauna, the soil and rocks, mines and minerals, the sights and the sounds and smells that surround us. Nature is all these and more. Nature is the source of all plant and animal life. It is the source of gold and diamond, gems and jewels, life-giving oxygen and energy. Nature is the biggest dispensary in which all kinds of medicines are available. It is the source of life.

Nature is one of the most favourite themes of literature. Poets and musicians have found unending inspiration in nature. The gurgle of the brook rushing over the pebbles, the scent of summer flowers, the budding foliage of spring, the colours of the rainbow, the glory of sunrise, the crimson glow of sunset, the song of the nightingale, the call of the ocean, the whistle of the night wind through the paddy-field, the dance of the clouds, the majesty of a waterfall. All these and more are marvels of nature that poets feed on.

Wordsworth calls nature ‘friend, philosopher and guide’. In Bhutan, we consider nature to be the home of gods and goddesses, spirits and deities, and every mountain, tree or rock is sacred. Literature texts should provide opportunities for children to view nature more kindly and sensitively and appreciate our dependence on nature for our survival.

The selections included in this thematic unit are informed by an understanding of the need to respect and honour nature as the basic supporter of all life-forms. Teachers will need to be particularly sensitive to appreciate the intent of the selections and help students to understand and value our relationship with nature. They also need to challenge the students to understand the stylistic features of the texts and model their own writing accordingly.

Main Texts

- | | |
|--|-------------------|
| 1. The Never Ending Greenness <i>by Neil Waldman</i> | Story |
| 2. The Wolf Island <i>by Celia Godkin</i> | Informative Essay |
| 3. The Earth Game <i>by Pam Conrad</i> | Short Story |
| 4. Learn About the Environment <i>by Elizabeth Hogan</i> | Informative Essay |
| 5. An Earth Quake in Alaska <i>by Patricia Lanber</i> | Informative Essay |

Supplementary Readings

1. Interviews
2. Many Happy Returns - *John McInnes*

1. The Never-Ending Greenness - Neil Waldman

Genre: Short Story

Rationale:

The Never Ending Greenness is a story about a boy's efforts - despite surviving in a war-torn land devoid of trees – in achieving his dream of the earth covered with a thick forest carpet. Bhutan is regarded highly by other countries for our efforts to conserve our forests. This short story will reinforce this value. The piece, in addition to encouraging meaningful discussions on the importance of conserving forests, will also allow students to see the effective use of setting (one of the features of short stories) and figurative language.

Activity 1: Pre-reading Activity

Learning Objective: Listening and Speaking

- ❖ *Listen to and speak to each other as members of a group.*
- ❖ *Make language choices and adapt their talk for different audiences and purposes.*
- ❖ *Speak regularly using clear pronunciation.*
- ❖ *Enjoy listening to and speaking English.*

The teacher will introduce the story by having a whole group discussion on ecology. He may use the following questions:

- a. Why is 2nd June celebrated in Bhutan? What do you do on this day?
- b. How many saplings have you planted until now? Do you take care of the saplings?
- c. Why do you plant trees?
- d. What are some other things we do in Bhutan to protect the environment?
- e. Do you think we are doing enough to protect our environment?
- f. What do you think the story is about by looking at the title?

Activity 2: Vocabulary (knowledge and comprehension)

Learning Objective: Reading & Literature

- ❖ *Use the dictionary to find variant meanings of words.*
- ❖ *Build vocabulary and use pronunciation skills to pronounce words clearly.*
- ❖ *Enjoy reading as a learning activity.*

Students will read the story independently. As they read they will note unfamiliar words and phrases in their notebooks. When students are finished reading, they will look at each other's word lists and discuss the meanings of the words. Any words that cannot be explained will be checked in the dictionary and recorded in their notebooks. The teacher will choose 10

or 12 common words from the lists and compile a vocabulary list that the students will be responsible to learn.

Activity 3: Reading (*Knowledge, Comprehension, Analysis*)

Learning Objective: Reading & Literature

- ❖ *Use reading strategies developed in earlier classes.*
- ❖ *Make text-to-life connections*
- ❖ *Employ the features of realistic fiction to help them make meaning in their reading.*

Learning Objective: Listening and Speaking

- ❖ *Listen to and speak to each other as members of a group.*
- ❖ *Make language choices and adapt their talk for different audiences and purposes.*
- ❖ *Speak regularly using clear pronunciation.*

The teacher will write the following questions on the chalkboard. He will put the students in groups of four or five to discuss the following questions to come to a better understanding of the text:

- i. What does the main character compare the trees in Vilna to? Can you identify the figure of speech used here?
- ii. Why were the main character and his family forced to move to the ghetto?
- iii. How did the war affect the family? What did they do to improve their situation?
- iv. What was the narrator's dream?
- v. What did the narrator do in order to realize his dream?
- vi. Describe the changes brought about by the trees?
- vii. How is what he did similar to what we do on June 2?

Activity 4: Elements of a Short Story (*Comprehension*)

Learning Objectives: Reading & Literature

- ❖ *Identify the elements of a short story – setting.*

The teacher will ask where and when the story takes place. Students will be able to identify the names Vilna and *eretẓ Yisrael* but will probably not know where these places are. They will also be able to identify that the story takes place during and after a war. Explain to the students **that *where* and *when* the story takes place is the setting.** This story starts out in a village called Vilna (a village in Lithuania, formally in Russia) during World War II and continues in *eretẓ Yisrael*, in what we know today as Israel. The teacher will point out these places on a map of the world. She may also want to give some background into the climate of Israel and that it has been and still is a country where there has been plenty of political unrest.

The teacher may wish to give the students a note on setting. Ask why this setting is important to the story. (This setting is important because the story could not have taken place in another place. Sometimes setting is important to the events of the story, such as this one. This is called an integrated setting. When the setting is not important to the events of the story, it is called a backdrop setting.)

Activity 5: Figurative Language (*Comprehension, Application*)

Learning Objectives: Reading & Literature

❖ *Identify figurative language in texts – simile, metaphor and personification.*

From the story, write the sentence “Green in summer, bare in winter, they [trees] lined the streets like friendly old men, stretching their arms toward the sun-filled sky” on the chalkboard. Ask the students what they see in that sentence. How does the author create this image? Accept students’ answers.

If no one mentions the figures of speech, the teacher will prompt by asking the following questions: What are the trees compared to? (friendly old men) How does the author make the comparison? (He uses the word “like”) Does anyone know what this is called? (It is a figure of speech called **simile**. **A simile is a figure of speech in which two unlike things are compared by using the words “like” or “as”.**)

What are the “arms” the author refers to? (branches). This is an example of another figure of speech called the **metaphor**. **A metaphor is a figure of speech in which one thing is suggested to be another.** In this sentence the branches are suggested to be arms.

What are the “arms” (branches) doing? (stretching) Can branches stretch? (no) The author is using another figure of speech here. This is called **personification**. **Personification is a figure of speech in which something that is inanimate is given human qualities.**

The teacher will write the definitions on the chalkboard for the students to note down for further reference. He will also explain that writers often use figures of speech to make their images more striking or memorable. Figures of speech help the reader relate something that is not familiar to them with something that is familiar.

The teacher will write the following sentences and phrases from the story and have students identify the figures of speech:

- ❖ ... puffy-eyed people drifted like ghosts
- ❖ ... sheltering leaves

- ❖ At night the sky would flicker with bursting bombs...
- ❖ ... the earth was covered with a thick forest carpet.
- ❖ Like a thousand gentle flutes, they [the trees] filled the air with vibrations of wonder.
- ❖ I...soared above them, like an eagle.
- ❖ My grove of trees crept slowly up the hillside...
- ❖ ...the breeze drying the sweat from our foreheads.

What effect do these figures of speech have on the story?

Activity 6: Writing (*Synthesis*)

Learning Objectives: Writing

- ❖ *Use writing strategies used in earlier classes.*
- ❖ *Spell correctly the words they are using.*
- ❖ *Write for a range of purposes and audiences using a variety of forms encountered in their reading, including explanations.*
- ❖ *Continue to enjoy writing by participating in a community of writers.*

Write a short article on the importance of forests to Bhutan.

OR

Write a short article telling about your involvement in planting of trees on June 2.

The teacher will allow students time to draft and redraft their pieces.

2. The Wolf Island - Celia Godkin

Genre: Short Story

Rationale:

In this short story students will read about the wolves and the roles they play in maintaining the ecosystem. Students will have opportunities to discuss why it is important to maintain the ecosystem and how people can do it.

Activity 1: Pre-reading Activity

Learning Objective: Listening and Speaking

- ❖ *Listen to and speak to each other as members of a group.*
- ❖ *Talk about abstract ideas, such as balance of nature.*
- ❖ *Speak regularly using clear pronunciation.*

The teacher will ask students to name their favourite wild animals. As animals are named, the teacher writes names of the students' favourite wild animals on the board. He will then ask what each of these animals eat. He will create a web and introduce the idea of an ecosystem.

Activity 2: Reading (Comprehension)

Learning Objectives: Reading & Literature

- ❖ *Identify the elements of short stories – Plot*

Learning Objectives: Writing

- ❖ *Write for a range of purposes and audiences of forms encountered in their reading including summaries.*

The teacher will ask students to read the story silently. When they finish reading ask them to complete the chart below.

Story Beginning (First Spring)	
First Winter	
Second Spring	
Second Fall	
Second Winter	
Story End (Third Spring)	

Note: The teacher should model how to do this by completing Box 1, Story Beginning (First Spring), after most students have finished reading. The teacher and students will discuss the contents of the chart when the students finish the text.

Activity 3: Discussion (*Knowledge, Comprehension, Analysis, Synthesis*)

Learning Objective: Listening and Speaking

- ❖ Listen to and speak to each other as members of a group.
- ❖ Talk about abstract ideas, such as balance of nature.
- ❖ Speak regularly using clear pronunciation.
- ❖ Enjoy listening to and speaking English.

The teacher will ask how this story explains the concept of an ecosystem. He will then have students relate it to an ecosystem in Bhutan. He may wish to go back to the web the students created in Activity 1. He will be able to relate it to *The Never-Ending Greenness* if the ecosystem mentioned involves the forest. He will conduct a whole class discussion by asking the following questions:

- ❖ What would happen to the ecosystem if more forests are cut?
- ❖ Are there animals in danger of extinction in Bhutan?
- ❖ What is endangering these animals?
- ❖ What can be done about this?
- ❖ Are there things children like you can do?
- ❖ Are there endangered plants in Bhutan?
- ❖ What is endangering these plants?
- ❖ What can be done about this?
- ❖ Are there things children like you can do?

Activity 4: Introduce Complex Sentences (*Comprehension, Application*)

Learning Objectives: Language

- ❖ Use knowledge of grammar learned in earlier classes.
- ❖ Construct complex sentences which contain one main (principal) clause with a subordinate clause.

Write the following sentences from the story on the chalkboard:

Once there was an island.

There was plenty of food for all.

Rabbits had less to eat because the deer were eating their food.

Finally it came to rest on the shore and the wolf family scrambled onto dry land.

The teacher will ask a student volunteer to read each sentence and identify what kind of sentence it is simple or compound. Ask them to explain how they know. (This is a review of what they learned in class V.) If students are clear on the difference between simple and compound sentences and the function that conjunctions play in writing compound sentences, the teacher will move on to introduce complex sentences. If, however, he feels that students need more review, he will add more examples and give more explanation.

If he feels that the students have a clear understanding of compound sentences, he will write the following sentences from the essay on the chalkboard:

- ❖ One day the wolf cubs were playing on the beach while their mother and father slept.
- ❖ While the cubs were poking around, the raft began to drift slowly out into the lake.

The teacher will ask a student volunteer to read these sentences. Then ask, are these compound sentences? (*Some students may say yes because they are longer.*) Ask students to identify the two main ideas in each sentence and which idea can stand alone as a sentence?

Students should be able to identify the principal clause.

Have the students look at the other idea in each sentence. Ask, Is this a sentence? (*No, it does not make sense by itself.*) Explain that this sentence is a **complex sentence**. A complex sentence is a sentence with two ideas expressed but one idea is more important than the other.

The more important idea can stand alone as a sentence and is called the **principal clause**. The lesser idea cannot stand alone by itself as a sentence. (*Ex. While the mother and father slept*) and is called the **subordinate clause**.

In some complex sentences, the principal clause comes at the beginning of the sentence and others it comes at the end. Look at the sentences on the chalkboard and identify where the principal and subordinate clauses comes in each. Also, he may wish to do some of these orally with students.

Note: The teacher has to review this concept several times throughout the year.

The teacher will write the following simple sentences from the story on the chalkboard and have the students combine them into complex sentences. If he feels the students need more help, he may supply a conjunction to help students make the connection. He may need to add other examples if he feels the students need more practice.

- ❖ The island animals were healthy. There was plenty of food for all. (*Since*)
(*Since there was plenty of food for all, the island animals were healthy.*)
- ❖ The island animals were healthy *since* there was plenty of food for all.

- ❖ Snow fell for many weeks. The drifts became deeper and deeper. (*because*)
- ❖ Grass and trees would grow again. Rabbits would find enough food. (*if*)

Activity 5

Learning Objectives: Writing (*Comprehension*)

- ❖ *Write for a range of purposes and audiences of forms encountered in their reading including summaries.*
- ❖ *Write coherent sentences using simple and compound sentences and complex sentences.*
- ❖ *Spell correctly the words they are using.*

The teacher will instruct the students to re-read the story to check their chart (Activity 2) to be sure that they have included the most important events. The students will be asked to write a summary paragraph explaining the effects of the wolves leaving the island had on the ecosystem.

Sample Criteria for a Summary Paragraph

- ❖ *states the main idea in a topic sentence*
- ❖ *includes supporting ideas and details*
- ❖ *presents accurate information*
- ❖ *organized logically*
- ❖ *written in own words*

3. The Earth Game - Pam Conrad

Genre: *Short Story*

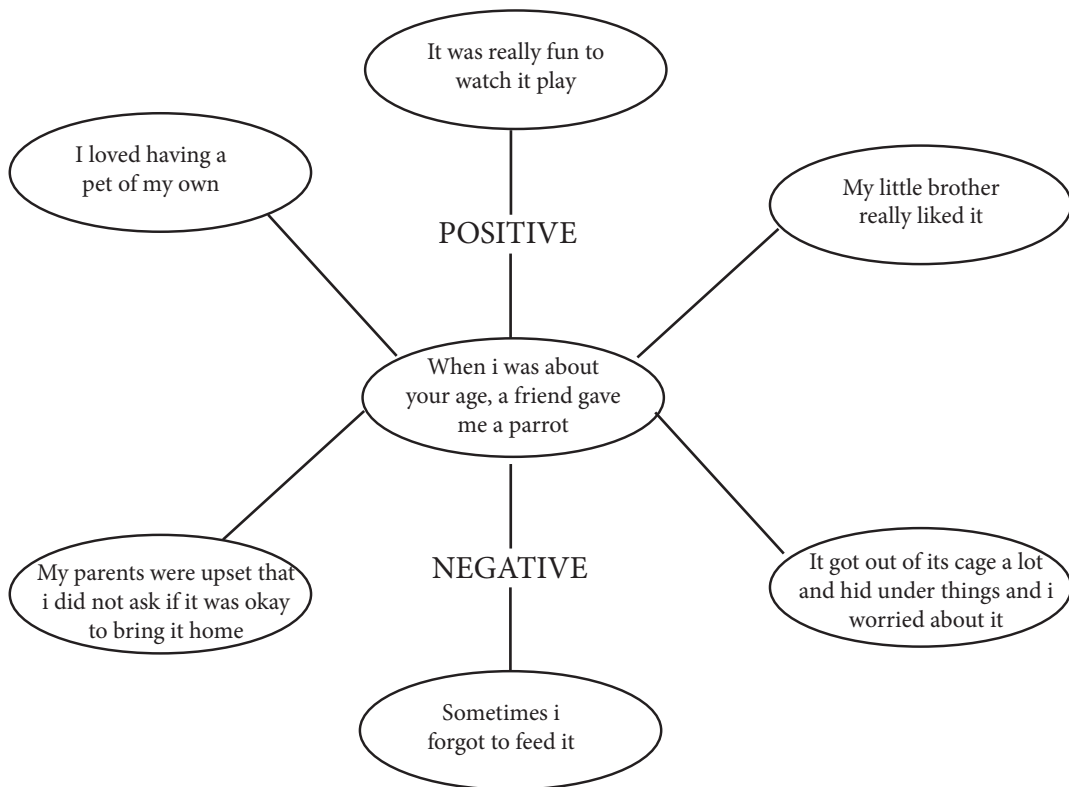
Activity 1 Pre-Reading

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with others as a member of a group.*
- ❖ *Make language choices to adapt their talk for different audiences and purposes.*
- ❖ *Speak regularly using clear pronunciation.*

Ask students to look at **Reading Tip** in student text. The teacher will reproduce the web below to use as a model with the students.

Note to the teacher: As you explain the activity, emphasize how the decisions we make affect others rather than whether that particular decision was good or bad.



A discussion on the effects of positive and negative actions of people on Earth should be carried out with the students.

Activity 2: Reading (*Knowledge and Comprehension*)

Learning Objectives: Reading & Literature

- ❖ *Use reading strategies learned in earlier classes.*
- ❖ *Employ the features of realistic fiction to make meaning of their reading.*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with others as a member of a group.*
- ❖ *Make language choices to adapt their talk for different audiences and purposes.*
- ❖ *Speak regularly using clear pronunciation.*

The teacher will instruct the students to read the text independently. Following the reading, he will put them in pairs to discuss the following questions and come to an understanding of the story:

- a. List four ways the characters in the story say we have hurt our environment.
- b. Name six ways the characters mention of helping our environment.
- c. Explain in your own words, ‘They could feel the certain pull of all the things people could do to make a better world.’
- d. Think of an event that has happened recently in your community that had an effect on many people. Was this a positive or negative effect? Explain.

The teacher will lead a group discussion where the students will present their answers in the class.

Activity 3: Compound words

Learning Objectives: Language

- ❖ *Use the knowledge of grammar learned in earlier classes.*

The teacher will review the concept of compound words: two root words combined to make one word.

Invite students to suggest the compound words they know (e.g. watermelon, highway, someone...)

Ask students to skim through the story and find as many compound words as they can.

Ask students to make sentences of their own using six of the compound words.

Develop a collaborative class list of compound words they know.

Activity 4 (*Analysis*)

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with others as a member of a group.*
- ❖ *Make language choices to adapt their talk for different audiences and purposes.*
- ❖ *Speak regularly using clear pronunciation.*
- ❖ *Enjoy listening to and speaking English.*

Learning Objectives: Reading & Literature

- ❖ *Use reading strategies developed in earlier classes. (Read fiction texts for explicit and implicit meaning, particularly texts dealing with themes of cooperation.)*
- ❖ *Make inter-textual connections.*

Divide students into ten groups. Each group will choose one of the situations mentioned in the story (positive and negative) and discuss the consequences of the action.

Example: 'I am a jungle in Africa, and someone is shooting an elephant for his tusk.'

What do you think will be the consequences of this action? Students should be able to list at least five consequences of the action.

Once the students have developed their lists, discuss the consequences of each action as a whole group. Ask the individual groups if they can add any more consequences to their lists as a result of the discussion. Allow some time for the groups to revise their lists.

Activity 5: Letter Writing (*Synthesis*)

Learning Objectives: Writing

- ❖ *Use writing strategies used in earlier classes. (formal letters)*
- ❖ *Write coherent paragraphs using simple and compound sentences.*
- ❖ *Spell correctly the words they are using.*
- ❖ *Add to the portfolio of their best writing making choices based on the elements of good writing.*
- ❖ *Continue to enjoy writing by participating in a community of writers.*

The students will prepare a list of negative things that the people in their community do that have a negative impact on the environment. The teacher will write these negative actions on the chalkboard. Students will choose one action and write a letter to the gup pointing out these negative actions and their consequences. In their letters the students will suggest ways to bring changes that will make their community a better place to live.

After the students have written the body of the letter, the teacher will review the format of the business letter. (**See appendix**). Some of these letters could be sent to the gup.

4. Learn About the Environment - Elizabeth Hogan

Genre: *Informative Essay*

Activity 1: Pre-reading

Learning Objectives: Listening and Speaking

- ❖ *Listen and speak to with each other as members of a group.*
- ❖ *Talk about abstract ideas such as environmental awareness.*

The teacher will have students make a list of all the garbage that they have generated up to this point in the day (e.g. toilet tissue, sweet wrappers, tins, bottles). Discuss what happens to it all.

Ask students if they know what the three **R's** of garbage management are (**Reduce, Reuse, Recycle**). Discuss what is meant by each. Have students share their personal stories about how they deal with garbage at home and at school. Have them consider whether or not the population of Bhutan is concerned about the amounts of garbage and litter that are present in our environment.

Activity 2: Previewing

Learning Objectives: Reading & Literature

- ❖ *Employ the features of non-fiction texts – headings, graphics (designs and images), and sidebars (items that appear in boxes) – to help them make meaning in their reading.*

The teacher will draw the students' attention to the reading tip – **skim** before reading – in the text. He will model how to skim a selection using the first and second pages of student text and use the chart below to record what he learned. He will highlight what can be learned by **skimming** each of these features:

- ❖ The items that appear in boxes such as “Earth Talk” and “Recycling a Can”, and the four bold headings within the box.
- ❖ The headings such as “Learn About the Environment”, “Send It Back, Send It Back – Recycle!”, “It Takes Less to Recycle a Can”, “Read the Recycle Sign”, “Make a Recycling Centre”, and “Treasure from the Trash”.
- ❖ The designs, graph, and pictures.

Activity 3: Reading (*Knowledge, Comprehension and Application*)

Learning Objectives: Reading & Literature

- ❖ *Employ the features of non-fiction texts – headings, graphics (designs and images), and sidebars (items that appear in boxes) – to help them make meaning in their reading.*

Learning Objectives: Listening and Speaking

- ❖ *Talk with their classmates about texts they have read.*

The teacher will show the students how to use a **graphic organiser** to record information. He will model how the parts of an article fit together by using the graphic organiser presented below. He will copy the graphic organiser on the chalkboard or on chart paper. He will also give each student a copy of the graphic organiser. He will read the first page of the text, as well as the sidebars, with the students and fill in first line of the organiser. He will do the same for second page of the article. He will then have the students work in pairs to read remainder of the article and complete the chart.

After each page students will discuss and record:

- ❖ the main ideas
- ❖ the features
- ❖ the function or purpose of each feature

Graphic Organiser for “Learn About the Environment”

Page	Main ideas of each section	List	Heading	Visual	Other features
First page	Introduction - what archaeologists learn about people from what they throw	None	None	Shows globe under selection title	Title Author Illustrator
Second page	Tells how much garbage is thrown away in Canada every day	Items of garbage we throw out	Tells what I might find in my own garbage can	Shows pictograph of typical Canadian family's garbage	Boxed text: explains some garbage terms

After the students complete their charts, the teacher will ask them to help him complete his. He will point out to the students that a chart, like the one they just used, is called a graphic organiser and can be a useful study tool when trying to remember information and for relating information.

Activity 4: (*Analysis, Synthesis, Evaluation*)

Learning Objectives: Listening and Speaking

- ❖ *Listen and speak to with each other as members of a group.*
- ❖ *Talk about abstract ideas such as environmental awareness.*

Learning Objectives: Reading & Literature

- ❖ *Make text-to-life connections.*

The teacher will lead a whole class discussion on what has been learned about recycling. He may use following questions:

- ❖ Why do you think it is important to Reduce, Reuse and Recycle?
- ❖ Of the three R's-Reduce, Reuse and Recycle-which do you think is the most important and why?
- ❖ What new ideas did you get from the selection that you can apply in your own life? Name at least three.
- ❖ How can we reduce the amount of litter we see in the streets and roads of Bhutan?

Activity 5: Action (*Synthesis*)

Learning Objectives: Writing

- ❖ *Write for a range of purposes and audiences using a variety of forms encountered in their reading including reports.*

The teacher will brainstorm with the students to compile a list of some of the areas in their school where resources are wasted or mishandled (e.g. plastics, water use, paper, bottles, food waste).

Divide the class into small groups and have each group choose one area of school or classroom waste. The groups will develop a step-by-step plan that could be used to reduce, recycle or reuse the materials. The groups may decide to present their reports to the school principal or head teacher.

Activity 6: Writing *(Synthesis)*

Learning Objectives: Writing

- ❖ *Write a coherent paragraph using simple and compound sentences.*
- ❖ *Write for a range of purposes and audiences using a variety of forms encountered in their reading including persuasion.*
- ❖ *Continue to enjoy writing by participating in a community of writers.*

Focus student's attention on the **After You Read** box at the end of student text and write a simple persuasive paragraph.

For Teachers

Sample Criteria for a Persuasive Paragraph

- ❖ Opening sentence clearly states the issue and your opinion
- ❖ Body of paragraph offers logical and convincing reasons
- ❖ All information is clear, and related to the issue
- ❖ Facts and statistics are included to support your position
- ❖ Sentences are varied in length and type
- ❖ Conclusion emphasizes why the reader should agree with your arguments
- ❖ The paragraph has been carefully proofread

Students may also work with the Nature Club in the school and make pits with the signposts, “Degradable” and **“non-Degradable”** to dispose of the garbage generated in school. The non-degradable garbage must be collected regularly and disposed of in a safe manner.

5. An Earthquake in Alaska - Patricia Lauber

Genre: Informative Essay

Activity 1: Pre-Reading

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with others as a member of a group.*

The teacher writes the term “natural disaster” on the chalkboard. He will ask the students what comes to mind when they see or hear that phrase and list their responses underneath the term. Students will probably list such things as landslides, earthquakes, tornados, cyclones, tsunamis, blizzards etc. The teacher may have to give some background information on some of these disasters.

He will inform students that they are going to read about the world’s worst earthquake, which occurred in Alaska in 1964. He will point out Alaska on a map of the world and mention that Alaska is one of the American states.

Activity 2: Vocabulary (*Comprehension*)

Learning Objectives: Reading & Literature

- ❖ *Build vocabulary and use pronunciation skills to pronounce new words clearly.*

The teacher will present the following words to the students: *simmered, cosy, vanished, rumble, bluff, overlooking, landslide, jolted, waterfront, tug (noun), tanker, ablaze, twitching.*

To do this, the teacher will prepare a sheet with the words listed at the top of the sheet, followed by sentences in which each word is used in context. Under the sentences, the words are listed in one column and the meanings listed at random in the second column.

The teacher will introduce the words by pronouncing each word clearly and have the students repeat the words after him. Students will then be required to read the sentences and match the words with the correct meaning. The teacher may require the students to check the meanings of words they are not sure of in the dictionary. The teacher will check the exercise with the class. Any meanings that are still unclear will be clarified by the teacher.

Activity 3: Reading (*Knowledge, Comprehension, Analysis, Evaluation*)

Learning Objectives: Reading & Literature

- ❖ *Identify figurative language in texts – simile, metaphor and personification.*

Learning Objectives: Listening and Speaking

❖ *Listen to and speak with others as a member of a group.*

The students will read the essay independently. After they have finished the teacher will lead a whole group discussion asking questions like the following:

1. What is the setting of the essay?
2. Is it an integrated or backdrop setting?
3. What did the earthquake sound like?
4. Why did the people think the world was coming to an end?
5. Describe some of the damages.
6. How do you think you would feel if an earthquake like this struck your community?
7. What were some other disasters caused by the earthquake?
8. What caused the fire in Seward?
9. How long did the actual earthquake last? Does this surprise you? Why?
10. What causes earthquakes?
11. Could such an earthquake occur in Bhutan?

The author uses many examples of figurative language (simile, metaphor and personification) to describe the devastation of the earthquake. The teacher may wish to review these figures of speech. Put the students in groups of four or five and have them identify several examples of simile, metaphor and personification. Have students identify what they think is the most effective figure of speech and tell why it is particularly effective. Allow time for members of each group to share their favourite figures of speech.

Activity 4: Parts of Speech (*Knowledge, Comprehension, Application*)

Learning Objectives: Language and Grammar

❖ *Use knowledge of grammar learned in earlier classes. (Show the functions of parts of speech – noun, verb, adjective, adverb)*

The teacher will make three columns on the chalkboard with the following headings:

Words that describe sound	Words that describe movements	Words that describe breaking

Under these headings, he will have the students make a list of words used in the selection to describe the earthquake. He will then review the words in the list to review the parts of speech – the students will state whether the words in the table are nouns, or verbs, or adjectives, or adverbs.

Activity 5: Writing (*Synthesis*)

Learning Objective: Writing

- ❖ *Write for a range of purposes and audiences using a variety of forms encountered in their reading including reports.*
- ❖ *Write coherent paragraphs using simple and compound sentences.*

Students will be asked to do a small research report on an earthquake that has occurred in Asia or any other natural disaster that has occurred in the region. Depending on the availability of resources, the teacher may choose to broaden the assignment to include some other natural disasters, like cyclones, as topics. The students may decide to do this either as an individual or group project.

UNIT 5

THEME: *Sports*

General Introduction for the Thematic Unit:

Sports constitute an important part of our life. Every one of us will have played some sort of sport some time or the other. It is amazing to see the amount of interest people have in sports. Perhaps, the time people first started throwing stones and sticks and began measuring the distance the object covered signalled the dawn of sports in the history of mankind. We have come a long way from the time when sports were a test of sportsmanship and integrity to today's doping scandals and controversies.

People play sports primarily for health and fitness. Professional players may be motivated to play to win. Schools and institutes of learning provide sports opportunities to students on the basis of sound educational reasons. It is argued that a sound mind is found in a sound body. So sports facilitate learning. Sports are supposed to teach people self-discipline and fair-play which are important virtues to lead a healthy life.

Human beings are able to train their body and their limbs to achieve superhuman goals through sports and games. They gain personal glory as well as bring honour for their country. There is, however, a crucial difference between playing to win and playing for the good of playing. Today, huge amounts of money are involved in sports and often the aim is to win rather than play a healthy game and entertain the spectators, thereby honouring the spirit of sports.

What is even more disgusting is the inability of players and sports teams and fans to handle victory and defeat. The shouting and screaming, the disturbance to general peace that follow a sports event hardly reflect the true spirit of sport. The culture of acknowledging and treating the opponent with honour is painfully lacking.

One of the primary goals of sports is to build peace and promote friendship. While noble ideals are touted in public fora, when the game starts, the playfield often becomes a battlefield. It is extremely important that we teach our young boys and girls the finer values that go with sporting, rather than fitting for goal by hook or by crook.

Children at this stage of their lives are very active and energetic. They want to play, run, shout, jump try all the twists and turns that their body is capable of. They need to discover the capacities of their minds and bodies. They need to learn how to develop, use and control the energies in their body and make them serve their own higher interests and the interest of the larger community. Children who are properly educated in sports develop more responsible habits, live healthier and longer lives.

It is the intention of the selection in this unit to educate our students in the more sublime principles of sports even as they enjoy the game and learn the rules. Teachers need to be highly sensitive to inculcate and promote this critical value of sports in their students. The consequences of good sporting experiences could have huge positive benefits for the society.

Main Texts

- | | | |
|----|---|-------------------|
| 1. | Now That's Olympic History <i>by Nancy Bonnell-Kangas</i> | Informative Essay |
| 2. | Oh Please... <i>by Rowena Sommerville!</i> | Poem |
| 3. | Reggie <i>by Eloise Greenfield</i> | Poem |
| 4. | Fly like an Eagle <i>by Elizabeth Van Steennyle</i> | Short Story |
| 5. | The First Skateboard in the History
of the World <i>by Betsy Byars</i> | Short Story |

1. Now That’s Olympic History! - Nancy Bonnell-Kangas

Genre: Informative Essay

Rationale:

This piece will make children aware of the origin of Olympics. It provides an excellent opportunity to talk about sports as both recreation and profession. Since the text is non-fiction, children can be easily exposed to the characteristics of non-fiction text. Children will also see how sports can bring nations together in a spirit of peace.

Activity 1(Pre-Reading)

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak to each other as members of a group.*

The teacher will get students to talk about games and sports that they are interested in and why they prefer certain games and sports to others. Students who are not interested in any games and sports should also be encouraged to talk about why they are not interested. They can also talk about where their interests lie.

The teacher will talk about some Olympic events that students may or may not be familiar with. He will talk about some of the sports mentioned in the “facts” section at the end of the article. Sports include: pentathlon, curling, luge, bobsled, beach volleyball etc. (The teacher will decide which sports would be of interest to his students.)

Activity 2: Vocabulary (*Comprehension*)

Learning Objectives: Reading & Literature

- ❖ *Build vocabulary and use pronunciation skills to pronounce new words clearly.*
- ❖ *Use the dictionary to find variant meanings of words.*

There are some words in this story that may be unfamiliar to the students. These include: *ancient, stadiums, submerged, archaeologists, aristocrat, goodwill, hoopla, ogle, and interlocking*. The teacher will write each word in a sentence that gives a clear indication of the meaning of the word. For example: *citizens* We are all *citizens* of Bhutan and enjoy living here. Students will be given the words and sentences on a sheet of paper. Under the sentences (in the same sheet of paper), there will be a table with three columns like the one presented below.

Word	What I think it means	Dictionary meaning
Ancient		
Stadiums		
Submerged		
Archaeologists		
Aristocrat		

The first column will have the new words filled in by the teacher. The second and third columns will be filled by the students. Students will read each sentence carefully and write what they think the word means in the second column. They will then check the meaning in the dictionary and write the dictionary meaning in the third column if their meaning is not close to what is stated in the dictionary.

The teacher will check the exercise with the students being careful to give credit to meanings that are close to the meaning suggested by the context. He will provide clarification on the meaning of words that may not be clear to the students.

Activity 3 (*Knowledge, Comprehension, Evaluation*)

Learning Objectives: Reading & Literature

- ❖ *Make text-to-life connections.*
- ❖ *Read for information.*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak to each other as members of a group.*
- ❖ *Talk about abstract ideas such as friendship and unity.*

The teacher will ask the class to do silent reading for about 20-30 minutes and fill in the table below. He will add other categories that will be of interest to his students. Later the teacher will put up a chart of the same table. He will ask the students to fill in the information. Students will add any missing information to their charts.

Important Features of the Olympic	Important facts
Founder of Modern Olympics	Pierre de Coubertin
Year and Place of First Modern Olympics	1896 in Athens, Greece
The Torch	1928 - first torch was lit 1936 - torch taken... ..
The Wreath	First Olympic prize - a bunch of twigs of wild olive leaves
The Platform	
The Flag	
Interesting facts about Olympians	
Bhutanese first participated in the Olympics	
Some Olympic events in which Bhutanese Olympians compete	

After this, the teacher will initiate an important discussion about how the spirit of friendship and peace is symbolised by the rings and the flag. Students may discuss these questions:

1. Why does the Olympic flag have five rings?
2. What are the colours of the rings? Why have these colours been used?
3. Why are the rings interlocked?
4. How important is winning the Olympics and other national and international games?
5. Do you believe that games and sports should promote friendship and peace or it should promote competition? Give your reasons.

Activity 4 (*Comprehension, Analysis*)

Learning Objectives: Reading & Literature

❖ *Recognize the difference between fact and opinion.*

In this essay, we learn many things about the Olympic history, the sports and even some of the athletes. Much of what is presented is fact and some is opinion. (The teacher may wish to review the difference between fact and opinion if he feels it is necessary. See Activity 6 *Colourful Investiture of Chhoeste Penlop* in *Celebrations* theme.)

Fact	Opinion
The Olympics started with one foot race.	People once thought gold was too tacky and not good enough for the dignified Olympics.

The teacher will provide a copy of the table below for the students to complete. He may do a few examples to illustrate the difference between fact and opinion.

After students have had the opportunity to work on this, the teacher will check the exercise with the group. As each student gives a response, the teacher will ask another student if she concurs with the response. For example, if Karma says, “The first Olympic flag was made for the Antwerp Games in 1920” is a fact, the teacher will ask Dorji if he agrees with Karma.

Activity 5 (*Application, Synthesis*)

Learning Objectives: Writing

- ❖ *Write for a range of purposes and audiences using a variety of forms encountered in their reading including explanations and reports.*
- ❖ *Use punctuation marks correctly.*
- ❖ *Continue to enjoy writing by participating in a community of writers.*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak to each other as members of a group.*
- ❖ *Deliver longer speeches to the class on topics of their choice.*
- ❖ *Make language choices to adapt their talk for different purposes and audiences.*

The teacher will divide the class into groups of two or three to do fact-finding (small research) project on some aspect of the Olympic Games. Students may choose to research an Olympic sport, the site of one of the Olympic Games, an Olympic athlete, the Bhutan Olympic Committee, a Bhutanese Olympic athlete or a related topic of the students’ choice.

For students in remote areas where access to information about the Olympics is difficult, the teacher will have them focus on carrying out research on games and sports played in their locality. In this case the sources of information may be mainly oral, library and official documents.

Each group will present its project to the whole group. The format of the reports may vary. Some may choose to present their information in a chart, others a poster, others a short write-up and still others an oral report. Some reports may be a combination of the formats mentioned above. All will be accepted.

2. Oh Please . . . - Rowena Sommersville

Genre: Dramatic poem

Rationale:

This poem will be enjoyed by children. It talks about how a grandmother begs her grandchildren to include her in their soccer (football) game promising them wonderful moves. Children will easily make text-to-life connections as they easily see themselves in the grandmother's shoes begging to be included in games. It also provides the opportunity to work with rhyming words.

Activity 1

Learning Objectives: Reading & Literature

❖ *Build vocabulary and use pronunciation skills to pronounce words clearly.*

Learning Objectives: Listening and Speaking

❖ *Use pronunciation skills to pronounce new words clearly.*

The teacher will read the poem out loud at least twice paying close attention to pronunciation, enunciation, rhythm and tone. The children will follow in their texts. The teacher will ask a volunteer to read the poem out loud to the class. The teacher will guide students' pronunciation and intonation.

Activity 2 (Comprehension, Analysis, Evaluation)

Learning Objectives: Reading & Literature

❖ *Make text-to-life connections.*

Learning Objectives: Listening and Speaking

❖ *Listen to and speak with each other as members of a group.*

❖ *Talk about abstract ideas such as inclusion.*

Children will answer the following questions in pairs:

1. Who is the speaker in the poem? How can you tell?
2. Initially while reading the poem, who did you think the speaker was? What made you think so?
3. If the speaker were a grandfather, do you think the children would have let him play? Give your reasons. *(Note to teacher: Depending on the answers given by the students, there may be an opportunity to discuss some ideas about gender and sports such as should some games and sports be played only by girls and should some games and sports be played only by boys, or should both girls and*

boys compete together in games and sports, etc.. The teacher will seize this opportunity if it arises.)

4. Which game is referred to in this poem? How do you know this? (Students will be encouraged to refer to specific words in the poem to support their thinking.)
5. What clues to meaning does the title of the poem offer?
6. Do you like the poem? Why or why not?
7. What feelings does this poem awaken in you?
8. What memories and experiences does the poem call to mind?
9. What value of games and sports do you think the poem expresses?

After the students have discussed these questions, the teacher will lead a whole class discussion to come to an understanding of the poem.

Activity 3 (*Comprehension, Analysis*)

Learning Objectives: Reading & Literature

- ❖ *Identify figurative language in texts – simile.*
- ❖ *Recognize that poems have unique structural features like stanzas.*
- ❖ *Identify rhyme in poetry.*

The teacher will lead a whole class discussion on poetic devices and the structure of the poem:

- ❖ How will the speaker run if she is picked? What is the figure of speech used in this description? How do you know?
- ❖ How will she play at the back? What is the figure of speech used in this description? How do you know?
- ❖ How do these figures of speech support the speaker's arguments?
- ❖ How many stanzas are in the poem?
- ❖ What is the main idea of each stanza?
- ❖ Pick out the rhyming pattern in each stanza?
- ❖ What effect does the rhyme have on the poem?

3. Reggie - Eloise Greenfield

Genre: *Free verse (poetry)*

Rationale:

In this poem, the speaker (a young child) misses his/her older brother who is almost always away from home engrossed in his basketball world. Students will be able to relate to the experience of spending most of their time engrossed in a game they love. They may not have considered the effects of their preoccupation with a sport on other members of the family. Students will increase their understanding of free verse by recognising features of free verse in this poem.

Activity 1: Pre-Reading

Learning Objectives: Listening and Speaking

❖ *Listen to and speak with each other as members of a group.*

The teacher will ask students about their passions – things they do that they never get tired of doing. (It may be an activity, hobby or sport.) He will ask things like:

1. How much time do you spend daily on this activity, hobby or sport?
2. What things do you give up to pursue this activity, hobby or sport?
3. Do your parents or siblings ever get annoyed at you for pursuing this activity, hobby or sport?

Activity 2: Reading

Learning Objectives: Listening and Speaking

❖ *Use pronunciation skills to pronounce new words clearly.*

The teacher will read the poem aloud twice, paying attention to pronunciation, intonation and tone. The students will follow in their texts. This will be followed by an echo reading of the text. The teacher will guide pronunciation, intonation, and pausing. Then the students will read the poem independently.

Activity 3 (Comprehension, Analysis, Evaluation)

Learning Objectives: Reading & Literature

❖ *Make text-to-life connections.*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Talk about abstract ideas such as rejection.*

Learning Objectives: Writing

❖ *Write for a range of purposes and audiences (answer questions).*

The teacher will place the students in groups of four or five and encourage them to share their ideas about the poem by asking questions such as:

1. Who is the speaker in the poem? How do you know?
2. Why does the speaker say “Reggie doesn’t live here anymore”?
3. Which game do you think is mentioned in the poem? What clues in the poem makes you think so?
4. How does the speaker feel about Reggie being away from home? Give reasons to support your answer.
5. What sort of a person do you think Reggie is? Why?
6. Do you know anyone like Reggie? Do you have somebody like him in your family? What does she or he do?
7. Is it good to spend so much time on any games and sports or any other activity that you love? Why or why not?

After students have had the opportunity to discuss the questions, the teacher will lead a whole class discussion to help students come to an understanding of the poem. He may want to mention that the *Kareem* mentioned in the last line is a reference to Kareem Abdul-Jabbar, an American professional basketball player who played in the National Basketball League from 1969 – 1989. He may also wish to mention that when a poet makes a reference that she thinks readers will recognize, she is using a figure of speech called *allusion*.

Activity 4 (Comprehension, Application, Analysis)

Learning Objectives: Reading & Literature

❖ *Recognize that poems have structural features like stanzas.*

Learning Objectives: Listening and Speaking

❖ *Listen to and speak with each other as members of a group.*

In small groups, students will discuss the answers to the following questions:

1. This poem is written in free verse, as are several other poems that you have studied. In free verse, there is no set pattern of rhyme and the rhythm is often the rhythm of regular speech. The poet chooses words carefully, organizes them into sentences, and then decides where to break the sentences to form lines.
 - a) How many sentences does this poem contain? Are the sentences of uniform length?
 - b) Do all the sentences begin from the same point in the left margin?

2. What would you say about the mood or feeling of the poem? Find words or phrases that help create this mood.

After the group discussion, students will share their ideas with the whole class. The teacher will facilitate the discussion and explain concepts and elaborate ideas where required.

Activity 5 (*Application, Synthesis*)

Learning Objectives: Writing

- ❖ *Use punctuation marks including the use of the apostrophe for omission and possession.*
- ❖ *Write for a range of purposes (to persuade).*
- ❖ *Spell correctly the words they are using.*
- ❖ *Write a coherent paragraph using simple and compound sentences.*

Students will imagine that they are the speaker in the poem, that is, Reggie's younger brother or sister. They will, on their own, write a letter to Reggie expressing how his behaviour has affected them and how they wish things could be.

A **Writers Workshop** approach will be used.

4. Fly like an Eagle - Elizabeth Van Steenwyk

Genre: Short Story

Rationale:

This is the story of a young girl who overcomes her fear of diving from the ten meter tower. Students will see how important it is for them to make the first attempt to find whether they can triumph over their fear. Even if they can't in the first attempt they shouldn't give in to their fears. This text is excellent for teaching students about first person narrative, inner dialogue and direct speech.

Activity 1: Pre-Reading

Learning Objectives: Listening and Speaking

❖ *Listen to and speak with each other as members of a group.*

The teacher will encourage the students to use the title and illustrations to predict what the story will be about. Ask students to record in their notebooks what they think the picture depicts. What does the title suggest? The teacher will lead the discussion.

Activity 2: Vocabulary (Comprehension)

Learning Objectives: Reading & Literature

❖ *Build vocabulary and use pronunciation skills to pronounce new words clearly.*

The teacher will write the following sentence on the blackboard: “I’m going to blow it; I can’t do this”. He will discuss the meaning of “blow” in this context and explain that when a word is used in this way – a more relaxed use of standard language – it is called slang. He will ask students to think of some other slang expressions.

Activity 3: Reading

Learning Objectives: Reading & Literature

- ❖ *Use reading strategies developed in earlier grades. (Read non-fiction texts for implicit and explicit meanings, particularly texts dealing with themes of courage.)*
- ❖ *Make text-to-life connections.*

The students will read the story independently.

After the students have read the text, the teacher will put them in groups of four or five and discuss the text. The following questions may be used:

1. How does Angie feel at the beginning of the story?
2. Where is she as the story begins?
3. Who is encouraging Angie to make the dive?

4. Is he helpful? Tell why or why not.
5. How would you feel if you were Angie?
6. How does she overcome her fear?
7. Identify two figures of speech in the essay. Why do you think the author used these particular images?
8. How did Angie feel at the end of the story?
9. Have you ever had a fear that you overcame? If so, tell how you overcame it.
10. What are some fears people of your age have?

After the students have discussed the story, the teacher will lead a whole class discussion to help come to an understanding of the text.

Activity 4 (*Knowledge, Comprehension, Application, Analysis*)

Learning Objectives: Reading & Literature

- ❖ *Make text-to-life connections.*
- ❖ *Distinguish point of view (first person and third person narrator).*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Make language choices to adapt their talk for different audiences and purposes.*

This story uses third person omniscient narrative but the narrator records many of Angie’s thoughts. When we read what the character is thinking, this is called *inner dialogue*. Using this type of narration, the writer can provide a lot of information regarding the thoughts and feelings of the main character. In other words, the reader has a very good understanding of the main character. Students will, in small groups, find out the feelings and thoughts of the main character.

Later groups will present their ideas to the whole class. The teacher will guide the discussion towards fulfilling two important purposes:

1. To talk intelligently about the main character – her feelings, thoughts, experiences, her fear and how she overcame it. This could extend into a discussion on “fears” and whether it is important for one to give in to ones’ fears or should one try to overcome them.
2. To make students understand why writers use the third person omniscient narrative. If the first person narrative has been explored earlier, the teacher will ask students to compare the first person narration with this story *Fly Like an Eagle*. He will encourage students to tell how this story is similar to first person narratives they have read earlier. The students can focus on how much information they can get about the characters in the two different types of narratives – first person and third person omniscient.

Activity 5: Language (*Knowledge, Comprehension, Application*)

Learning objectives: Language

- ❖ *Use direct speech.*
- ❖ *Use punctuation and capitalisation to show the organization of a sentence.*
- ❖ *Use contractions correctly.*

The teacher will write the quotation marks (“.....”) on chart paper and tell students that, they are used to report someone’s exact spoken or written words. Then the teacher will take this opportunity to introduce or reinforce direct speech.

The teacher will explain:

A. You put quotation marks at the beginning and end of the report of someone’s exact spoken or written words. This is often referred to as **direct speech**.

- ❖ “I am really hungry. I fancy a cheese sandwich.”
- ❖ “It’s pity you can’t go home this weekend.”

B. If there is a reporting clause (example, She said, exclaimed Pem) after the quotation, you put a comma before the second quotation mark.

- ❖ “I think you should go to India while we have the opportunity,” argued Richard.
If you are quoting a question or exclamation you use a question mark or exclamation mark instead of a comma.
- ❖ “Can I make an appointment to see the doctor?” Pema asked the nurse.
- ❖ ‘You must be mad!’ yelled her brother.

If the reporting clause comes within the quotation, you put a comma before the second quotation mark of the first part of the quotation, a comma at the end of the reporting clause, and start the second part of the quotation with a lower case letter:

E.g. “It tastes horrible,” said Yeshey, “but it’s supposed to be very good for you.”

If the second part of the quotation is a new sentence you put a full stop at the end of the reporting clause, and start the second part of the quotation with a capital letter.

E.g. “You should go home,” Sangay advised. “You are looking really ill.”

If the reporting clause comes before the quotation, you put a comma at the end of the reporting clause, and a full stop (or exclamation mark or question) at the end of the quotation.

E.g. Jigme said, “Put them on the top shelf.”

- C. When you quote what a person thinks, you may use the conventions described in A and B, but enclose what the speaker is thinking in single quotation marks ('...').

Examples:

1. 'Why did he look at me like that?' wondered Karma.
2. 'Perhaps the door is open', thought Dorji.
3. Suddenly she thought, 'Could they be trying to trick me?'

After this explanation from the teacher, students will reread the story and identify the different types of direct speech and reporting clauses that are used. Students will write them in their notebooks. Teacher will provide feedback. Then students, individually, will write examples of different types of direct speech. The teacher will emphasise that it is important to remember these conventions when writing stories.

The teacher will write these conventions for using quotation marks on chart paper and display them in the classroom.

5. The First Skateboard in the History of the World - Betsy Byars (Excerpted from the autobiography 'The Moon and I')

Genre: Short Story

Rationale:

In this story the main character remembers her childhood experiences of making the first skateboard in the history of the world and using it. This particular text will reinforce students' understanding of setting and plot.

Activity 1: Pre reading:

Learning Objective: Listening and speaking

1. Listen to and speak with each other as a member of a group.

Students will share any ideas related to the title of the story. These questions may be asked:

1. Have you ever seen a skateboard? What does it look like?
2. What ideas come to mind when you look at the title of the story? What do you think the story will be about?
3. When do you think the skateboard was invented?

Activity 2: Vocabulary

Learning Objective: Reading & Literature

❖ Build vocabulary and use pronunciation skills to pronounce words clearly.

The teacher will list the following colloquial expressions on the chalkboard: *respect for nails*, *shot*, *military duty*, *tense with excitement*, and *earshot*. He will then read the sentences from the text where these words and expressions have been used. He will encourage the students to suggest what each word or expression means. If students are unable to come up with a close interpretation, he will clarify the meanings for the students.

The teacher will introduce new vocabulary: *adjusted*, *feat*, *agility*, *horizontal*, *displeasure*, *anticipated*, *miracle*, *determination*, *outrage*, *administer*, and *acclaim*. The teacher will introduce the vocabulary by using each of the words in a sentence and writing the sentences on the board. Below the sentences the teacher will give the meanings of the new words in random order. Students will be required to read and 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 below the sentences.

Alternatively, the teacher may choose to give each student a copy of sentences with the meanings and the students can work right on the sheet.

The teacher and students will check the exercise together by having the students read each sentence orally and give the meaning of the vocabulary word. The teacher will help with correct pronunciation.

Activity 3: Story Map (*Knowledge, Comprehension, Application, Analysis*)

Learning Objectives: Reading & Literature

- ❖ *Employ the features of realistic fiction to help them meaning in their reading*
- ❖ *Identify the elements of short stories (setting, character, plot)*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Make language choices to adapt their talk for different audiences and purposes.*

Teacher will ask students to read the story independently. He will then review the following elements of the short story with the students: setting, character and plot. He will put the students in groups of four or five and provide each group with the chart like the one reproduced below. Each group will fill in the columns to create a story map.

Title: The First Skateboard in the History of the World	What We Know
Setting	Where? When?
Character 1	
Character 2	
Problems	1. 2. 3.
Event 1	
Event 2	
Event 3	
Problems	1. 2. 3.
Solution	

The teacher will ask one group to volunteer to present its story map to the whole group. While the presentation is going on, the teacher will involve the rest of the class by inviting them to share any ideas that are different from the ones presented. Through this activity, all the students should get a good understanding of the setting and plot of the story.

Activity 4: Discussion (*Recall, Comprehension, Analysis, Evaluation*)

Learning Objectives: Reading & Literature

❖ *Make text-to-life connections.*

Learning Objectives: Listening and Speaking

❖ *Talk about abstract ideas such as friendship.*

The teacher will ask the following questions to involve all the students in a discussion. He may choose to do this as a whole class discussion or divide the students into small groups. After discussion the students will answer all the questions individually.

1. Who is “I” referred to in the story?
2. How was the first skateboard in the history of the world made?
3. Why did Betsy and her friends go to Red Hill?
4. Who is Bee? How does Betsy feel about Bee?
5. Is it really true that Betsy wasn’t scared of anything? Explain.
6. Why do you think Betsy always listened to Bee?
7. Has anyone used similar expressions such as “And if Bee told you to stick your head into a lion’s mouth, would you?” and “If Bee told you to jump off the Empire State Building, would you?” with you? Mention those expressions. When were those expressions used and by whom? What do such expressions mean?
8. Have you had any similar experiences to the ones mentioned in the story? What happened?
9. If you were Betsy how would you have reacted to a person like Bee?
10. What do you think a friend should be like? List 3 or 4 qualities. Using these qualities decide whether Bee is a friend to Betsy.

The teacher will correct the students’ work.

UNIT 6

THEME: *Who Am I?*

General Introduction for the Thematic Unit:

Human beings are perhaps the most inquisitive of all beings. We want to know what the other person is thinking or doing, what the next door neighbour is up to, what is happening in the next valley, how the people live in other parts of the world, what they eat and how they dress. We are eager to find out what is going on outside ourselves.

But there are also times when we wonder how we came about. We ask: Who am I? What am I doing? Where am I going? What is the purpose of my life? What makes my life special or worth living? What is unique about me? What keeps me going from day to day?

Literature explores answers to these basic questions of life and provides templates to guide one's own life. We follow the attempts of people and characters who we meet in our stories and in our plays as they try to discover their own identity and place in the scheme of things. We wonder and laugh and sympathise as they seek to find answers to their profound questions.

The selections presented under this thematic unit should provide our children opportunities to look at ways characters make attempts to understand themselves, their strengths and their weaknesses, their dreams and their hopes. It takes sensitive teachers to understand children's efforts to come to terms with themselves and to find confirmation of their attempts in the texts that they are studying. It takes knowledgeable teachers to identify the special ways in which writers use language to present ideas to achieve the desired effect and guide the children to model their own language and communication accordingly.

Main Texts

- | | |
|--|-------------|
| 1. I Like Myself <i>by Karen Beaumont</i> | Poem |
| 2. Peacocks and Band-aids <i>by Nazneen Sadiq</i> | Short story |
| 3. Liam McLafferty's Choice <i>by Alexis O'Neill</i> | Short story |
| 4. When Someone I Love is Hurt <i>by Jean Little</i> | Poem |

Supplementary Reading

- | | |
|---|-------------|
| 1. In A Canadian Prison Camp <i>by Shizuye Takashima</i> | Non-fiction |
| 2. Who AM I? <i>by Felice Holman</i> | Poem |
| 3. A Children's Chorus <i>Declaration</i> | Non-fiction |
| 4. To All the Children Throughout the World <i>by Edina</i> | Non-fiction |

1. I Like Myself - Karen Beaumont

Genre: *Modern lyric poem*

Rationale:

This poem has been selected because it helps children find their place in the world, and more importantly, gives them a sense of self-worth. This poem emphasizes the importance of self-acceptance before anything else. It is a fun poem with rhythm and rhyme and the students should be able to read it independently.

Activity 1: Pre – Reading] Spy Game

Learning Objectives: Listening and Speaking:

- ❖ *Speak using correct question tag.*
- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Talk about abstract ideas, such as goodness, beauty, loyalty, friendship and truth.*
- ❖ *Make language choices to adapt their talk for different audiences and purposes.*
- ❖ *Speak regularly using clear pronunciation.*
- ❖ *Enjoy listening to and speaking English.*

The teacher will ask the class to divide themselves into groups of five or six. He will allow the children to choose their own groups. The teacher will distribute envelopes with a strip of paper inside. On that strip of paper is an instruction that the children must decode by themselves and follow the instruction. The teacher may ask questions related to the poem. He will give a verbal direction on how to decode the coded instruction. Teacher may repeat it two or three times.

Directions: To decode this message using the standard alphabet, read it as the letter which comes after the one which is written. For example, Z = A; A = B; B = C and so on.

A suggested coded instruction can be *Sdkk sgqdd sghmfr xnt kbjd lnrs zants dzbg nsgdq.* (Tell three things you like about each other.)

The teacher should give different messages to each group but all the messages should encourage the students to think about themselves.

The teacher could talk about one or two things that she likes about herself. After this, the teacher could encourage students to share one or two things that they like about themselves. This can then lead to the introduction of the poem.

Activity 2: Reading

Learning Objectives: Reading & Literature

- ❖ *Use the reading strategies developed in earlier classes.*
- ❖ *Make text to life connections.*
- ❖ *Build vocabulary and use pronunciation skills to pronounce words clearly.*
- ❖ *Enjoy reading as a learning activity.*

The teacher will read the poem aloud and the children will follow it in their books. He will model how to read the poem, pronouncing the words clearly and paying attention to the rhythm. After the first reading, the teacher will direct the students' attention towards the rhyming words, and some expressions like – *silly nut, crazy cuckoo bird, fleas and warts, knobby knees, hippo hips, beaver breath*. The class, as a whole, can discuss what these expressions mean by taking clues from the context. The teacher will read the poem aloud once again. To make reading fun, the class may be divided into groups, and each group given a character whose voice they are to adopt to read the poem. The teacher will give them the opportunity to practice reading it in groups before they present it to the class. Some of the characters to use could be: a character in an advertisement on TV, a policeman, an old lady, a popular actress, a cheerful person, etc.

Activity 3: Discussion (*Comprehension, Analysis, Evaluation*)

Learning Objectives: Reading & Literature

- ❖ *Read poetry for explicit and implicit meanings.*
- ❖ *Distinguish point of view (first person narrator).*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Talk about abstract ideas, such as goodness, beauty and truth.*

The teacher will either put the students in groups of five or six to discuss the content of the poem or discuss the poem as a large group. He may use questions like the following to come to a meaning of the poem:

- ❖ How does the speaker feel about herself?
- ❖ How do you know?
- ❖ What are the physical features she likes about herself?
- ❖ What does she like about her inside?
- ❖ Why does she like herself?
- ❖ Why doesn't she care what others think about her?
- ❖ How would she feel about herself if she developed some unattractive physical features like warts or purple polka-dotted lips?

- ❖ What are some things you like about her?
- ❖ Are there things about the speaker that you don't like? If so, what are they?
- ❖ What do you think her friends would say about her?
- ❖ What are some things you like about yourself?
- ❖ Do you think others would like the same things about you?

Activity 4: Reading for Understanding (*knowledge, comprehension, application, synthesis*)

Learning Objectives: Reading & Literature:

- ❖ *Read poetry for explicit and implicit meanings.*
- ❖ *Make text to life connections.*
- ❖ *Build vocabulary and use pronunciation skills to pronounce words clearly.*

Learning Objectives: Listening and Speaking

- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Talk about abstract ideas, such as goodness, beauty, and truth.*
- ❖ *Make language choices to adapt their talk for different audiences and purposes.*
- ❖ *Speak regularly using clear pronunciation.*
- ❖ *Enjoy listening to and speaking English.*

In this activity, the teacher conducts a whole group discussion on the content of the poem but puts it in the context of a game. This activity may be done in the regular class setting or outside. Following are instructions on how to play this game:

1. Write the questions below on paper strips. Fold the paper strips and put them in an envelope.
2. Seat the children in a circle.
3. The teacher, will turn his back on the children, taps the table if in class; if outside, he may clap his hands. While the teacher taps or claps, the students pass the envelope around.
4. When the teacher suddenly stops the tapping, whoever has the envelope has to pick a question from the envelope and answer it. (If the child is unable to answer the question, the teacher may help by giving some hints and prompts.)

This game will continue until all the questions are answered.

Some suggested questions are:

- ❖ Name five things the speaker likes about herself?
- ❖ What are your favorite lines in the poem? Explain.
- ❖ Do you think the speaker cares about what others think about her? Why or why not?
- ❖ What do you like most about yourself (body or qualities)? Why?
- ❖ What do you like least about yourself (body or qualities)? Why?

- ❖ Do you think having a positive self-image is important? Why?
- ❖ Does the speaker have a positive self-image or is she just arrogant?
- ❖ How do you think people without a positive self-image feel?
- ❖ Can you make a list of five words that would describe a person who is happy to him/herself?
- ❖ Do you think it is important to be yourself? Why?

Note: Teacher could use the questions from activity 3.

Activity 5: Writing – Bio-Poem *(Synthesis)*

Learning Objectives for Writing

- ❖ *Use the writing strategies developed in earlier classes.*
- ❖ *Use the dictionary to learn the meanings of the words and how to spell them correctly.*
- ❖ *Spell correctly the words they are using.*
- ❖ *Write for a range of purposes and audiences using a variety of forms encountered in their readings.*
- ❖ *Continue to enjoy writing by participating in a community of writers.*

This is a great activity to learn about ourselves from our friends. This pair-activity will involve partners asking each other and noting down their character traits. By giving students a non-threatening structure, they will be able to develop step-by-step, an understanding of fictional text. Students may be able to use some of the messages they discussed in Activity 1 as a place to start with this activity. A Bio-Poem is a poem written by someone about someone else.

Have the structure of the bio-poem written on the chalkboard or give each student a handout with the structure on it. Adjust the length of the poem as needed simply by adding or deleting lines. You may prefer to add, for example, “Who plans _____,” etc. Go over the poem line by line, asking if anyone has questions.

Here is the structure of the Bio-Poem your students will follow:

Character’s name (your friend) _____
Who is _____ (insert four descriptive words that describe the character)
Who loves _____
Who fears _____
Who needs _____
Who gives _____
Who believes _____
Character’s name (end with your friend’s name)

Model writing a bio-poem by creating one as a class of a character with whom the students are familiar, for example, Cinderella.

Cinderella

Kind, caring, beautiful, smart

Who loves to dance

Who fears her sisters

Who needs love

Who gives of herself

Who believes in magic

Cinderella

Students may read out their Bio-poems in the class. Their work may also be displayed. Once they are familiar with the structure, let them write one themselves adding other information about what makes them special, and what they like about themselves. Children may keep this as a sample of their best work and add it to their portfolios.

2. Peacocks and Band-aids - Nazneen Sadiq

Genre: *Short story*

Rationale

This story has been selected because it will stimulate students to think about similarities and differences among all cultures. Students will find in this story a strong statement about taking pride in one's identity and culture.

Activity 1: Making Personal Connections

Learning Objectives: Listening and Speaking

- ❖ *Use the listening and speaking skills developed in earlier classes.*
- ❖ *Speak using correct question tag.*
- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Talk about abstract ideas, such as goodness and friendship (respecting and valuing difference).*
- ❖ *Make language choices to adapt their talk for different audiences and purposes.*
- ❖ *Speak regularly using clear pronunciation.*

Organize students into pairs and have each pair discuss their similarities and differences and record their findings on a Venn diagram. Ask students to consider the following categories:

- ❖ **Physical Appearance** (tall/short; fair/dark; fat/thin etc)
- ❖ **Special Talents** (plays football, weaves, cooks, dances etc)
- ❖ **Personal tastes** (likes listening to music, reading books, movies, ice-cream etc)
- ❖ **Cultural Identity** (under this category, the similarities and differences can extend to the community: Indian, Bhutanese, Amiricans, Japanese **etc**)

After the exercise, display the Venn diagrams and discuss the following:

1. What did you and your partner have in common?
2. How were you different?
3. Would you rather live in a world in which everyone was same or different? Why?
4. What have you noticed about how others react to people who are different?
5. What rules or guidelines do we have at our school or in our class about respecting differences? If there aren't any – what are few that you will suggest?

Note: *Reinforce the importance of respecting and valuing difference.*

Activity 2: Reading and Predicting (*Comprehension, Analysis*)

Learning Objectives: Reading & Literature

- ❖ *Use the reading strategies developed in earlier classes.*
- ❖ *Build vocabulary and use pronunciation skills to pronounce words clearly.*
- ❖ *Enjoy reading as a learning activity.*

The teacher will read the story aloud, pausing periodically to ask students to make predictions about the story and to offer evidence from the story to support their predictions. He may wish to use the following procedure:

- ❖ Read the story up to and including, **“Please do, Jaya, and let me know,” Mrs. Cox replied**”. Ask students to speculate on whether or not Rekha will support Jaya with her first public performance.
- ❖ Read the story up to and including, **“She was going to be different. What if nobody liked it?”** What does this question suggest about Jaya? Ask students to speculate whether or not Jaya’s classmates will like her dance.
- ❖ Read the story up to and including, **“Michael Miller,” thought Jaya, “what a big Know-It-All.”** Ask students to speculate on what Michael thinks of Jaya, and Jaya of Michael.
- ❖ Read the story up to and including **“Jaya wiped her eyes and answered in a flat voice, ‘You don’t need the tape. I’m not dancing.’”** Ask students to speculate whether or not Jaya will dance. Also, ask them to speculate on who ruined the fan.
- ❖ **Finish reading the rest of the story.** Some students might find the vocabulary in this selection challenging. To help them, ask students to go back to the story and list any of any words they don’t understand. Afterward, work with students to decipher the meaning of those words through illustrations, context clues, and finally, the dictionary. Teachers are reminded **not** to teach them to learn meanings of new words by reading them in isolation.

Activity 3: Elements of Short Story (*Knowledge, Comprehension, Application, Analysis*)

Learning Objectives: Reading & Literature

- ❖ *Distinguish points of view (first person narrator/ third person narrator).*
- ❖ *Employ the features of realistic fiction to help them make meaning in their reading.*
- ❖ *Build vocabulary and use pronunciation skills to pronounce words clearly.*
- ❖ *Identify the elements of short story – setting, character, plot and theme.*

Reading Strategy: Using form to Assist with Making Meaning

The teacher will review the elements of short stories through these questions:

Where does the story take place? When does the story take place? (**Setting** is where [school in North America] and when [modern time] the story takes place.)

How many people are there in the story? List them. (The teacher will mention that the people in the story are called **characters**. However, you should remind the students that in some stories, the characters will also include others such as animals, gods, fairies etc. There are different kinds of characters: some characters are more important than others, they are called **major/main characters**. Then there are some characters who are not very important for the story, they are called **minor characters**. Have students differentiate the main characters from the minor characters. If their decisions are justified, then teacher should accept their answers.)

Every story has a problem. This problem can be 'external' (problem between person and another person; person and nature; person and God; person and animals etc). Sometimes the problem is 'internal' - this is when there is a struggle within the person him/herself. It can be a struggle with her belief, desire, principles etc. The term used for 'problem' in stories is **conflict, external conflict** and **internal conflict**. Ask students to identify the conflict in the story. Are there both external and internal conflicts in this story? List them. The conflict leads the character to the 'turning point' in the story, which is termed the **climax**. Ask students to identify the climax in this story. How does the climax make the story more interesting? And the climax finally leads the character to solve the conflict which is called the **resolution**. Ask students how the conflicts in the story are resolved? All these elements (conflict, climax and resolution) together form the story line, which is called the **plot**.

Ask students to consider what message/ idea the author wants her readers to think about. This main idea or message is given the term **theme**. Ask each student to choose three sentences or quotations from the story to support this message. The teacher will mention to the children that sometimes a story has more than one theme.

Who is telling the story? Is it someone who is in the story? (If yes, then the point of view in that story is **first person point of view**. If the story is told by someone who is not present in the story, but seems to see, hear, and know everything, then it is a **third person point of view**.) Ask the students to identify the point of view of this story (third person). Have them identify the point of view in *Richard Speaks*.

Activity 4: Inventing sequel to the story (*Synthesis*)

Learning Objectives: Reading & Literature

- ❖ *Make text to life connections.*
- ❖ *Employ the features of realistic fiction to help them make meaning in their reading.*
- ❖ *Build vocabulary and use pronunciation skills to pronounce words clearly.*

Learning Objectives for Listening and Speaking

- ❖ *Use the listening and speaking skills developed in earlier classes.*
- ❖ *Talk with their classmates about the books they have read and compositions they have written.*
- ❖ *Speak using correct question tag.*
- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Talk about abstract ideas, such as goodness, beauty, loyalty, friendship and truth.*
- ❖ *Make language choices to adapt their talk for different audiences and purposes.*
- ❖ *Speak regularly using clear pronunciation.*

Learning Objectives: Writing

- ❖ *Use the writing strategies developed in earlier classes.*
- ❖ *Spell correctly the words they are using.*
- ❖ *Write a coherent paragraph using simple and compound sentences.*
- ❖ *Write for a range of purposes and audiences using a variety of forms encountered in their readings.*
- ❖ *Continue to enjoy writing by participating in a community of writers.*

The teacher will organize students into groups of 5 to dramatize a sequel (continuation) to the story. He will ask the students to consider the following questions to help capture the mood of the dramatization:

- ❖ How does Jaya feel about her dancing after her performance?
- ❖ How does Michael feel about Jaya after her performance?
- ❖ How is the identity of the person who broke the feathers in Rekha's peacock fan discovered?
- ❖ What happens to him?
- ❖ How does Jaya tell Rekha about the broken fan?

Students will be asked to web their ideas, draft them, conference with their group members before the final piece is complete. Students should be allowed the opportunity to develop and practice their sequels before presenting them to the class. Students should use a **Writers Workshop** format for this writing activity.

3. Liam McLafferty's Choice - Alexis O'Neill

Genre: *Short Story (Irish folktale)*

Rationale

This story, set in an Irish village, focuses on Liam's experiences as he makes seemingly bad decisions. It is not until he is asked to explain the reasons for his choices that his wisdom is recognized. This story gives an opportunity for students to consider the motives behind the choices that they make.

Activity 1: Pre-Reading (Making Textual Connections) *(Knowledge)*

Learning Objectives: Listening and Speaking

- ❖ *Speak using correct question tag.*
- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Talk about abstract ideas, such as goodness and truth.*
- ❖ *Make language choices to adapt their talk for different audiences and purposes.*
- ❖ *Speak regularly using clear pronunciations.*

The teacher will ask the students if they have read folktales before. (They have read them in Class IV) He will have one or two students re-tell a folktale in the class. Teachers will ask students to focus on the following points which will be written on the chalkboard:

- ❖ What happens in the story?
- ❖ Where does the story take place?
- ❖ Who are the characters in the story? Are all the people equally important in the story?
- ❖ What is the message/ main idea of the story
- ❖ Who narrates the story?

After each question is answered, the teacher will point out how that fits into the definition of folktales.

Activity 2: Reading the text *(Comprehension, Analysis)*

Learning Objectives: Reading & Literature

- ❖ *Build vocabulary and use pronunciation skills to pronounce words clearly.*
- ❖ *Enjoy reading as a learning activity.*

The questionnaire on *Building Vocabulary* at the end of the story will be used for this activity. Before the students read the story, they fill in parts 1 and 2.

Students read the text in pairs, taking turns. As they read, they list down any difficult words they come across in the space 3 on the form. The teacher will monitor and help students with any difficult pronunciation. Encourage students to **stop and predict** MacLafferty's reasons for making the choices. Read and discuss the similarity or differences in their reasoning and MacLafferty's reasoning. After the students finish reading, they try to decipher the meaning of those words in part 3 through illustrations, context clues, and finally, the dictionary. (Teachers are reminded **not** to teach them the meanings of new words by presenting them in isolation.) After they find the meanings, they will fill in parts 4 and 5. The teacher and students will go over the sheet together. The teacher will review the different strategies used by the students to figure out the meanings of the words.

Activity 3: Story Mapping *(Comprehension)*

Learning Objectives: Writing

- ❖ Use punctuation marks, including the use of the apostrophe for omission and possession.
- ❖ Write for a range of purposes and audiences using a variety of forms encountered in their readings.

The students will be put in groups of 4 or 5 and asked to make a story map of the story. They will be asked to outline the main events of the plot through use of illustrations as well as text. The story maps will be displayed in the classroom. (See **Humour** Theme in Class V.)

Activity 4: Elements of Short Story *(Knowledge, Comprehension, Application, Analysis)*

Learning Objectives: Reading & Literature

Identify elements of short stories – setting, point of view, characters, plot and theme.

Reading Strategy: Using elements of form to help make meaning The teacher will review the **elements of the short story** through these questions:

What is the setting of the story? (time [when] and place [where] of the story).

List the main characters in the story. (The teacher can mention that the people in the story are called **characters**. However, he should remind the students that in some stories, the characters also include others such as animals, gods, fairies etc. There are different kinds of characters: some characters are more important than others, they are called **major/main characters**. Then there are some characters who are not very important for the story, they are called **minor characters**. Have students differentiate the main characters from the minor characters. If their decisions are justified, then teacher should accept their answers.)

What is the theme or main idea of the story? Ask each student to choose 3 sentences or quotations from the story to support this message. The teacher can mention to the children that sometimes a story has more than one theme.

Every story has a problem. This problem can be ‘external’ (problem between person and another person; person and nature; person and God; person and animals etc). Sometimes the problem is ‘internal’- this is when there is a struggle within the person him/herself. It can be a struggle with a belief, desire, principle etc. The term used for ‘problem’ in stories is **conflict – external conflict** and **internal conflict**. Ask students to identify the conflict in the story. Are there both external as well as internal conflicts in this story? List them. The conflict leads the character to the ‘turning point’ in the story, which is termed the **climax**. Ask students to identify the climax in this story. How does the climax make the story more interesting? And the climax finally leads the character to solve the conflict which is called the **resolution**. Ask students how the conflicts in the story are resolved? All these elements (conflict, climax and resolution) together form the story line, which is called the **plot**.

Who is telling the story? Is it someone who is in the story?)If yes, then the point of view in that story is **first person point of view**. If the story is told by someone who is not present in the story, but seems to see, hear, and know everything, then it is a **third person point of view**.)

Activity 5: Writing *(Synthesis)*

Learning Objectives: Writing

- ❖ *Use punctuation marks they have learned.*
- ❖ *Spell correctly the words they are using.*
- ❖ *Write a coherent paragraph using simple and compound sentences.*

The teacher creates a situation for the students to make a choice and students write a short essay or a story. Students are encouraged to web their ideas first and be given time to work through the drafts they need.

Instructions:

- ❖ If a genie came to you and granted you a wish. What would you wish for? Give reasons for making your choice.
- ❖ Pretend you have only Ngultrum 500 and you want to buy a good book for yourself and a doll for your little sister with it. When you reach the shop you find that your book costs Ngultrum 300 and her doll another 300 Nu. What are you going to do? Include the reasons for making the choice you do.

4. When Someone I Love is Hurt - Jean Little

Genre: *Free verse (Poetry)*

Rationale

What do you do when someone you love is hurt? How do you help them? Do you feel helpless? Scared? Not sure of what is expected of you? Or do you feel completely in charge of the situation? Are you alone in feeling the way you feel? This poem tells how one person deals with those feelings.

Activity 1: Pre-Reading – Making Personal Connections

Learning Objectives: Listening and Speaking

- ❖ *Use the listening and speaking skills developed in earlier classes.*
- ❖ *Speak using correct question tag.*
- ❖ *Listen to and speak with each other as members of a group.*
- ❖ *Talk about abstract ideas, such as loyalty, friendship and truth.*
- ❖ *Make language choices to adapt their talk for different audiences and purposes.*
- ❖ *Speak regularly using clear pronunciation.*
- ❖ *Enjoy listening to and speaking English.*

The teacher may use the questions in the rationale to introduce this poem to the children. In addition to the above questions, he will add some more questions like:

- ❖ Do you remember a friend or someone close to you suffering a great loss or disappointment? What happened?
- ❖ How did you feel?
- ❖ Could you communicate all of your feelings? Explain.
- ❖ Is it important to let your friends and those who are close to you know how you feel about their loss and hurt? Why or why not?
- ❖ What are some steps that can be taken by the people in this class to make our classroom more supportive?

Activity 2: Reading and writing personal response (*Comprehension, Analysis*)

Learning Objectives: Reading & Literature

- ❖ *Use the reading strategies developed in earlier classes.*
- ❖ *Build vocabulary and use pronunciation skills to pronounce words clearly.*
- ❖ *Enjoy reading as a learning activity.*

The teacher will give the students time to read discuss and write what they felt when they read the poem. They will tell which parts made them feel:

- ❖ Amused
- ❖ Puzzled
- ❖ Sympathetic
- ❖ Frustrated

The teacher will lead a whole class discussion after the students finish their discussions.

Activity 3: Checking for Understanding and Making Inferences (*knowledge, comprehension, application analysis, synthesis, evaluation*)

Learning Objectives: Reading & Literature

- ❖ Use the reading strategies developed in earlier classes.
- ❖ Make text to life connections.
- ❖ Build vocabulary and use pronunciation skills to pronounce words clearly.
- ❖ Enjoy reading as a learning activity

The teacher may ask the following questions to ensure students understand the poem:

- ❖ How does the speaker behave when someone she loves is hurt?
- ❖ Is the speaker talking about both physical and emotional hurt? What makes you think so?
- ❖ Would the person who was hurt find the speaker's behavior helpful? Explain.
- ❖ What kind of a friend would the speaker be during good times? Why?
- ❖ Do you think the speaker is proud of her reaction to the hurt of a friend? Explain.
- ❖ Read the poem again, one stanza at a time. Have the students give the main idea in each stanza.
- ❖ How does the separation of each stanza help the readers?
- ❖ Onomatopoeia is the use of a word whose sound imitates or suggests its meaning. Example: *The snake hissed at the boy who threw a rock at it.* Ask students to identify the onomatopoeia in the sentence. Then ask them to identify those in the poem.
- ❖ The poem also has some interesting use of expressive language. What do you think the speaker means when she says:

I glare at people
Got out of bed on the wrong side
I can't even run away into my books
I yearn with every atom of me

How else could you write the above expressions? Why do you think the poet used the expressions she did?

Activity 4: Writing

Learning Objectives: Writing

- ❖ *Use the writing strategies developed in earlier classes.*
- ❖ *Spell correctly the words they are using.*
- ❖ *Write a coherent paragraph using simple and compound sentences.*
- ❖ *Enhance the effectiveness of their writing with the use of figurative language – simile, metaphor, personification and onomatopoeia.*
- ❖ *Write for a range of purposes and audiences using a variety of forms encountered in their readings.*
- ❖ *Continue to enjoy writing by participating in a community of writers.*

Ask students to write a short piece (it can be in the form of a poem, essay, letter or a story) about a time when someone they love was hurt, and how they responded to him/her. Some of the students may pick this piece and include it in their portfolios.

Writing Strand

What Are The Elements of a Magazine Ad?

A magazine advertisement is very much like a persuasive essay. It begins with a thesis, something to be proved, and then uses visual images, techniques and persuasive words as supporting arguments. In ads, the “promise” (defined below) serves as the thesis, while the elements of the ad attempt to persuade consumers to buy the product.

The Promise

The promise of an advertisement is what is implied or suggested that the product will do for the consumer. For example, suppose a toothpaste ad shows a lovely woman with shiny straight teeth. Her bathroom in the background is spotless and beautiful. The slogan for the toothpaste is “*Kream toothpaste has made my life better.*” The ad promises that your teeth will be clean, straight and white, your bathroom will be immaculate and your life will be easier if you but use *Kream*. Consumers have the right to accept or reject the promise of an ad. Simply because the actor pictured in the *Kream* toothpaste ad is someone you’d like to know or like to be doesn’t mean you will become that person by using *Kream*.

Techniques

A technique is a method ads use to persuade consumers to buy a product. Most techniques appeal to our need for a sense of belonging and acceptance. Some of the more common techniques used in advertising include the following.

Bandwagon: the impression that everyone else is doing it, or of being left out of something if you don’t. An example of a bandwagon ad might be “Four out of five people interviewed said they preferred *Kream* to any other toothpaste. What do they know that you don’t know?”

Sex appeal: other people will think that you are more attractive or desirable because you use that product. An attractive model may be used to gain your attention.

Emotional words: specific words used to affect your emotions either positively or negatively (feelings of fear, power, success, being part of a group, excitement, etc.) *Transfer*: positive feelings about the people in the ad are transferred to the consumer; using the product will make you look or feel like the people in the ad.

Visual imagery: use of people, settings or situations that appeal to consumers. What are the fun or interesting things being done by the beautiful people in the beautiful setting? Often the image has little to do with the product. An advertisement set on a gorgeous beach in the Bahamas has no connection to an air freshener or toothpaste, yet disconnected images are often used because they evoke positive feelings.

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 are a secondary considerations. There are other kinds of personal writing as well. Journals, diaries, notebooks, wishes and dreams are written 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.

Standards for Writing

At the end of Class XII:

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:
 - ❖ Personal (letters to friends, diaries, autobiography, wishes, dreams....)
 - ❖ Transactional (information, explanation, argument, narration, report, descriptions, persuasion, biographies...)
 - ❖ 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 VI students will demonstrate that they can:

1. Use the writing strategies developed in earlier classes.
2. Use punctuation marks, including the use of the apostrophe for omission (contractions) and possession.
3. Use the dictionary to learn the meanings of words and how to spell them correctly.
4. Spell correctly the words they are using.
5. Write a coherent paragraph using simple and compound sentences.
6. Enhance the effectiveness of their writing with the use of figurative language – simile, metaphor, personification and onomatopoeia.
7. Write for a range of purposes and audiences using a variety of forms encountered in their reading including, explanations, summaries, invitations, reports and realistic fictions.
8. Add at least 5 pieces to the portfolio of their best writing making choices based on the elements of good writing.
9. Continue to enjoy writing by participating in a community of writers.

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. 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 he

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.

Learning Objective 1: *Use the writing strategies developed in earlier classes.*

This objective begins from class I and continues until class XII. The teachers must be aware of all the writing skills developed in the earlier classes and build on them in the present class.

Learning Objective 2: *Use punctuation marks introduced in earlier classes, and include the use of apostrophe for omission (contractions) and possession.*

Students should be encouraged to edit for punctuation in the final drafts of their writing and should be held accountable for the correct use of punctuation that they have been taught. The mistakes the students make in their final drafts can be used to inform the teacher about what he needs to teach.

Some of the activities from Reading & Literature strand that will help in fulfilling the above objective are given below:

Activity 6, *The People Who Hugged the Trees* (Theme- Going the Distance)

Activity 5, *Reggie* (Theme-Sports)

Activity 5, *It Takes Talent* (Theme-Sports)

Activity 5, *I Like Myself* (Theme-Who Am I?)

Activity 5, *Richard Speaks* (Theme-Who Am I?)

Activity 4, *Peacocks and Band-aids* (Theme-Who Am I?)

Activity 4, *Liam McLafferty's Choice* (Theme-Who Am I?)

Activity 4, *When Someone I Love is Hurt* (Theme-Who Am I?)

Learning Objective 3: *Use the dictionary to learn the meaning of words and how to spell them correctly.*

Some of the activities from Reading & Literature strand that will help in fulfilling the above objective are given below:

Activity 2, *Belle's Journey* (Theme-Going the Distance)

Activity 2, *From on Chemo to on Camera* (Theme – Going the Distance)

Most of the Reading & Literature texts have an activity that encourages students to use the dictionary to learn the meaning of new words. So only a few examples of texts have been provided above.

Learning Objective 4: *Spell correctly the words they are using.*

Students are encouraged to edit for spelling in the final drafts of their writing and should be held accountable for the correct spelling of words they have been taught. They should not be penalized for misspelling words that are new to them or that are trying out. These misspellings will give the teacher some ideas of what spelling strategies and patterns that should be taught.

Some of the activities from Reading & Literature strand that will help in fulfilling the above objective are given below:

Activity 6, *The People Who Hugged the Trees* (Theme- Going the Distance)

Activities 3 & 5, *A Blind Teacher* (Theme – Going the Distance)

Activity 4, *Rick Hansen: No Walls Too Big to Climb* (Theme-Going the Distance)

Activity 5, *My Hero* (Theme – Moments & Memories)

Activity 5, *It Takes Talent* (Theme-Sports)

Activity 5, *Tsbechu* (Theme-Celebrations)

Activity 7, *Colourful Investiture Ceremony of Chboetse Penlop* (Theme-Celebrations)

Activity 3, *September* (Theme-Celebrations)

Activity 4, *Diwali: The Festival of Light* (Theme-Celebrations)

Learning Objective 5: *Write a coherent paragraph using simple and compound sentences.*

See information on writing paragraphs in the Appendix.

Some of the activities from Reading & Literature strand that will help in fulfilling the above objective are given below:

Activity 6, *Learn about Environment* (Theme-Nature)

Activity 6, *The People Who Hugged the Trees* (Theme- Going the Distance)

Activity 5, *A Blind Teacher* (Theme – Going the Distance)

Activity 5, *My Hero* (Theme – Moments & Memories)

Activity 5, *The Final Game* (Theme-Sports)

Activity 5, *It Takes Talent* (Theme-Sports)

Activity 5, *Tsbechu* (Theme-Celebrations)

Activity 7, *Colourful Investiture Ceremony of Chboetse Penlop* (Theme-Celebrations)

Activity 3, *September* (Theme-Celebrations)

Activity 5, *Richard Speaks* (Theme- Who Am I?)

Activity 4, *Peacock and Band-aids* (Theme-Who Am I?)

Activity, 5 *Liam McLafferty's Choice* (Theme-Who Am I?)

Activity 4, *When Someone I Love is Hurt* (Theme-Who Am I?)

Learning Objective 6: *Enhance the effectiveness of their writing with the use of figurative language – simile, metaphor, personification, and onomatopoeia.*

Some of the activities from Reading & Literature strand that will help in fulfilling the above objective are given below:

- Activity 4, *Tsbechu* (Theme-Celebrations)
- Activity 7, *Colourful Investiture Ceremony of Chboetse Penlop* (Theme-Celebrations)
- Activity 4, *I Like Myself* (Theme-Who Am I?)
- Activity 2, *Change* (Theme-Who Am I?)
- Activity 4, *Well I'm Not Chicken* (Theme-Who Am I?)
- Activity 2, *When Someone I Love is Hurt* (Theme-Who Am I?)

Learning Objective 7: *Write for a range of purposes and audiences using a variety of forms encountered in their reading including, explanations, summaries, reports, and realistic fiction.*

Some of the activities from Reading & Literature strand that will help in fulfilling the above objective are given below:

- Activity 2& 5, *The Wolf Island* (Theme – Nature)
- Activity 4, *The Last Chance for Cherry Tree Creek* (Theme- Nature)
- Activity 6, *The People Who Hugged the Trees* (Theme- Going the Distance)
- Activities 1, 2, 3, & 4, *Rick Hansen: No Walls Too Big to Climb* (Theme-Going the Distance)
- Activity 5, *Courage* (Theme-Going the Distance)
- Activity 3, *The Orphan Boy* (Theme – Moments & Memories)
- Activities 4 & 5, *My Hero* (Theme – Moments & Memories)
- Activity 5, *That Was Summer* (Theme- Moments & Memories)
- Activity 5, *Homesickness* (Theme- Moments & Memories)
- Activity 5, *That Was Olympic History* (Theme- Sports)
- Activities 5, & 6 *The Final Game* (Theme-Sports)
- Activities 4&6, *Women's 400m* (Theme-Sports)
- Activities 3 & 5, *Reggie* (Theme-Sports)
- Activity 5, *It Takes Talent* (Theme-Sports)
- Activity 3, *The First Skateboard in the History of the World* (Theme-Sports)
- Activity 5, *Tsbechu* (Theme-Celebrations)
- Activity 7, *Colourful Investiture Ceremony of Chboetse Penlop* (Theme-Celebrations)
- Activity 5, *I Like Myself* (Theme-Who Am I?)
- Activity 5, *Change* (Theme-Who Am I?)
- Activity 5, *Richard Speaks* (Theme-Who Am I?)
- Activity 1, *Peacocks and Band-aids* (Theme-Who Am I?)

Activity 4, *Well I'm Not Chicken* (Theme-Who Am I?)

Activity 3, *Liam McLafferty's Choice* (Theme-Who Am I?)

Learning Objective 8: *Add at least 5 pieces to the portfolio of their best writing making choices based on the elements of good writing.*

There are many opportunities to write in this curriculum. Students will be encouraged to look critically at their own writing and choose the pieces that best represent their growth as writers. These pieces will be added to their portfolios.

Learning Objective 9: *Continue to enjoy writing by participating in a community of writers.*

In the writer's workshop approach to writing in the classroom, there are opportunities for students to read and discuss their writing and writing ideas with their peers and the teacher. This sharing and helpful environment goes a long way to creating a community of writers. Students are encouraged to collaborate with one another and the teacher to help produce good writing. There are many interesting and inspiring topics and situations created in the curriculum which would allow children to enjoy writing by participating in a community of writers.

Listening & Speaking Strand

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 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

At the end of class XII:

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 and Speaking

Class VI students will demonstrate that they can:

1. Use the listening and speaking skills developed in earlier classes.
2. Talk with their classmates about the books they have read and compositions they have written.
3. Speak using correct question tag.
4. Carry out assigned tasks based on auditory texts.
5. Listen to and speak with each other as members of a group.
6. Deliver longer speeches to the class on topics of their choice.
7. Talk about abstract ideas, such as goodness, beauty, loyalty, friendship, and truth.
8. Make language choices to adapt their talk for different audiences and purposes.
9. Speak regularly using clear pronunciation.
10. Enjoy listening to and speaking English.

Notes to the Teacher

The purpose for the Listening and Speaking Strand is that students will have a set time and regular opportunities to practise the use of spoken language in a variety of circumstances, formal and informal. A program of activities in each class level PP-XII has been planned for this curriculum. It will engage students and teachers in a continuing process that allows them to develop the skills of listening and speaking they need, when they listen to speeches, oral reports, reading aloud, and to radio or when they watch television. It will also engage them in exercises that help them acquire the skills and the confidence to present reports orally, to participate in meetings, engage in debates and deliver speeches.

The textbook for this Strand for Classes IX-XII is entitled **Language Aloud ...Allowed** and it sets out for the teacher and students, clear directions for the activities in the program. It also gives the teachers and students forms by which they can keep a record of their assessments of the work as the program proceeds.

Given that the teacher has only 40 periods of 50 minutes for this Strand, the activities should use all of the time. If, however, there is time left, then the teacher can assign students the task of learning how to conduct meetings.

Learning Objective 1: *Use the listening and speaking skills developed in earlier classes.*

This objective begins from Class I and continues until class XII. The teachers must keep a track of all the listening and speaking skills developed in the earlier classes and build on these skills in the present class.

Learning Objective 2: *Talk with their classmates about the books they have read and compositions they have written.*

Activity (Comprehension, Analysis, Evaluation)

The teacher will use the library period to encourage students to talk about the books they have read. The questions provided below may be used to help students talk about books. These questions should be given to students as soon as they start using the library so that they have time to prepare to talk meaningfully about books. It is very important for the teacher to demonstrate the book talk by first talking about a book that she has read. She should ensure that her book talk answers the questions provided below. This activity should continue throughout the year with few students engaged in book talk every library period. At least half the period should be spent on children reading. The teacher must give at least two weeks from the time students have their first library period and choose a book, to begin students' book talk.

Features of a book

1. What is the title of the book?
2. Who is the author?
3. Are there any illustrations? Who is the illustrator?
4. What does the blurb say about the book?
(Blurb – short description of a book found at the back of the book)

About the story

1. Who are the characters?
2. Who is the main character?
3. What happens in the beginning of the story?
4. What is the conflict?
5. What happens in the climax of the story?
6. How does the story end?

Personal responses

1. Which character did you like the best? Why?
2. Which character did you dislike the most? Why?
3. If you were the writer would you change any part of the story – the events, characters, illustrations, title, etc?
4. Would you ask your friends to read the book? Why?

Learning Objective 3: *Speak using correct question tag.*

The teacher will ask students to think of two to three statements (may be positive or negative). They will then volunteer to provide their statements and other students will say the appropriate question tag for the statements. This will be carried out in the form of a game. The student saying the statement will pick a student to say the appropriate question tag. If the student fails to provide the correct question tag, she may pick another to do so. This is a game and no one should be penalised.

The same activity may be done in pairs or small groups. The teacher may also conduct “Question Tag” quizzes.

Whenever the teacher and students have opportunities to listen and speak, attempts to use correct question tags should be made. The activities suggested above should be used whenever the teacher feels the need.

Note: Though these ideas have already been suggested in class V, the complexity of the activities should be different for class VI. These exercises should be used after the Grammar lessons on “Question tags”. Encourage students to use question tags correctly whenever they have a chance to talk about ideas.

Learning Objective 4: *Carry out assigned tasks based on auditory texts.*

Activities that will have students listen to and carry out directions must be designed by the teacher. For example, the teacher may start out with a series of short instructions that the students must follow. He could say three things he wants the students to do. The students must listen to all instructions before doing any of the tasks. At the beginning the tasks could be as simple as: Pick up your pencil, write your name on the left side of your paper and put your pencil back on your table. When students are able to handle three pieces of instruction, the teacher will add a fourth and so on.

The teacher may choose any piece from the Reading & Literature Text or any other sources to be read out loud to the class. He could develop comprehension activities like cloze texts, multiple choice questions, and short answer questions must be made to test the students' knowledge and comprehension of the passage. After the students have listened to the auditory text (the teacher reading aloud) they will complete the cloze text or answer the questions.

Learning objective 5: *Listen to and speak with each other as members of a group.*

For practically every Reading & Literature text (short stories, poems, non-fiction) there are activities where students are given the opportunity to express their personal responses to concrete and abstract ideas in the texts. These discussions should be used by the teacher to encourage students to listen to and speak with each other as members of a group. This objective is meant to make our students sensitive listeners and speakers so that they develop their interpersonal skills and are able to interact meaningfully in society. They need to understand that different individuals have different opinions and they must learn to respect the opinions and feelings of others.

Learning objective 6: *Deliver longer speeches to the class on topics of their choice.*

Ideas for possible activities:

Let students choose to deliver a speech on any topic. A speech roster should be made to inform them when it is their turn to deliver their speech. Continuous formative assessment should be maintained. This information should be accessible to students and parents. The needs of the students should be diagnosed and necessary help should be given by the teacher. After the mid-term, students may be ready for continuous summative assessment. The teacher will maintain a register to record the marks. The evaluation criteria should be explained to students before the evaluation process begins. This will prepare students to do well. The students should have access to the marking criteria and their marks.

The teacher should explain the following aspects of delivering speeches effectively:

1. The purpose of your speech (to inform, to persuade, to entertain)
2. The audience (classmates – content and language to the level of classmates)
3. Presentation.

For more information refer Appendix 1 in the teachers' guide.

Learning objective 7: *Talk about abstract ideas, such as goodness, beauty, loyalty, friendship, and truth.*

A list of some of the texts from Reading & Literature strand that expresses abstract ideas have been presented below. A good discussion of the abstract ideas in these texts will help students achieve the above learning objective:

Activity 3, *Diwali: The Festival of Lights* (Theme-Celebrations), beauty, friendship, goodness.

Activity 4, *Tshechu* (Theme-Celebrations), beauty, friendship, goodness.

Activities 1 & 3, *I Like Myself* (Theme-Who Am I?), goodness, loyalty, identity.

Activity 4, *A Blind Teacher* (Theme-Going the Distance), goodness, courage.

Activity 3, *Rick Hansen: No Walls Too Big to Climb* (Theme-Going the Distance), courage, determination.

Activity 3, *Birdfoot's Grampa* (Theme-Going the Distance), goodness, kindness, compassion.

Activity 3, *Belle's Journey* (Theme-Going the Distance), loyalty, courage, heroism.

Activity 4, *Peacocks and Band-aids* (Theme-Who Am I?), identity, determination, friendship.

Activity 4, *Courage* (Theme-Going the Distance), courage and determination.

Activity 3, *Solo to the Pole* (Theme-Moments and Memories) Determination, courage

Activity 3, *Heads Bent Low* (Theme-Moments and Memories) Wisdom, humility.

Activity 4, *Homesickness* (Theme-Moments and Memories) Honesty.

Activity 3, *Now That's Olympic History!* (Theme-Sports), Friendship, Unity.

Activity 2, *Oh Please . . .* (Theme-Sports), Inclusion.

Activity 3, *Reggie* (Theme-Sports), Rejection.

Activity 4, *The First Skateboard in the History of the World* (Theme-Sports), Friendship

Learning objective 8: *Make language choices to adapt their talks for different audiences and purposes.*

Activities for Role-play:

Activity 4, *Richard Speaks* (Theme-Who Am I?). Students will talk in the roles of a parent, a sales person, and the son..

Activity 6, *The Final Game* (Theme-Sports). Students will talk in the roles of the interviewer, and the main characters in the story.

Activity 6, *Women's 400m* (Theme-Sports). Students will talk in the roles of the interviewer and the athlete.

Activity 4, *Tshechu* (Theme-Celebrations). Students will take the roles of people involved in a tshechu such as vendors, dancers, and families (audience).

Speeches:

When students are presenting speeches they should make language choices keeping their audience and purpose for delivering the speech in mind. Remind students about the points for delivering speeches effectively which they have learned in Class V and also used again to achieve objective 6.

Debates:

A few simple debates can be organised. A debate is meant to:

1. State your team's point of view.
2. Persuade the audience to believe in your team's point of view.
3. Argue the opponent's point of view.

These purposes will influence the type of language choice that students (participating in the debate) make. They will need to use language that is “persuasive” including sentences that are exclamatory, declarative, interrogative, and imperative. Furthermore, since their audience is their classmates, the debaters will have to keep their language to the level of their class.

The teacher will ensure that most of the students get the chance to be debaters during the course of the year. The students, in groups, must help each other prepare for debates. Students should, if possible, get the chance to observe good debates. If you teach in or near a school that has a higher secondary class, you might invite some debaters to demonstrate a debate to your class.

Learning Objective 9: *Speak regularly using clear pronunciation.*

Reading practice:

In the Reading & Literature strand, there are many activities that have students practice reading after the teacher has done his model reading. The students will be reading short stories, poems, and non-fiction pieces with the teacher coaching their pronunciation where necessary.

Discussions and Oral presentations:

Again, there are many opportunities where the students will share their ideas about the texts they have read. These discussions will enable the students to practice their pronunciation with the teacher's feedback.

Speeches and Debates:

When students participate in debates and in delivering speeches, they will be encouraged to speak with clear pronunciation. The teacher should correct errors in pronunciation after the speech has been delivered or when the debate has been completed.

Students should be reminded and encouraged to speak with clear pronunciation in the above situations and when they talk to their friends, teachers, and their family.

Learning Objective 10: *Enjoy listening to and speaking English.*

This objective is present from class PP to class XII. It is meant to help students enjoy the experience of listening and speaking English. Our students should be eager to participate in listening to and speaking English with classmates, friends, teachers, and guests in formal and in formal situations. Such an environment can become a reality only if the teacher makes his lessons child-centred, communicative, and anxiety free where students can take risks.

Language Strand

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*, it is suggested 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

At the end of Class XII:

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.
6. Graduates are able to discuss the purposes that language serves in human interaction.

Learning Objectives for Language

Class VI students will demonstrate that they can:

1. Use the knowledge of grammar learned in earlier classes.
2. Show the functions of parts of speech: conjunction, interjection and the indefinite article.
3. Use direct and indirect speech.
4. Use the parts of speech and the articles, which they know in correct word order. (article – subject – verb – adverb – article – adjective – object) in longer sentences.
5. Tell the bare infinitive, simple past, and past participle of some irregular verbs, (drink, drank, drunk).
6. Construct complex sentences, which contain one main (principal) clause with a subordinate clause.
7. Use punctuation and capitalization to show the organization of a sentence.
8. Use contractions correctly.
9. Use question tags.
10. Use compound tenses: present perfect and past perfect.
11. Use the appendices of the dictionary.

Notes to the Teacher

There are two parts to the Language activities for the Language Strand. The first part engages students in the study of grammar and usage, the second, introduced in the upper classes, deals with language itself as a subject for study. .

In the first part, this curriculum offers opportunities for students to practise their grammar and usage skills every year from Classes IV to XII. As noted in the Learning Objectives for Language, the formal study of language will begin in Class IV. This will allow the students in PP-III to acquire sufficient vocabulary, structures, and skills so that they can participate actively in the Language Study activities when they begin. The Committee responsible for the programme considers the study of grammar and usage to be very important to the students of Bhutan and have planned accordingly.

Even a quick glance at the Timetable and at the learning objectives for each class will bear this out. Indeed most of the work required in Language for Classes XI and XII is a review of the Grammar that students have studied in their earlier classes. Time has been set aside in this curriculum for that to happen.

As to the second part, the study of language is a new element introduced in the programme for the Language Strand. It is intended to acquaint students with simple notions of language and help them see this language as an evolving means of communication. It is instructive to note that what was slang is now often accepted as proper usage. It is helpful as well to know that in the matter of an evolving language, the revised Oxford English Dictionary will report 315,000 words in English, 200,000 of which are in common usage. That compares with an earlier report of French with 100,000 words in common usage and German with 184,000. All of this is to say that the study of language is broader than grammar and usage and can prove to be interesting indeed.

In Classes IX-XII, teachers and students will find provisions for the exploration of the various theories of language acquisition; activities which enable the exploration of the changing nature of language; how words come into being and how they become obsolete and the changing nature of the rules which govern English. The English Review Committee is hopeful that the teachers and students will find this new element a sound companion to the study of grammar and usage.

Note: For teaching the specific grammar items, refer the learning objectives under the Language Strand.

Learning Objective 1: *Use the knowledge of grammar learned in earlier classes.*

Students start the formal learning of grammar in Class IV and continue learning grammar formally until Class XII. The teacher is responsible for knowing what has been taught in earlier classes and is to build on this knowledge.

Learning objective 2: *Show the functions of parts of speech: conjunction, interjection, and the indefinite article.*

The teacher should ensure that students understand the functions of conjunctions, interjection, and the indefinite article in sentences. This means that students must understand the rules/ grammar points regarding these parts of speech, understand their functions in a sentence, and apply their understanding of the rules and functions in their own writing.

Conjunctions such as *and, but, because,* and *or* have already been studied in class V. Conjunctions such as, *nor, yet, so, as, although, though, like, in spite of, despite of* will be introduced in Class VI. First teach the simpler conjunctions *nor, yet, so,* and **as** by referring to **Grammar & Punctuation 5**, p.9-16. Later teach the more difficult conjunctions *although, though, like, in spite of, despite of* by referring to **Murphy's English Grammar**, 3rd Edition, p.226-241.

To teach the indefinite articles first refer **Grammar Builder 1**, p.2-5. Only then refer to **Grammar Builder 2**, p.2-5. **The Good Grammar Book**, p.145-158 is also a good reference for teaching these concepts.

Learning objective 3: *Use direct and indirect speech.*

Refer **Grammar Builder 3**, p.170-177 and **The Good Book of Grammar**, p.245-252)

Use activity 6 (listing examples of direct speech and changing them into indirect speech) from *Richard Speaks* (Theme-Who Am I?). *The Last Chance for Cherry Tree Creek* (Theme-Nature) may also be used to work with direct and indirect speech.

Learning Objective 4: *Use the parts of speech and the articles which they know in correct word order (article-subject-verb-adverb-preposition-article-adjective-object) in longer sentences.*

The teacher will explain the word order: article-subject-verb-adverb-preposition-article-adjective-object, in longer sentences. He will use the examples provided below:

1. The butter lamps shone brightly in the solitary temple.
2. The soldiers fought bravely for the beloved country.
3. The bees buzzed busily around the beautiful blue poppy.

After clarifying the concerns of the students, the teacher will use the information provided in the table below to write as several sentences using the “article-subject-verb-adverb-preposition-article-adjective-object” word order. The teacher must make it clear to students that several sentences can be made for each subject. For example: 1. The dog barked ferociously at the shabby stranger. 2. The dog jumped angrily at the tall man.

The teacher will decide on how many different sentences each student will write.

Articles	Subject	Verb	Adverb	Prepositions	Article	Adjective	Object
A	dog	Barked	Ferociously	An	the	tall	Man
An	baby	Slept	Peacefully	On	a	cozy	Bed
The	river	Flows	Silently	Through	an	deep	Forest
	pigeons	Moved	Noisily	Across		wooden	Ceiling
	sun	Shines	Brightly	In		blue	Sky
	girl	Smile	Shyly	For		handsome	Boy
	crowd	Laughed	Excitedly	Along		victorious	Team
	driver	Cheered	Angrily			drunk	Pedestrian
	heroine	Shouted	Gracefully			decorated	Stage
	audience	Danced	Admiringly			wonderful	Performance
	children	Claped	Fast			uneven	Tracks
	Gyenzom	Ran				shabby	Stranger
	Kelden	Jumped					
	David						
	Zimba						
	Christine						

As a next step the teacher will provide several jumbled sentences. Students will form correct sentences using the word order that was taught earlier.

After students are quite confident making sentences with this word order, they should be encouraged to use it in any writing that they do.

Learning Objective 5: *Tell the bare infinitive, simple past and past participle of irregular verbs (drink, drank, drunk)*

The teacher will introduce several irregular verbs to the students. Since there is no consistent pattern that can be used, the only way for students to know these forms is to memorize them. Hopefully, they will hear the proper forms of these verbs in everyday speech.

Learning Objective 6: *Construct complex sentences which contain one main (principal) clause with a subordinate clause.*

Refer **Grammar Builder 1**, p.158-161 as students begin to learn how to construct complex sentences. As students become a little confident use the exercises in **Grammar Builder 2**, p.194-197. When students are quite ready use the exercises in **Grammar Builder 3**, p.182-185. **The Good Book of Grammar**, p.184-193 may also be used.

After students are quite confident making complex sentences, they should be encouraged to use them in the writing that they do.

Learning Objective 7: *Use punctuation and capitalization to show the organization of a sentence.*

Refer **Grammar Builder 1**, p.146-149 and **Grammar Builder 2**, p.178-181.

The texts *I Like Myself* (Theme- Who Am I?), *A Blind Teacher* (Theme – Going the Distance), *Visit Niagara Parks Conservatory* (Theme- Nature), etc., may be used to help students understand when to use the punctuation marks. First a simpler task can be assigned where students read the text and identify the punctuation marks. Later the same text, but this time without any punctuation, will be given to students for punctuation.

Finally the teacher will give students a different text without any punctuation and ask students to punctuate it.

Teachers may also use the students' own writing to reinforce this concept.

Learning objective 8: *Use contractions correctly.*

Refer **Murphy’s English Grammar**, 3rd edition, p.297 and **The Good Book of Grammar**, p.277.

Floodwaters (Theme – Going the Distance), *It Takes Talent* (Theme- Sports), *Heads Bent Low*, *The Spider Web* (Theme – Celebrations) and *The Orphan Boy* (Theme-Moments and Memories) are the texts which the students can use to identify the contractions and provide their full forms.

Learning objective 9: *Use question tags.*

Use **Grammar Builder 2**, p.122-125, and **Grammar Builder 3**, p.114-117. The teacher must also use modals (can, could, may, might, must, shall, should, will, would, ought) for question tags. Examples of statements with question tags using the modals must be made by the teacher.

The teacher must encourage students to use question tags correctly whenever they have opportunities to listen and speak.

Learning Objective 10: *Use compound tenses: present perfect and past perfect.*

Use **Grammar Builder 3**, p.78-85, **The Good Book of Grammar**, p.51-61, p.65-70, **Murphy’s English Grammar**, 3rd Edition, p.14-17, p. 26-31.

The Orphan Boy (Theme- Moments and Memories) may be used by students to identify past perfect and present perfect.

Learning Objective 11: *Use the appendices of the dictionary.*

The information in the appendices of the dictionary is useful to students in many ways and they need to be aware of what information the appendices do provide. The following information is presented in the appendices:

1. Common first names
2. Geographical names
3. Regular verb tenses
4. Irregular verbs
5. Word beginnings and endings
6. Word building

The teacher should be familiar with this information and develop lessons around these topics as they see a need for these in their students.

Annual Timetable for the English Curriculum: Class V & VI

This document assumes a school year with 180 teaching days for teaching, exclusive of holidays and examination time. For Classes V and VI, it assumes a school year divided into 2 terms of fifteen weeks each. It assumes as well, that 60 classes of 50 minutes length will be allotted to Reading & Literature, 40 classes of 50 minutes length to Writing, 40 classes of 50 minutes of length to Language and 40 classes of 50 minutes of length to Listening and Speaking.

Class V-VI	Periods/classes	Class Time/minutes
Reading & Literature –	60	50 minutes
Writing –	40	
Listening & Speaking –	40	
Language –	40	
Total	180	

CLASSES V-VI: TERM 1

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Hours
Week 1 Block 1	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2
Week 2	Reading & Literature	Reading & Literature	Listening & Speaking (2)	Writing	Writing (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2
Week 3	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2
Week 4	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2
Week 5	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2
Week 6 Block 2	Reading & Literature	Reading & Literature	Listening & Speaking (2)	Writing	Writing (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2

Week 7	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2
Week 8	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2
Week 9	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2
Week 10	Reading & Literature	Reading & Literature	Listening & Speaking (2)	Writing	Writing (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2
Week 11 Block 3	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2
Week 12	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2
Week 13	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2
Week 14	Reading & Literature	Reading & Literature	Listening & Speaking (2)	Writing	Writing (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2
Week 15	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2
Week 16 Block 4	Reading & Literature	Reading & Literature	Listening & Speaking (2)	Writing	Writing (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2
Week 17	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2
Week 18	Reading & Literature	Reading & Literature	Listening & Speaking (2)	Writing	Writing (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2

Term 1 Total for Each of the Strands: R & L = 36: W = 54: L & S = 36: L = 36 = 162

Note: Library period is excluded which is one period in a week 18x1=18 periods

CLASSES V-VI: TERM II

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Hours
Week 19	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 I&S = 2 L = 2
Week 20	Reading & Literature	Reading & Literature	Listening & Speaking (2)	Writing	Writing	Language (2)	R &L = 2 W = 3 I&S = 2 L = 2
Week 21 Block 5	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 I&S = 2 L = 2
Week 22	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 I&S = 2 L = 2
Week 23	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 I&S = 2 L = 2
Week 24	Reading & Literature	Reading & Literature	Listening & Speaking (2)	Writing	Writing (2)	Language (2)	R &L = 2 W = 3 I&S = 2 L = 2
Week 25	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 I&S = 2 L = 2
Week 26 Block 6	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 I&S = 2 L = 2
Week 27	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 I&S = 2 L = 2
Week 28	Reading & Literature	Reading & Literature	Listening & Speaking (2)	Writing	Writing (2)	Language (2)	R &L = 2 W = 3 I&S = 2 L = 2
Week 29	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 I&S = 2 L = 2
Week 30	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 I&S = 2 L = 2

Week 31 Block 7	Reading & Literature	Reading & Literature	Writing	Writing	Listening & Speaking (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2
Week 34	Reading & Literature	Reading & Literature	Listening & Speaking (2)	Writing	Writing (2)	Language (2)	R &L = 2 W = 3 L&S = 2 L = 2

Term 2 Total for Each of the Strands: R & L = 28: W = 42: L & S = 28: L = 28 = 126

Grand Total: 288

Note: Library period is excluded which is one period in a week 14x1=14 periods

Modes of Assessment

Modes of Assessment for Class VI

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 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 VI 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
 - Mid-term examinations
 - 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, journal writing, critical response, 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. Each portfolio values 10%.

There are two written examinations for class VI: 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 30%.

ENGLISH PAPER

In the English Paper assessment will consist of Listening and Speaking, Writing Portfolio, Reading Portfolio, and Written Examination.

The Listening and Speaking Strand can be assessed through activities like: Listening skills exercises, Reports, Debates, Extempore speeches, Presentations and Book talk. Listening and Speaking will be assessed out of 30% -15% during Term One and 15% during Term Two for classes V and VI. This mark will be added to the Continuous Assessment (CA) marks.

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 done by the students.

The portfolios are to be maintained for each student and must be assessed and awarded marks as part of Continuous Assessment (CA).

Listening & Speaking: 30%	Writing Portfolio: 10%	Reading Portfolio: 10%
<ul style="list-style-type: none">• Listening skills excercises• Reports• 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 are selected by the teachers• Journal writing for books read• Process of work• The number and types of genre	<ul style="list-style-type: none">• Record and reading• Critical response to book read• Text talk or book talk

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: 2 Hours Writing and 15 Minutes for reading
Weighting: 100 Marks (30 Marks for Writing, 20 Marks for Language and Grammar and 50 Marks for Reading & Literature)
Question Format:
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 30 marks.

Question 1:

Will require students to write one narrative essay from the three choices provided. This will carry 20 marks.

Question 2:

Will require students to write a friendly letter. 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:

There will be questions on grammar which will require students to correct, rewrite, edit, and complete sentences. This will carry 20 marks.

SECTION C

Section C 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 SET II (Extended Response) Questions from any of the three genres - Short Story, Essay, and Poetry. This will carry 50 marks.

Assessment Scheme and Question pattern

Short Story: 20 marks

Essay: 20 marks

Poetry: 10 marks

Short Stories:**Set I: 20 marks**

Multiple Choice Question – 10 marks

Short Answer Response Question – 10 marks

Set II: 20 marks

Extended Response Question – Four questions: $5+5+5+5=20$ marks

Note: Questions on Stories will be set on seen texts.

Essays:**Set I: 20 marks**

Multiple Choice Question – 10 marks

Short Answer Response Question – 10 marks

Set II: 20 marks

Extended Response Question – Four questions: $5+5+5+5=20$ marks

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 – Two questions: $5+5=10$ marks

Note: Questions on Poetry will be set on unseen texts.

Examination weighting for:**Writing:**

Composition 20%

Letter Writing 10%

Language:

Grammar Structure 20%

Reading & Literature:

Short Story 20%

Essay 20%

Poetry 10%

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, synthesize, evaluate the texts and apply the idea

Sample Test Blue Print for Classes V and VI (For Section A, B and C - Optional I)

Level of thinking Content/skill	Remembering	Understanding	Applying	Analyzing	Evaluating	Creating	Total
Section A QI. Composition					Q1 (20) ERQ		20
Section A QII. Letter Writing			Q2 (10) ERQ				10
Section B QI. Grammar			QI 1-4(4) MCQs	QI 5-8(4)		QI 9-10 (2)	10
			QIII (5) complete/rewrite	QII 2(5) edit/complete			10
Section C Short Stories Set I	Q1-3 (3) MCQ	Q4-7 (4) MCQ	Q8 (1) MCQ	Q9-10 (2) MCQ			10
		Q1 (2)		Q2 (3)		Q3 (5)	10
Section C Short Stories Set II							
Section C Essay Set I	Q1-3 (3) MCQ	Q4-7 (4) MCQ	Q8 (1) MCQ	Q9-10 (2) MCQ			10
	Q1 (1)	Q2 (2)	Q3 (3)	Q4 (4)			10
Section C Essay Set II							
Section C Poetry Set I	Q1 (1) MCQ	Q2-3 (2) MCQ	Q4-5 (2) MCQ				5
		Q1 (2)				Q2 (3)	5
Section C Poetry Set II							
Total	8	16	26	20	20	10	100

The optional Set II (ERQs)

Set II questions in Section C will comprise of 4 ERQs of 5 marks each in Essay, Short Stories and 2 ERQs of 5 marks each in poetry. These ERQs will spread over from the comprehension level to the evaluation level.

Sample Test Blue Print for Classes V and VI (Optional II)

Level of thinking Content/skill	Remembering	Understanding	Applying	Analyzing	Evaluating	Creating	Total
Section C Short Stories Set II		Q 1 (5)	Q 2 (5)	Q 3 (5)		Q 4 (5)	20
Section C Essay Set II		Q 1 (5)	Q 2 (5)	Q 3 (5)	Q 4 (5)		20
Section C Poetry Set II			Q 1 (5)		Q 2 (5)		10
Total		10	15	10	10	5	50

Break up of Continuous Assessment (CA) and Examination weightings

	TERM ONE		TERM TWO		
	Continuous Assessment	Mid-term Examination	Continuous Assessment	Annual Examination	
Classes V & VI	Reading Portfolio 5%		Reading Portfolio 5%		
	Writing Portfolio 5%		Writing Portfolio 5%		
	Listening and Speaking 15 %		Listening and Speaking 15 %		
Total	25%	25%	25%	25%	100%

Note:

For classes V and VI schools will conduct exams out of 100 % in both - First Term and Second Term Examinations. The Term examinations marks will then be converted to 25% each. The two exams will, therefore be worth 50% of the total results. The Continuous Assessment for writing will be 10%, for reading portfolio 10%, and for Listening and Speaking strand 30% which will add up to 50% will then be added to the annual examination marks to make it 100%.

TEXTS FOR STUDY

Short Stories (20 periods)

1. The Spider Web – *Clifford B. Hicks*
2. The People Who Hugged the Trees – *Deborahlee*
3. Belle's Journey – *Marilynn Reynolds*
4. The Orphan Boy – *Retold by Tololwa m.Mollel*
5. The Never Ending Greenness – *Neil Waldman*
6. Earth Game – *Pam Conrad*
7. Fly like an Eagle – *Elizabeth Van Steenmyle*
8. The First Skateboard in the History of the World – *Betsy Byars*
9. Peacocks and Band-aids – *Nazneen Sadiq*
10. Liam McLafferty's Choice – *Alexis O'Neill*

Essays (20 periods)

1. The Tshechu - *Tashi Delek*
2. Colourful Investiture Ceremony of Chhoeste Penlop article – *Tashi Delek*
3. Diwali: The Festival of Lights
4. A Blind Teacher – *Dorji Wangchuk*
5. Rick Hansen: No Walls Too Big to Climb – *Mary Beth Leatherdale*
6. From On Chemo to On Camera – *Kristine Kristen*
7. My Hero – *Katie Gill*
8. Home Sickness – *Roald Dahl*
9. The Wolf Island – *Celia Godkin*
10. Learn About the Environment – *Elizabeth Hogan*
11. An Earth Quake in Alaska – *Patricia Lauber*
12. Now That's Olympic History-Nancy Bonnell-Kangas

Poems (18 periods)

1. Celebration – *Alonzo Lopez*
2. September – *Helen Hunt Jackson*
3. Courage – *Emily Hean*
4. My Mama Had a Dancing Heart – *Libba Moore Gray*
5. Heads Bent Low - *Anonymous*
6. Many Happy Returns – *John McInnes*
7. Oh Please! – *Rowena Sommerville*
8. The Women's 400 metres - *Lillian Morrison*
9. I Like Myself – *Karen Beaumont*
10. When Someone I Love is Hurt – *Jean Little*

Textbooks and References for classes V and VI

Possible Teacher References

- i. Resource Lines 9/10 Robert Dawe, Barry Duncan & Wendy Matheiu. Prentice Hall Ginn Canada. (Skills-Reading, Writing, Listening, Speaking, Viewing, Representing Class 8,9,10,11,12)
- ii. Language: Speech and Writing. P.G. Penner & R.E. Mc
- iii. (Class 7-12)
- iv. Language Arts: Survival Guide, “Margaret Iv
- v. Eson, Samuel Robinson,” (class 5-12), Prentice Hall Canada.
- vi. Swan, Michael and Walter, Catherine. The Good Book of Grammar. (2001). Oxford University Press: Oxford
- vii. Murphy, Raymond. Murphy’s English Grammar. 3rd Edition (2004). University of Cambridge: U.K.
- viii. Amin, A., et.al. (2004). Grammar Builder 1. Cambridge University Press: U.K.
- ix. Littell, Joy (Ed.) (1984). Building English skills. McDougal, Littell & Company
- x. Hewings, Martin. (1999). Advanced English Grammar. CUP: New Delhi

Recommended Student Textbooks

- i. Amin, A., et.al. (2004). Grammar Builder 3. CUP:UK Class 6
- ii. Amin, A., et.al. (2004). Grammar Builder 2. CUP:UK Class 5

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

Acronym: a word made from the first letters or syllables of a series of words. Some acronyms are written as ordinary words, such as radar (radio detection and aranging); and others are sets of initials, such as UNICEF (United Nations International Children's Emergency Fund)

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.

Choral reading: reading together in chorus. Children are often assigned parts, which they practice several times.

Climax: the point in the plot where something is solved, accomplished or achieved.

Complex sentence: a sentence that has one main clause and one or more subordinate clauses. Its arrangement allows the writer to emphasize *one* main idea and to indicate the close relationship of the secondary ideas to it. Example: The little girl hid behind the trees *until the train of packhorses had passed.* (Subordinate clause is in italics.)

Compound sentence: a sentence made up of two or more independent statements, questions or commands. Its arrangement enables the writer to show the relationship (equality or contrast) of *two* main ideas. Example: We all arrived on time but we were cold and wet.

Compound word: a word that is made up of two or more parts that are words themselves. Example: highway, whatsoever

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)

Diorama: a three-dimensional scale model of a landscape typically showing a scene from a story. In school settings dioramas are often used to have students respond to a story. Dioramas have a backdrop drawn by the student and miniature figures (often toy figures that the students have) to represent the characters in a particular scene from the story. Dioramas are usually contained in a shoe box or other small box.

Direct speech: reporting the exact words of the speaker. Direct speech can be identified by the use of quotation marks (“ ”), also referred to as inverted commas. Example: When Yeshey came in he said, “It's not raining now.”

Echo reading: the teacher reads a line or short section of a poem and the children read it back, becoming the echo. As the children echo read, they try to match the teacher's expression and phrasing.

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.

Fact and opinion: A fact is something that is known to be true or real; something that exists or has happened. An opinion is information based on what a person believes, rather than on what can be shown to be true or real. *Fact:* Bhutan is a small country in Asia. *Opinion:* Bhutan is a good place to live.

Fantasy: story about the nonexistent or unreal in which the action may depend on magic or the supernatural. The writer of fantasy creates another world for characters and readers, asking that the readers believe this other world could and does exist within the framework of the story.

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.

Folktale: a story passed down from one generation to the next by word of mouth. The folktale usually has a progressive plot with lively action. The characters are usually flat – bad ones and good ones. The conflict is usually between people or personified animals in person-versus-person conflict. Good triumphs over evil.

Free verse: a type of non-rhyming poetry. It usually has rhythm, although the rhythm is not always patterned or consistent. Typically not popular with children until they gain some background with poetry.

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].

Graphic organizers: visual representations of information through charts, webs and diagrams. Word webs, Venn diagrams, and comparison charts are common graphic organizers used at this level.

Guided reading: a strategy used by teachers to guide students – whether whole group, small group, or individual – through an activity designed to help them apply their word identification and comprehension strategies.

hyperbole: a figure of speech that uses exaggeration or overstatement for effect.

Image: a mental picture created with words.

Indirect speech: reporting what the speaker said without reporting his/her exact words. Example: Yeshey said that it was not raining when he came in.

Inner dialogue: the dialogue that goes on constantly in the mind. In literature, the author often shows what the character is thinking through the use of inner dialogue.

Interview: a meeting or conversation in which one person asks another person questions in order to get information.

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.

Mood: the feeling that a piece of writing gives the reader. The mood may be dark and serious or light and comic.

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>

pantomime: a technique through which the story is conveyed solely through gestures, facial expressions, or other body language. This strategy is most effective with short stories that students know well.

personification: a figure of speech in which the writer gives human qualities to inanimate objects.

plot: the sequence of events in a story that show the characters in action. The plot starts with the identification of the problem. This problem leads to a series of events (rising action) to explain and solve the problem. The story rises to a peak (climax) and then the story concludes with the solving of the problem (resolution).

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**.

prefix: a group of letters put before a word to change the meaning. Example:

unknown (The prefix *un*, meaning *not*, changes the meaning of “known” to “not known.”)

principal clause: the part of a longer sentence that has a subject and a predicate and makes complete sense when standing alone. It is, therefore, a sentence. Example: Although it rained for two days, *we had school as usual.* (Principal clause is in italics.)

Prologue: Opening or introductory section of a text.

Protagonist: Primary character in a text.

readers' theatre: an informal performance activity where students read from scripts that have been adapted from literature. Lines are not memorized and costumes are kept to a minimum. Little staging occurs.

realistic fiction: stories that could possibly happen set in a real place and time. Realistic fiction has no elements of magic or the supernatural.

rhythm: the pattern of stressed and unstressed syllables in language. If the rhythm is set to a more regular pattern, as it often is in poetry, we speak of **meter**.

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.”

sequel: a complete story that continues from where an earlier story ended. Example: *The River* by Gary Paulsen is a sequel to his novel *Hatchet*. Both novels are centered around the same character, Brian, who is stranded in the wilderness in northern Canada.

setting: *when* and *where* a story takes place. A story can have an **integral setting** – when the action, character or theme are influenced by the time and place where the story happened – or a **background setting** – where the time and place of the story are not specific and have little bearing on the action of the story. *Hatchet* by Gary Paulsen is an example of an integrated setting as the hardships that Brian faced in the northern Canadian wilderness could not have happened anywhere else. *Winnie-the-Pooh* by A. A. Milne is an example of a backdrop

setting since the action occurs on the bank of a stream, or by a big oak tree with a honeybee hive. This location could easily be England or America and the location does not influence the story in a significant way.

Simile: See “Metaphor and Simile”.

simile: a figure of speech where a comparison between two unlike things is made with the use of *like* or *as*.

slang: a type of language that is more relaxed than standard language. Slang uses new or made-up words and expressions that are humorous, exaggerated, impolite etc.

situational humour: humour based on a situation that the author has experienced.

speaker: the perspective taken by a poet in a poem. The speaker in the poem is not necessarily the same as the poet. In *All the Places to Love* by Patricia MacLachlan, for example, the speaker is a young boy, who lives with his extended family, not MacLachlan, the poet, who is an adult female.

stanza: a group of lines that form one part of a poem or song.

story map: a graphic organizer that helps students focus their attention on the elements that all good stories share.

subordinate clause: part of a sentence with a subject and a predicate but does not make sense by itself. Example: *Although it rained steadily for two days*, we had school as usual. (Subordinate clause is in italics.)

subtitle: an explanatory or alternate title. Subtitles are often used in non-fiction writing to organize the article into specific parts. Subtitles can help the reader find information quickly.

suffix: a word ending that changes or adds to the meaning of the root word. *Painter*, *painting*, and *painted* are formed by adding suffixes to the word *paint*.

theme: the underlying meaning of the story: what the author wants us to learn about life or society.

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 bcbe 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.

tone: tells how the author feels about his or her subject. Words express the writer's attitude towards his or her work, subject, and readers.

Vignette: A short but interesting piece of writing or section of a film/novel.

Appendix C: A Portfolio

A Portfolio: What is it?

A Portfolio is a collection of many types of materials selected with the input from both student and teacher input, 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 file for 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 conference
- 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 students' works a feasible practice in 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 a 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 behavior
 - 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.

Appendix D: Bloom's Taxonomy

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.

Competence

Skills Demonstrated

1. Remembering

- 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.

2. Understanding

- 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

3. Applying

- 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

4. **Analysing**

- 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

5. **Evaluating**

- 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

6. **Creating**

- 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.

Appendix E: 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 F: 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;
- graphophonemic 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 G: 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).

BLACK, WHITE, AND JEWISH: Autobiography of a Shifting Self

Rebecca Walker

Riverhead Books

Memoir

ISBN: 1573221694

320 pages

Read an Excerpt

On my first birthday I am given my favorite foods: chitterlings and chocolate cake. Daddy goes to Estelle's, the soul food place on the other side of town where he is the only white customer, and brings me home a large order of the pig intestines. Mama puts me in my big wooden high chair with the smooth curved piping, and then feeds me one slimy pale gray glob after another while Daddy sits at the table, grinning.

After I have eaten all of the chitterlings, Mama has to peel my tiny fingers from the container to make me let it go. Then she sets a chocolate cake with a big number one candle sticking up from the middle down in front of me, singing "Happy Birthday" softly, so that only I can hear. For a few seconds Mama and Daddy wait, expectant and wide-eyed, to see what I'll do. I giggle, squeal, look at them, and then dig into the cake with my bare hands, smearing the sticky sweetness all over my face and pushing what's left into my mouth. I rub cake in my hair, over my eyes. I slap my hands on the high chair, putting some cake on it, too.

My parents laugh out loud for a few seconds; then my father wraps his arm around my mother's waist, patting her hip with a cupped hand. For a few seconds we are frozen in time. Then my father pushes his chair out from the table, cuts himself a piece of the chocolate cake, and goes to work.

You may want to ask about the story of your birth, and I mean down to the tiniest details. Were you born during the biggest snowstorm your town had seen in fifty years? Did your father stop at the liquor store on the way to the hospital? Did you refuse to appear, holding on to the inside of your mother's womb for days? Some sinewy thread of meaning is in there somewhere, putting a new spin on the now utterly simplistic nature-nurture debate. Your job is to listen carefully and let your imagination reconstruct the narrative, pausing on hot spots like hands over a Ouija board.

I was born in November 1969, in Jackson, Mississippi, seventeen months after Dr. King was shot. When my mother went into labor my father was in New Orleans arguing a case on behalf of black people who didn't have streetlights or sewage systems in their neighborhoods. Daddy told the judge that his wife was in labor, turned his case over to co-counsel, and caught the last plane back to Jackson.

When I picture him, I conjure a civil rights Superman flying through a snowstorm in gray polyester pants and a white shirt, a dirty beige suede Wallabee touching down on the curb outside our house in the first black middle-class subdivision in Jackson. He bounds to the

door, gallantly gathers up my very pregnant mother who has been waiting, resplendent in her African muumuu, and whisks her to the newly desegregated hospital. For this final leg, he drives a huge, hopelessly American Oldsmobile Toronado.

Mama remembers long lines of waiting black women at this hospital, screaming in the hallways, each encased in her own private hell. Daddy remembers that I was born with my eyes open, that I smiled when I saw him, a look of recognition piercing the air between us like lightning.

And then, on my twenty-fifth birthday, Daddy remembers something I've not heard before: A nurse walks into Mama's room, my birth certificate in hand. At first glance, all of the information seems straightforward enough: mother, father, address, and so on. But next to boxes labeled "Mother's Race" and "Father's Race," which read Negro and Caucasian, there is a curious note tucked into the margin. "Correct?" it says. "Correct?" a faceless questioner wants to know. Is this union, this marriage, and especially this offspring, correct?

A mulatta baby swaddled and held in loving arms, two brown, two white, in the middle of the segregated South. I'm sure the nurses didn't have many reference points. Let's see. Black. White. Nigger. Jew. That makes me the tragic mulatta caught between both worlds like the proverbial deer in the headlights. I am Mammy's near-white little girl who plunges to her death, screaming, "I don't want to be colored, I don't want to be like you!" in the film classic *Imitation of Life*. I'm the one in the Langston Hughes poem with the white daddy and the black mama who doesn't know where she'll rest her head when she's dead: the colored buryin' ground behind the chapel or the white man's cemetery behind gates on the hill.

But maybe I'm being melodramatic. Even though I am surely one of the first interracial babies this hospital has ever seen, maybe the nurses take a liking to my parents, noting with recognition their ineffable humanness: Daddy with his bunch of red roses and queasiness at the sight of blood, Mama with her stoic, silent pain. Maybe the nurses don't load my future up with tired, just-off-the-plantation narratives. Perhaps they don't give it a second thought. Following standard procedure, they wash my mother's blood off my newborn body, cut our fleshy cord, and lay me gently over Mama's thumping heart. Place infant face down on mother's left breast, check blankets, turn, walk out of room, close door, walk up hallway, and so on. Could I be just another child stepping out into some unknown destiny?

My cousin Linda comes from Boston to help take care of me while my mother writes and my father works at the office. Linda has bright red hair and reddish brown skin to match. Linda sits on our tiny porch for hours, in the same chair Daddy sits in sometimes with the rifle and the dog, waiting for the Klan to come. Linda sits there and watches the cars go by. When she sees the one she wants, she stands up and points. She says she wants a black Mustang, rag top. "That car is live," I say, putting extra emphasis on live but not sounding quite as smooth as my cousin. "Rag top," I say, trying it on as we sit together on the cement porch.

Linda gets sick after a few weeks and can't get out of the extra bed in my room. She tells me secretly, late at night from underneath all our extra quilts and afghans, that she wants to stay here with us forever, that she loves Uncle Mel, wants to marry Uncle Mel. She says, "Your daddy is a good white man!" and smiles, her big teeth all white and perfect.

Linda is sick for a long time. Does she have the mumps, tonsillitis? Daddy says it's because she doesn't want to go home. Mama ends up taking care of both of us. She boils water in the yellow kettle and makes Linda honey and lemon tea, Mama's cold specialty. She tells me and Linda to lie on the brown sofa in the living room, in the sun. Linda lies one way on the corduroy couch, I the other. Before she goes back into her study, Mama covers us with the big, colorful afghan.

Linda and I stay there, whispering, and tickling each other with our toes until it is dark, listening to the click-clacking of Mama's typewriter, until we see the shadowy outline of Daddy walk through the front door.

Mrs. Dixon comes twice a month to vacuum our house and clean the kitchen and bathroom. She is tall and light-skinned and wears her hair pulled back in a bun. She is older than Mama, and very quiet. I know she is in the house only because of the sound of the vacuum cleaner, which seems especially loud in our house that is usually so still and silent.

Sometimes, after Mrs. Dixon goes home and leaves the house with a clean lemony smell, Mama puts on a Roberta Flack or Al Green record and runs a bath for us. After we scrub and wash with Tone soap or Dial, we spread our bright orange towels out in the warm patches of sunlight that streak the light wood of the living-room floor. We rub cocoa butter lotion all over our bodies and then do our exercises, leg lifts, until our legs hurt and we can't do any more. Sometimes we fall asleep there, after the arm on the phonograph swings itself back into place, my little copper form pressed against the smooth warm length of my mother's cherry-brown body.

Grandma Miriam comes for a visit. She says she can't stay away from her first-born, oldest grandchild. She drives up in her yellow Plymouth Gran Fury and right away starts talking about all the things we don't have and what is wrong with our house. She buys Mama a washer-dryer in one and a sewing machine. She buys me a Mickey Mouse watch that doesn't stay on my wrist. It is way too big, but she says I will grow into it. She also buys me a package of pens with my name printed on them in gold.

Grandma Miriam is so strong, sometimes when she picks me up it hurts, holding too tight when I want to get down. She also walks fast. She also always turns up our air conditioner because she says it is too hot "down here." She lives in Brooklyn, the place where Daddy was born. She brought all of her clothes and presents and everything in a round red "valise" with a zipper opening and a loop for a handle. She has white skin and wears red lipstick and tells me that the nose she has now is not her real nose. When I ask her where her real nose is,

she tells me, “Broken,” and then right away starts talking about something else, like the heat.

Daddy seems happy Grandma came to see us, but Mama seems nervous, angry. I think this is because Grandma doesn’t look at Mama. When she talks to Mama, she looks at me.

...

Mama has to have an operation on her eye. She leaves early one morning and doesn’t come home until late the next day. I wait, listening all afternoon for her key in the lock. When the door finally swings open and I see the sleeve of her dark blue winter coat, my heart jumps. I want to run into her arms, but something stops me. Mama has a big white patch over her eye. She looks different. Suddenly I am afraid that if I am not gentle, I will knock her down.

I must look worried because she smiles her big smile and tells me that she’s all right. The operation wasn’t as bad as she thought it would be. I almost believe her.

Later, as she dresses to go out, Mama opens her straw jewelry basket and searches for a necklace to wear. I watch her, face resting in my upturned hands, as she tries first the heavy Indian silver amulet and then a simple stone on a leather strap. I notice that she holds her head a new way, hurt eye away from the mirror and chin slightly down.

After choosing not to wear either, she turns and kisses my forehead. Looking deep into my eyes she tells me that one day, all of the jewelry in the basket will belong to me.

Almost every week people come to our house to visit. They come from up north, they come from other countries. They come to see us, to see how we are living in Jackson. Most people bring presents for Mama: books, teas, quilts, bright-colored molas from Central Americas she puts on the walls. When my cousin Brenda comes, she brings presents for me. She brings soaps shaped like animals, puzzles with animals in them, books about animals, and my favorite, sheets with animals crowded onto them in orange, red, and purple packs.

Late at night between my jungle sheets, I imagine I am riding on the backs of giraffes and elephants, I imagine I can hear the sounds of the wild, of all the animals in the forest talking to one another like I have seen on my favorite television show, Big Blue Marble. When Mama comes in to check to see if I am asleep, I am not, but I shut my eyes tight and pretend that I am so that I can stay in the dark dark forest where it is moist and green, where I am surrounded by all my friends from the jungle.

Three days a week I go to Mrs. Cornelius’s house for nursery school. Most often Daddy drops me off on his way to the office, or sometimes Mama will take me up the street, or Mrs. Cornelius will send her daughter Gloria to pick me up. Mrs. Cornelius’s school is in her basement, which she has renovated with bright fluorescent lights, stick-down squares of yellow

and white linoleum, and fake dark wood paneling.

Every day at lunchtime at Mrs. Cornelius's, we eat the same foods: black-eyed peas, collard greens, and sweet potatoes. I start to hate black-eyed peas from having them so often, but I love Mrs. Cornelius. She is like Grandma, only warmer, softer, and brown. She always pays special attention to me. On picture day she combs my hair, smoothing it away from my face. She says that I am pretty, and that even though I am the youngest at her school, I am the smartest. In the class picture, mine is the lightest face.

One day Daddy holds my hand as we cross the street in front of our house like usual, on our way to school. I am wearing my favorite orange and red striped Healthtex shirt and matching red pants with snaps up one leg. Suddenly Daddy stops and points in the direction of Mrs. Cornelius's house. He looks at me: "Do you think you can walk by yourself?"

With my eyes I find Mama, who waves and smiles encouragingly from the porch. "Don't worry, I'll watch you from here," Daddy says, but I'm already confused. He pats my backside. "Go on. Go to Mrs. Cornelius's house." I feel trapped, uncertain, and so I just stand there, looking first at Daddy and then across the street at Mama. Before I can say anything, Daddy nudges me again and I take a tentative step toward Mrs. Cornelius's house, my shoes tiny and white against the dirty gray pavement.

One night after I am supposed to be in bed, I crawl into Mama and Daddy's room, making my way around their big bed where they lie talking and reading the newspaper. Johnny Carson is on the television, and every few minutes Mama laughs, throwing her head back. From where I sit, underneath the little table by Mama's side of the bed, I can see the television, but not much else. I watch and watch quietly until I forget where I am and what time it is and hear myself laugh out loud at Johnny Carson. He has put on a silly hat and robe and is waving a magic wand. For a second everything in the room is quiet, and then Daddy swoops down from nowhere and asks me what I am doing, how did I get under this table, why am I not in bed. He is trying to be serious, but he and Mama are laughing even while they try to pretend to be mad. Daddy reaches for me and says, I AM GOING TO SPANK YOU! But I am already running, giggling so loud I can hear myself echo through our dark house, my socks sliding against the wood floor as I make my way to my bed.

When I am almost there, when my feet slide over the threshold of my bedroom door, Daddy catches me and swings me up over his shoulder, tickling me and telling me I should have been asleep long ago. I can barely breathe I am so excited. It is past my bedtime and I am out of breath and high in my daddy's arms, caught doing something I shouldn't. My heart races as I squirm to get down. Will Daddy really spank me? When we get to the edge of my bed, Daddy stands there for a few seconds, letting me writhe around in his strong arms. When I quiet down a bit, he smacks my upturned butt, his big hand coming down soft but firm on

my tush. We both laugh and laugh at our hysterical game, and after he throws me down on my bed and tucks me in, kissing my forehead and telling me that I am the best daughter in the whole world and he loves me, I lie awake for a few minutes, a grin spread wide across my face.

It is poker night at our house. Daddy and a bunch of other men sit around the dark wood captain's table in the kitchen, laughing and smoking. Each player has a brightly colored package of cigarettes close by, a red or blue box that says Vantage, Winston, or Kool. Until it is time for me to take a bath, I sit on Daddy's lap picking up red, blue, and white plastic poker chips and dropping them into slots in the round caddy. It is hot and I'm wearing one of Daddy's tee shirts that comes to my knees. The back door is open. It is pitch black outside. Steamy pockets of air seep in through the screen.

Mama walks into the kitchen to put her big, brown tea mug in the sink. She wants to know why they aren't playing over at Doc Harmon's place, in the room behind his drugstore, like they usually do. The men, Daddy's law partners, one of whom will later become the first black judge in the state, and another the first black elected official, and a few other white civil rights workers from the North like Daddy, chuckle, glance at each other from behind their cards. "What's the matter, Alice, you don't like us over here? Hmmph. And we heard you wanted your husband at home for a change."

But Mama isn't fooled. She sees the rifle leaned up against the wall behind Daddy. The Klan must have left one of their calling cards: a white rectangle with two eyes shining through a pointed hood, THE KLAN IS WATCHING YOU in red letters underneath. She eyes the screen door, checks to see that it's locked, while my naked mosquito-bitten legs swing carelessly back and forth from up high on Daddy's lap.

Before I go to sleep, Daddy takes a "story break" from his poker game to tell me my favorite story about the man who lines up all the little girls in the world and asks my father to choose one. In my mind the guy who lines us all up looks like the guy on television, the man from The Price Is Right. Mr. Price Is Right beckons for my father to "step right up" and have a look at "all the girls in the world." My father walks up slowly, cautiously looking at Mr. Price Is Right as he puts his hand on my father's elbow. "Mr. Leventhal," he says, "you can have your pick of any girl you want. I have some of the best and brightest right here." For a second my father mocks interest. "Really?" But then Mr. Price Is Right shows his cards. "Yep. The only catch is that I want to keep Rebecca for myself."

Suddenly my father's body stiffens up and he shakes his head adamantly. "Oh no," says Daddy, "that won't do at all." And then he's angry. "Where is she?" he demands, already starting to walk down the line of little girls stretched out seemingly forever. "Where is my Rebecca?" Mr. Price Is Right doesn't know what to say. He hopes that if he doesn't answer, my father

won't find me and he'll be able to keep me. But, my father says, turning to me all tucked into my jungle sheets, what Mr. Price Is Right doesn't know is that my father will always be able to find me, he's my father and I'm his daughter. We can always find each other.

So he walks and walks down the long line of little girls of every size and color, each girl calling out to him and trying to convince him to take them, until at last he finds me. His eyes light up as he takes my hand and leads me out of the line. Of course, Mr. Price Is Right runs over and tries once more to convince my father to leave me. "Oh please, Mr. Leventhal, look at all these other girls. Surely one of them will be just as good a daughter for you?" But my father is firm, shaking his head no and smiling a secret smile into my ecstatic face. "Come on, Rebecca," he says, "let's go home."

When they meet in 1965 in Jackson, Mississippi, my parents are idealists, they are social activists, they are "movement folk." They believe in ideas, leaders, and the power of organized people working for change. They believe in justice and equality and freedom. My father is a liberal Jew who believes these abstractions can be realized through the swift, clean application of the Law. My mother believes they can be cultivated through the telling of stories, through the magic ability of words to redefine and create subjectivity. She herself is newly "Black." She and my father comprise an "interracial couple."

By the time they fall in love, my parents do not believe in the über-sanctity of family. They do not believe that blood must necessarily be thicker than water, because water is what they are to each other, and they will be together despite the objection of blood. In 1967, when my parents break all the rules and marry against laws that say they can't, they say that an individual should not be bound to the wishes of their family, race, state, or country. They say that love is the tie that binds, and not blood. In a photograph from their wedding day, they stand, brown and pale pink, inseparable, my mother's tiny five-foot-one-inch frame nestled birdlike within my father's protective embrace. Fearless, naive, breathtaking, they profess their shiny, outlaw love for all the world to see.

I am not a bastard, the product of a rape, the child of some white devil. I am a Movement Child. My parents tell me I can do anything I put my mind to, that I can be anything I want. They buy me Erector sets and building blocks, Tinkertoys and books, more and more books. Berenstain Bears, Dr. Seuss, Hans Christian Andersen. We are middle class. My mother puts a colorful patterned scarf on her head and throws parties for me in our backyard, under the carport, and beside the creek. She invites all of my friends over and watches over us as we roast hot dogs. She makes Kool-Aid and laughs when one of us kids does something cute or funny. I am not tragic.

Late one night during my first year at Yale, a WASP-looking Jewish student strolls into my

room through the fire-exit door. He is drunk, and twirling a Swiss Army knife between his nimble, tennis-champion fingers. “Are you really black and Jewish?” he asks, slurring his words, pitching forward in an old raggedy armchair my roommate has covered with an equally raggedy white sheet. “How can that be possible?”

Maybe it is his drunkenness, or perhaps he is actually trying to see me, but this boy squints at me then, peering at my nose, my eyes, my hair. I stare back at him for a few moments, eyes flashing with rage, and then take the red knife from his tanned and tapered fingers. As he clutches at the air above him, I hold it back and tell him in a voice, I want him to be sure that he’d better go.

But after he leaves through the (still) unlocked exit door, I sit for quite a while in the dark. Am I possible?

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BLACK, WHITE, AND JEWISH: Autobiography of a Shifting Self

Rebecca Walker

Riverhead Books

Memoir

ISBN: 1573221694

320 pages

[Read the Review](#)

When Rebecca Walker was a baby, her mom was a struggling writer and her dad was a civil rights attorney in the thick of the movement. Her mom became (or rather, always was and then we figured out who she was) Alice Walker, one of America’s finest novelists, and so Rebecca Walker rose above the usual fray of biracial kids who came of age in 1970s America. In *BLACK WHITE AND JEWISH: Autobiography of a Shifting Self*, she lets us in on the difficulties and privileges of growing up with such a unique and culturally significant background. Her personal fame, based mostly on the support of her mom and her godmother Gloria Steinem and her patchy attempts at what she refers to as Third Wave Feminism, has nothing to do with this book: it’s mostly about being the daughter of famous people who were famous for not only what they did but for how they lived in defiance of laws that constricted so much of society at one time in our nation’s history.

The book is written in the self-conscious, wistful, first-person way that so many memoirs are — her childhood days are happy, and she charmingly remembers little details, happy to tell us about her favorite pants and the food she liked to eat. We learn about her father’s grandmother, who didn’t approve of her, and her distaste of airports (since, after her parents’ breakup, she

spent a lot of time in them, flying from one coast to another to spend time with each of them). She seems healthy, certain, and able to comprehend and forgive injustices the rest of us might not be able to shake for a lifetime. *BLACK WHITE AND JEWISH: Autobiography of a Shifting Self* is the equivalent of a good college-grade paper about one's upbringing and how it has changed one for the better as one gets older.

I enjoyed reading about her life, about her experiences as a teen, her boyfriends, her friends, an unfortunate abortion, her anxieties about getting into college; but Walker is no Edwidge Danticat. I know that someone is telling me a story but I am not able to get inside that person's head completely in the way Danticat is able to open her heart and pour out stories that make me understand not only her Haitian childhood but the lives of everybody around her, the details of the sweet and sour of her life, the good, the bad and the way too ugly. Walker's book seems like something that may not be of any great value to anyone if she were not the daughter of a famous writer. Like another literary offspring's latest offering, Molly Jong-Fast's *NORMAL GIRL*, it is clear that the mother is the reason that the daughter has a voice at all. I am sure that at some point Walker could derive greater literary value from remembrances of her past life. But she will have to delve deeper into the heart, like her mother's work does, in order to make us care enough to feel like we really know the writer amidst the politically correct hoopla.

— Reviewed by Jana Siciliano

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Appendix H: 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 disheveled.

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