ENGLISH
Teacher's Guide
Class VII

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
Royal Government of Bhutan
Thimhu

Tel: + 975 - 2 - 332885/332880
Toll Free: 1850
Web site: www.education.gov.bt

First Edition 2006

Revised 2007, 2010

Reprint 2022

ISBN 99936-0-262-0

Acknowledgments

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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MINISTER

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.

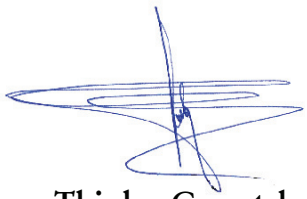
This *Guide for Teachers* presents a wide range of strategies that the teachers can use to help students rise to the levels expected at each stage.

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 Bhutan Ministry of Education, the committee was charged with the task of revising the curriculum to reflect contemporary language and to include non-fiction writing. This, of course, necessitated a change in the materials used. While efforts have been made to include classical literature, there is a greater emphasis on modern writers of both fiction and non-fiction.

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

Some Thoughts on Language Learning

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

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

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

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

of the teacher. But it works. The students learn how to converse in English as they would in any language taught this way.

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

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

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

In brief, the decision by the Ministry of Education to plan for an activity based, learner-centred curriculum for all classes Pre-Primary-XII is informed by ideas like Moffett's which explain how we learn language. It is helpful for this discussion, as well, to know that the international testing program (PISA) of the OECD (the Organization for Economic Cooperation and Development) has adopted similar principles of active language learning to be used when designing its examinations.

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

Guides for Teachers

To accompany this document, and to assist with the implementation of the new programme, the Curriculum Development Committee has prepared a Guide for Teachers for each Class level. The guides set out materials and activities for each Class level. Teachers will find in the guides a description of the materials for each strand, justifications or rationales for each piece of literature, and suggested

activities for each strand. They will also find a Timeline for each week, which sets out a plan that allows the teacher to engage the students in studies for each strand in a consistent and thorough way.

Student-centered Classrooms

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

The recommendation, by both reports cited above, that students be actively engaged in their own learning, was accepted by the Ministry; however, there is a fear that if an active classroom 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 by CERD in *The Silken Knot: Standards for English for Schools in Bhutan* for each of the four Strands, or modes of discourse, namely Reading & Literature, Listening and Speaking, Writing, and Language. These set out in global terms what students can be expected to be able to do and to know in English, following graduation at the end of Class XII.

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

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

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

is persuaded that content must play a secondary role to the advancement of the skills necessary for proficiency in English.

Revision 4: The curriculum calls for a shift in teaching and learning practices to student-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 strategies in each class, PrePrimary – XII.

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

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

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

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

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

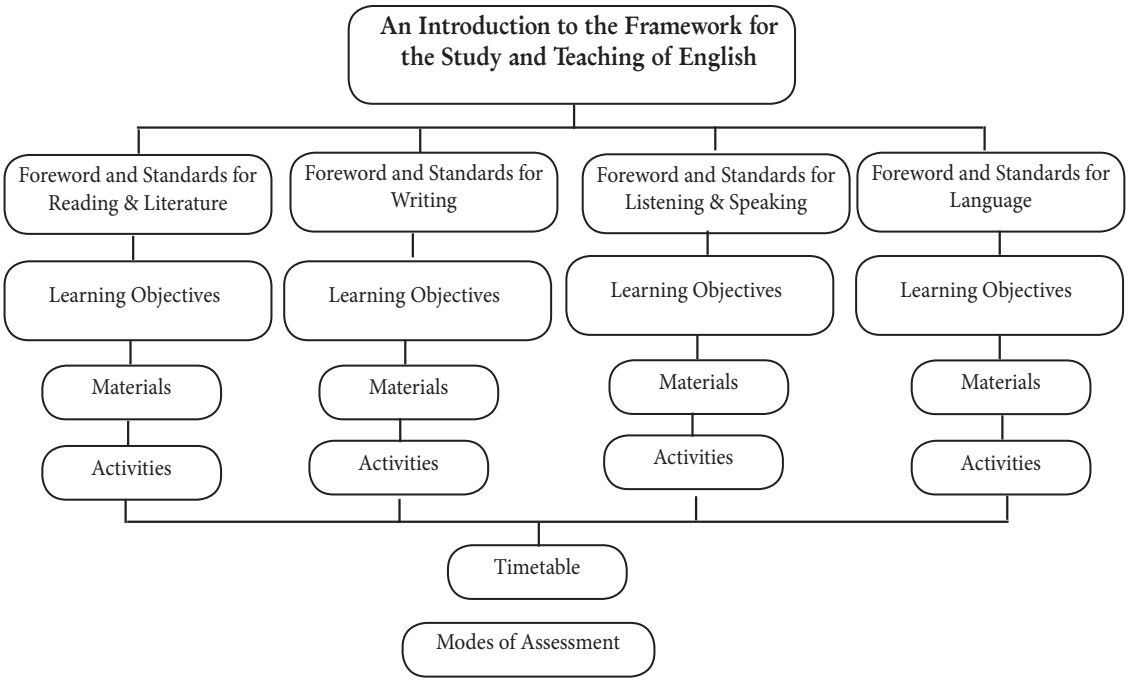
Revision 12: The curriculum presents changes in the Modes of Assessment in examination test items which will permit students to show that they have learned the skills and content presented in each strand.

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

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

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

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 lower secondary school level of Class VII. 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 70 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 30 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, 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, thirty classes of fifty minutes each per year, or fifteen 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, thirty 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 untravl'd world, whose margin
Fades for ever and for ever when I move."

- *"Ulysses", Alfred Lord Tennyson*

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

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

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

Engaging in the dialogue begins when the reader tries to be clear about what the writer or 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

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 VII students will demonstrate that they can:

1. Use the reading strategies developed in earlier classes.
2. Recognise denotative and connotative meanings of words in texts.
3. Make text to life connections.
4. Employ the features of fantasy stories to help them make meaning in their reading.
5. Identify the features of the modern lyric and the traditional ballad.
6. Recognise the music in poetry achieved by rhyme and rhythm, alliteration, and assonance.
7. Read poetry and discuss the emotions evoked in the reader by the language of poems.
8. Build vocabulary and use pronunciation skills to pronounce new words clearly.
9. Read the various meanings of a text which figurative language makes possible.
10. Recognise the difference between literal and figurative language in the texts.
11. Read critically about issues in the national and international community (non-fiction texts: newspapers, magazines) and discuss how these issues relate to them.
12. Use the dictionary to find the meaning and use of idiomatic expressions.
13. Read various kinds of formal writing – business letters, reports, applications, and invitations – and know their different purposes.
14. Read at least 40 pieces of fiction and non-fiction.
15. 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 repackaged 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 synopsizes 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 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 emphasis 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 roadway to active learning – learning through active involvement and participation of the children in the learning process. It encourages process learning.

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

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

Introduction to Literary Genres:

Essays

In this textbook you will find different types of essay selections that are found appropriate for Class VII level students. 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

In this textbook you will find different types of poetry selections that are found appropriate for Class VII level students. 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. Sonnets, ballads, dramatic monologues, odes, and lyrics 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

In this textbook you will find different types of essay selections that are found appropriate for Class VII level students. 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: Self: Who Am I?

The selections in this thematic unit deal with the topic of discovering ourselves. Each selection has been carefully chosen so as to lead students through a process of self-reflection and critical thinking. Students will read a variety of texts, which will act as catalysts to encourage them to think, speak, listen, write and respond. Literature provides opportunities for self-discovery. As students read through the following texts they will begin to identify with characters and situations, both fictional and true to life, where they will begin to see elements of themselves.

The purpose of this unit is to encourage student response. Students need to see themselves in literature. One of this curriculum's objectives is that students will make both personal and literary connections with as many texts as possible. Hopefully many of these selections will engage students with their stories, ideas, and even the beauty of their language. It will be the skilled and caring teacher; however, who will facilitate a student-centred approach to each reading. Teachers will need to act as guides urging students to look at themselves and identify with characters and situations they might share similar thoughts, feelings and questions with.

Main Texts:

1.	Unfolding Bud *by Naoshi Koriyama*	Poem
2.	The Girl Who Couldn't See Herself *by Leena Dhingr*a	Short Story

Supplementary Readings:

1.	Advice to a Girl - *Sara Teasdale*	Poem
2.	Anger - *Donna Douglas*	Non-fiction

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1. Unfolding Bud - *Nasoshi Koriyama*

Genre: *Poetry*

Rationale:

There are many ways to read a poem and there are many ways to read a person. Perhaps this lyric poem asks us to appreciate more than just the beauty of a water lily as it unfolds. Read this poem carefully and see if you can begin to unfold its many layers of meaning.

Activity 1: Pre-reading *(analysis)* [5 minutes]

The teacher will ask students what their favourite flowers are and what flowers they have seen in the area. Teachers will ask if students have ever observed a flower blooming over a period of time. Teachers will ask students to share these observations with the class. After the students have had time to discuss their personal connections with flowers the teacher will inform the class that with certain kinds of flowers there are many layers of beauty that gradually unfold as the flower matures. That every day such flowers as roses and lilies 'unfold' to reveal new shapes, colours, and images. If the teacher has access to photographs of such blooms this would enhance the pre-reading experience of the class.

Activity 2: Guided & Practice Reading *(knowledge, comprehension)* [10 minutes]

The teacher will read aloud the poem to the students twice as they follow along in their texts. It is important to read any poem several times before discussing it. During this process the teacher will model how to read the poem and pronounce the words. The teacher will then ask for a student volunteer to try reading the poem out loud. The teacher will correct any error in pronunciation and coach the student's intonation and modulation of voice where necessary.

Activity 3: Paraphrasing the Poem *(comprehension)* [20 minutes]

The teacher will ask the students to recall and retell the major ideas expressed in the poem. The teacher will ask students to refer to specific parts of the poem which show the major ideas expressed within the text. The following questions can be used as a general guideline to assist teachers in assessing the students' knowledge and comprehension of the poem.

- What is being compared to the 'unfolding bud' of a water lily?
- What physical changes can you think of that occur as a flower bud opens wider?
- What does the poet suggest a reader do to see a poem's inner beauty?
- Describe how you felt 'at first glance' when you read this poem.
- Why do you think the poet makes the last line of the poem darker than the others?
- Can you explain the central idea of this poem in your own words?

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Activity 4: Felt Response *(comprehension, application, analysis)*
The teacher will then ask for the students' 'felt response' to the poem. This can be done in pairs, small group, or whole class. Teachers should ask for the students' basic understanding of the poem's meaning.

The following questions can be used as a general guideline; however, when possible the students' felt response and extemporaneous small group or whole class discussion should take precedence over any structured question and answer session.

Teacher Note: How to Introduce a Poem *(Meyer 1996)*

> *"Come to it initially at least, the way you might listen to a song. You probably listen to a song several times before you hear it all, before you have a sense of how it works, where it's going, and how it gets there. You don't worry about analyzing a song when you listen to it, even though after repeated experiences with it you know and anticipate a favourite part and know, on some level, why it works for you. Give yourself a chance to respond to poetry. The hardest work has already been done by the poet, so all you need to do at the start is listen for the pleasure produced by the poet's arrangement of words."*

These are **universal questions** that teachers can use to guide the reading of any poem:

- What does the poem remind you of?
- What did you think about while listening to it?
- Has anything been said in the poem to remind you of something in your life?
- What pictures did this poem give you? And what feelings do you get from those pictures?
- Does the poet bring up ideas you'd like to further ask him or her about? Ideas you've often thought about yourself?
- How does the poem make you feel?

Activity 5: Text to Life Connection *(application, synthesis)* [45 minutes]
Here are questions and activities to use with your students specific to the poem itself:

Connection A – The Metaphor
Introduce or reinforce the concept of *metaphor*. Remember, a *metaphor* is *a literary device where the author chooses a concrete object (like an unfolding bud) to explain an abstract idea (like the reading of a poem or the understanding of self)*. Reread the poem asking students to consider metaphor. Ask students to explain how metaphor is used in two separate ways in this poem. Remember, some students will only read the literal meaning of this poem – that the unfolding bud is a water lily and nothing else. This is not wrong. Let students try to make the figurative connection that compares the layers of a water lily's bud with both the understanding of poetry and the complex layers of personality and self. Guide the discussion but try not to dominate it.

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Here are two questions that might help lead a class toward understanding the deepest meaning of this poem:

- Can you see any other possible comparisons with an 'unfolding bud' other than the reading of a poem?
- Can you apply the comparison between an unfolding bud and the reading of a poem to your own life?

Connection B – Graphic Organisers

The teachers will assist students in making personal connections by directing them to create a comparison and contrast chart. Draw two columns on the board. On the left print FLOWER and on the right print PERSON. Ask your students to brainstorm for the phases of a flower: *seed, bud, blossom, full flower*, and finally the *falling petals*. List these phases on the blackboard or chart paper in the left vertical column. Beside each phase the teacher will ask students to consider the equivalent phase of a human being. *"When are we seeds, buds, blossoms, full flowers – and when do we finally fade away?"* Print the appropriate responses in the right column. At the conclusion of the exercise the teacher will ask students to consider where in this cycle they are right now?

Connection C – Visual and/or Oral Representation of Text

(Visual) After having constructed a Graphic Organiser that will help draw a parallel between the literal and figurative meanings of this poem the teacher will ask students to imagine that the *unfolding bud* is their own life! Ask them to imagine that their deepest thoughts are concealed somewhere within the petals of a beautiful flower! Ask the students to volunteer information about themselves that they feel comfortable in sharing and that others might not know about them. For example: their beliefs, values, aspirations, and dreams; their hobbies, talents, skills, and interests. Fill the board with words – or simply fill the room with the voices of children who want to reveal the layers of their personalities to their fellow classmates.

The teacher will hand each student a sheet of paper and ask him or her to draw a simple flower with 5 petals surrounding a central circle. Have students print their name in the centre. Around their name, in the centre of each petal, have them choose 5 'special' things that no one knows about them and that they wish to share with the world! Let the students display these on the walls or at their places and allow time for others to admire and read about their friends.

(Oral) Many students have interests and hobbies that no one knows about. Some of them might be artists or musicians. Perhaps others are good at weaving, archery, or perhaps cooking. The teacher will pair off students and have students interview each other. Give them the mission to find out something about their friend that they never knew before. Explain that their job is to help unfold a layer of 'rich inner self' and share this information with the class in the format of a short oral report.

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2. The Girl Who Couldn't See Herself - *Leena Dhingra*

Genre: *Short Story*

Rationale:

Have people ever looked 'through' you as if you weren't even there? Have you ever made a purchase when the storekeeper simply took your money and handed you the item without acknowledging you in any way? This happens to all of us – sometimes in markets, on the streets, or even at school. Many of us begin to feel invisible as if the world doesn't realise we exist! At the beginning of this unit you were asked to consider your reflection in a mirror. Imagine if the only image you saw was nothing but a blur! An abstract shape that looked meaningless. Read about someone who can't quite make out who she is and see if you share any of these same feelings.

Activity 1: Pre-Reading *(analysis)* [10 minutes]

The teacher will ask students to draw themselves and note down a few positive and negative points about themselves. The teacher will ask student volunteers to share their work and discuss some of the points noted by the students specifically focusing on self-image and how people judge you.

Activity 2: Guided Reading *(knowledge, comprehension, analysis)* [40 minutes]

Students will read the story individually until the end of the third paragraph. At this point the teacher will stop the reading and instigate a class discussion. The following questions can be used to spark this discussion.

- Is the girl really blind?
- Does the mirror reflect exactly what she is?
- Her image on the mirror was blurred and even out in the street she seemed non-existent. What is the author trying to say?

The teacher will direct students to continue reading until the line: *". . . and no longer knew what to do."* The teacher will ask the following questions to instigate further class discussion:

- To see her own self what did she do?
- Was she happy with what she heard from other people? Why?
- The people have referred to her as being all sorts of shapes and sizes. What do you think the author is trying to say?

Students will read the rest of the story. At the conclusion the teacher will ask the following questions for class discussion:

- Why was she sorry for herself?
- The comment from a woman warmed her crestfallen heart. What did she actually say that changed her?

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Activity 3: Responding to Reading – Looking at Yourself *(analysis, synthesis)*
[20 minutes]
The teacher will ask students to note down some aspects of themselves that they don't like. The teacher may also join by noting his negative aspects as well. The teacher will divide students into groups of five and ask each group to discuss if there is anything they could do to change these aspects or if they are beyond alteration.

At this point the teacher should discuss the importance of not dwelling on the negative and how feeling sorry for yourself can be a dangerous thing. The teacher should explain that if we yield to such emotions we thwart self-advancement. Innumerable instances could be given of other indomitable souls who, in the face of great misfortune, have refused to surrender to self-pity. Consider talking to them about how Helen Keller, who was incredibly afflicted by various disabilities, became one of the foremost citizens of the world; or how Robert Louis Stevenson, riddled with tuberculosis, produced literary masterpieces.

Notes for Teachers: Short Biographies

Helen Keller *from Wikipedia*

Keller was born in Tuscumbia, Alabama on June 27, 1880, to parents Captain Arthur H. Keller and Kate Adams Keller. She was not born blind and deaf; it was not until nineteen months of age that she came down with an illness described by doctors as "an acute congestion of the stomach and the brain", which could have possibly been scarlet fever or meingitis. The illness did not last for a particularly long time, but it left her deaf and blind. In 1886, her mother Kate Keller was inspired by an account in Charles Dickens' *American Notes* of the successful education of another deaf/blind child, travelled to a specialist doctor in Balitmore for advice. He put her in touch with local expert Alexander Graham Bell, who was working with deaf children at the time. Bell advised the couple to contact the Perkins Institute for the Blind. The school delegated teacher Anne Sullivan, herself visually impaired and then only 20 years old, to become Helen's teacher. Sullivan got permission from Helen's father to isolate the girl from the rest of the family in a little house in their garden. Her first task was to instill discipline in the spoiled girl. Helen's big breakthrough in communication came one day when she realized that the motions her teacher was making on her palm, while running cool water over it, symbolized the idea of "water"; she then nearly exhausted Sullivan demanding the names of all the other familiar objects in her world. In 1904 at the age of 24, Helen graduated from Radcliffe College with honours, becoming the first deaf and blind person to graduate from a college. Helen went on to become a world-famous speaker and author. She is remembered as an advocate for the handicapped, as well as numerous causes. In 1915 she founded Helen Keller International, a non-profit organization for preventing blindness. Helen and Anne Sullivan traveled all over the world to over 39 countries. Helen Keller met every U.S. President from Grover Cleveland to Lyndon B. Johnson and was friends with many famous figures including Alexander Graham Bell, Charlie Chaplin and Mark Twain.

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Robert Louis Stevenson *from Wikipedia*

Stevenson was born Robert Lewis Balfour Stevenson, in Edinburgh, Scotland, on November 13, 1850. From his mother, Margaret Balfour, he inherited weak lungs (perhaps tuberculosis), that kept him constantly in bed during the winter. During the summer he was encouraged to play outside. By the age of eleven his health had improved so that his parents prepared him for university. He entered the University of Edinburgh at age seventeen but soon discovered he had neither the scientific mind nor physical endurance to succeed as an engineer. Although his father was stern, he finally allowed him to decide upon a career in literature - but first he thought it wise to finish a degree in law, so that he might have something to fall back upon. Stevenson followed this course and by the age of twenty-five passed the examinations for admission to the bar, though not until he had nearly ruined his health through work and worry. Stevenson remains a popular author and according to the *Index Translationum*, he is ranked the 25th most translated author in the world, ahead of even Charles Dickens, Oscar Wilde and Edgar Allan Poe.

Activity 4: Writing *(analysis, synthesis)* [40 minutes]
Teachers will direct students to write a paragraph or two on this theme: *"What is there in a smile?"* Teachers will quickly reinforce The Writing Process with students and assign each a writing partner for this activity. Final copies will be added to their personal portfolios.

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UNIT 2

THEME: My World: Relationships & Family

Most of us are born into loving families who care for us, nurture us, and take care of us during our formative years. Family in Bhutan has special significance as extended family plays an important role in the raising of children. How many of your Bhutanese friends have a cousin or even an aunt or uncle living with them to attend school? Perhaps you are living with a relative to get your education. All Bhutanese family members take their responsibility of raising children seriously.

It is in families that we first learn about relationships, learn about being responsible for people besides ourselves, and being part of a something larger than ourselves. All family members have roles and responsibilities and it the perception of these roles and responsibilities that can lead to conflict in families. Perhaps this first comes to the surface when children reach early adolescence and want more responsibility which parents are sometimes reluctant to let these young people assume. Most families get through this rough time as all learn to compromise and define each other's roles. Because of these growing pains, families often grow closer.

The selections in this theme look at a variety of situations where the family dynamic is examined. You will be able to identify with the characters in these selections and the situations the characters face. You will be asked to examine your place in your family and perhaps come to a better understanding of your role in the family structure.

Main Texts:

1. To My Son *by Helen Fogwill Porter*	Poem (Free Verse)
2. Somebody's Son *by Richard Pindell*	Short Story
3. Grandfather's Coins	Short Story

Supplementary Readings:

1. If I Fail – *Tupac Shakur*	Poem
2. What is a Grandmother? *by Patricia Murphy*	Poem
3. Charles *by Shirley Jackson*	Short Story
4. Instructions to My Mother *by Marilyn Dumont*	Poem

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1. To My Son - *Helen Fogwill Porter*

Genre: *Poem*

Rationale:

One of the most difficult tasks a parent has is that of letting their children become more and more independent. Parents nurture and care for their children from the moment they are born. When they are learning to walk parents hold tightly to their child's hand knowing that someday they must also learn to let go.

Activity 1: Pre-reading *(analysis)* [10 minutes]

The teacher will ask students to think of the most important persons in their lives. The teacher will ask students to explain why and at what stage or period of their life were these people most important to them. If parents are considered the most important, then the teacher will discuss with students the roles parents play during their childhood and adolescence. The teacher will make a list of all the roles played by parents on the chalkboard. In order to motivate and make learning more effective the teacher might consider using a picture or a poster (preferably a Health calendar that has a family picture) to encourage students in an active classroom discussion about 'relationships or the bond between parents and children'.

Activity 2: Guided & Practice Reading *(knowledge and comprehension)* [15 minutes]

The teacher will read the poem out loud to students twice as they follow along in their texts. It is important to read any poem several times before discussing it. During this process the teacher will model how to read the poem and pronounce the words. The teacher will then ask for a student volunteer to try reading the poem out loud. The teacher will correct any error in pronunciation and coach the student's intonation and modulation of voice where necessary.

After modelling the reading the teacher will divide the students into groups of no more than five. The teacher will ask each group to read aloud to the class. After each group has had an opportunity to read out loud the teacher will ask for a student volunteer to reread the poem.

Activity 3: Paraphrasing – Translation *(comprehension, application, synthesis)* [20 minutes]

Paraphrasing helps students become more confident in their own writing. Donald Graves believes that everybody has a story to tell; however, not all children are as confident in their writing as we would like them to be. Many have little faith in themselves as communicators. This exercise will help to gradually build that confidence.

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A **translation** exercise will prompt students to rewrite poetry in their own words. The process does not result in a mirror image of the poem. Instead, students often create written prose statements that are penetrating and sometimes as moving as the original. The teacher will instruct students to rewrite this poem in sentence form. It does not need to be a direct translation as students can expand upon ideas if they wish. Students must, however, keep the spirit of the poem intact. The teacher will circulate about the classroom and read as many paraphrasing as possible. In the end, the teacher will divide the class into groups of three and allow the students an opportunity to read their poems aloud.

Activity 4: Felt Response *(comprehension, application, analysis)* [10 minutes]
The teacher will ask for students' "felt response" to the poem. The following questions can be used to probe for students' felt response:

1. Who is the speaker speaking to in the poem?
2. What did the son do when he was small?
3. Do you remember doing something similar when you were a child?
4. Explain in your own words the line, *". . . and we in our own wide bed sighing separate sighs."*
5. How are you like, or not like, the son in this poem?
6. What are some things that you now depend on your parents for?
7. What other title might be appropriate for this poem? Why?

Activity 5: Text to Life Connection – Poetry Writing (*analysis, synthesis, evaluation*) [30 minutes]
The teacher will divide students into pairs. The pairing could be girl-boy if the ratio between the two sexes is balanced. Have pairs brainstorm and discuss their feelings of gratitude, obligation, love etc. they have for their parents. Then, the teacher will ask each pair to compose a poem using their shared ideas. The title of the poem might be *"To My Mother/Father"* or the students can exercise the liberty to choose any title they wish. If chart paper is available have students write their poems in large print for display in the class. Have some pairs volunteer to read their poems out loud. This act of displaying visible text combined with reading aloud can promote shared reading and motivate the students to write poems on other subjects.

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2. Somebody's Son - *Richard Pindell*

Genre: *Short Story*

Rationale:

In life we find ourselves standing at crossroads time and time again. Not knowing which road will take us to a better end, we traverse one and sometimes upon reaching its end we find ourselves regretting our choice. This process is not uncommon – in fact it's really a 'coming of age' story. We encounter many crossroads in our lives especially in our late teens. This is a stage in life that some refer to as 'tween-agers' that period of life sandwiched between childhood and adolescence – not quite a 'child', not really a 'teenager' and certainly not a 'young adult'. It's a tough time in life. Somebody's Son is a story of a boy who leaves home to learn more about life, and about himself, against his father's wishes. It's a story about family and relationships; and no matter where you are, home is always there as is the love of family.

Activity 1: Pre-Reading – Title Testing *(knowledge, application)* [10 minutes]

The title has impact. It means something. The title can direct our thinking and suggest a context that influences and defines our sense of the work. Teachers should always encourage students to look carefully at the text's title if they want a fuller understanding of the work. It's a natural place to begin any study. Here are a few questions to aid teachers in getting students to think about and make predictions about content based solely upon the poem's title.

- What light is thrown on this piece by its title?
- Can you make a guess about what this story might be about?
- What 'feeling' or 'atmosphere' is generated simply by the title alone?
- Write the title in the centre of a circle and graph as many diverse connotations, suggestions, allusions, connections, and associations as you can.

A nice follow up to 'Title Testing' is to ask students to come up with a different title for the story after they have gone through the process of reading it. Here is a sample activity:

- Invent a title for this poem that you feel is better, more creative, and imaginative.
- After the class has reviewed their proposed new titles decide on several possible substitutes. As a class, decide whether their effectiveness is greater or lesser than the original.

Activity 2: Guided and Practiced Reading *(knowledge, comprehension)* [30 minutes]

The teacher will read out loud the first one and half page of the story to the students as they follow along in their texts. During this process the teacher will model how to read and pronounce the words. The teacher will give careful consideration to intonation and modulation of voice to suit the mood of the character.

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Once complete, the teacher will divide the class into four groups and assign each a portion of text (see below). The teacher will write the following questions on the chalkboard to guide groups in their discussion of their assigned reading.

Group1 *'Much later . . . Yes sir'*

1. Who is David talking to in the passage?
2. Where is David's home?
3. Where has he been since leaving home?
4. What are the similarities between David and the driver?
5. Why does the driver feel sympathetic towards David?

Group 2 *'David smiled . . . and closed his eyes.'*

1. What did David do in the San Joaquin Valley to support himself?
2. Identify one incident that implies that David saved some of his pay and was not desperate for money?
3. When the driver was David's age, his situation differed from David's in one important way. How did it differ?
4. Why did the car stop near a main box?

Group 3 *'The next day . . . where he was, either.'*

1. What kind of people did David meet in his seven months' roaming?
2. Why would these people not know where he was now?
3. What did David carry when he fled from the west coast?

Group 4 *'The train was . . . almost every twig.'*

1. As he approached his home with frightened heartbeats he wishes to be back on the road heading the other way. Why?
2. What would the apple tree indicate to David? Explain how it would communicate an important message to him.
3. Why was David unable to look at the tree himself?
4. Instead of having one white cloth, why does the tree have cloths on almost every twig?

Activity 3: Responding to Reading – Comprehension *(application)* [5 minutes]

The following questions (to be discussed in small groups) can be used as a general guideline to assist teachers in assessing the students' ability to apply knowledge gleaned from reading the short story. The teacher reads the story until the line ". . . *on the cheek*." The teacher will ask the following questions to assess comprehension:

- David's letter tells you what he and his father had disagreed about what subject causes them to disagree?

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- How does David feel about this subject when he is on his way home?
- What makes David think that he would not be welcome at home?

Activity 4: Teacher Directed Reading & Story Maps *(knowledge, comprehension, application)* [40 minutes]

Reading is the ability to make meaning from printed words. Good readers automatically use strategies to help them overcome difficult texts but poor readers rarely even know that such strategies exist. *Teacher Directed Reading* is a method of approaching a text that appeals to students who are still struggling readers. Here is a step-by-step process of using *Teacher Directed Reading* with Richard Pindell's *Somebody's Son*.

1. The teacher will make sure that all readers have the story open and in front of them.
2. The teacher will read the story out loud to students as they follow along in their texts. Struggling readers sometimes need to see the 'big picture' first. Their ability to understand a story is strengthened when they **hear** it read in its entirety before they attempt to read it on their own.
3. Once the teacher has read the story aloud the teacher will discuss what they have just read.
4. The teacher will teach any vocabulary that the students did not understand. Teaching vocabulary in isolation prior to reading a story does not work with struggling readers. The context is absent and they just won't make the connection.
5. The teacher will direct students to read the story 'on their own'.
6. The teacher will help students to create some kind of story map to help students understand the various elements of the short story: *plot, setting, characters, conflict,* and *resolution*.

A Handy Story Map

This is a simple and tactile way for students to apply the Elements of a Short Story to any story. Have students trace their left hand onto a page of their notebook. Tell them that this hand will act as their **Handy Story Map** and that each time they encounter a short story they should follow the same process. Teachers will tell students to:

- Print the **Title** and **Author** on the thumb of the tracing.
- On the palm students will list 5 major points that happen in the **Plot**.
- On the index finger students will indicate the **Setting**.
- On the middle finger students will identify the **Main Character**.
- On the second-to-last-finger students will identify the **Conflict** or **Problem**.
- On the little finger students will briefly summarize the **Resolution** (what the Main Character did to resolve the problem).

The teacher can gradually expand this template to include **Theme**. When having students trace their hands have them extend their tracing to their wrists. They can print in this area

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one sentence that outlines what they believe is the story's overall theme. Theme, however, is abstract compared with the elements dealt with above. For struggling readers this can be discouraging. Teachers may want to make the **Theme** optional at first until students develop a stronger sense of self-confidence.

Activity 5: Elements of a Short Story – Flashback *(analysis, synthesis)* [20 minutes]
Note to Teacher: Flashback
Flashback is *an action that refers to an event that happened at an earlier time, which is necessary for a better understanding of the story*. A *flashback* looks into the past. In stories, events are mostly told in a natural time sequence, or in the order in which they happened. Occasionally, the author interrupts this forward movement in time with a *flashback*, especially when some prior events would help the reader understand a character's thoughts or actions. Then a *flashback* is used to a give a brief summary of that event. As a rule, the event in the *flashback* takes place long before the point at which the story actually begins.

The teacher will introduce and/or reinforce the term *flashback*. The teacher will write the following questions on the chalkboard and ask students to answer them in their notebooks.

1. In the text, find the long flashback that tells why David decides to go home.
   a. What is the first sentence of this flashback?
   b. What is the last sentence before the story picks up again?

2. A second and shorter flashback tells you what sort of people David has met in his seven months of roaming. Which sentence introduces this second flashback?

3. Which of the following do you learn from a flashback?
   a. David rode on freight in passenger trains.
   b. David supported himself by taking whatever jobs he could get.
   c. David worked as a grape picker in California.
   d. David was very much afraid that there would be no white cloth tied to the apple tree.
   e. David had left his last job without collecting his pay.

Activities 6: Writing – A Narrative Essay *(evaluation)*
In a 300 word Narrative Essay (see Glossary) have students respond to this writing prompt: *"If you were going to "hit the road," where would you travel? Write about what would have prompted you to hit the road and where you would go and why."*

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3. Grandfather's Coins - *Retrieved and adapted from: https://freestoriesforkids.com/children/stories-and-tales/grandfather%27s-coins*

Genre: *Story*

Rationale:

This story can be used to teach children how to manage their money effectively. A little money well spent can achieve a lot more than what we think it can. The various characters in the story undergo different experiences in using their money. Thus, the students will be able to relate to the different characters and the ways they handle their money. Finally, through the activities based on the story, the students will not only learn some useful financial terms but will also learn to value money and be financially smart.

Activity 1. Pre-Reading (knowledge) Listening and Speaking (The following to be in the Guide book, page 22)

Lead the students into a discussion, using the following questions:

1. Are there any experience(s) you have had of poor decision-making? (Ask some volunteers to share their experiences)
2. Did you wish you had made a different decision or taken a different action?
3. Why is it important to make good choices?
4. How do your actions affect others?

Activity 2: Pre-reading (*Knowledge*)

Ask volunteers to respond to the following questions:

1. Have you ever borrowed money?
2. Why did you borrow it?
3. How easy or difficult was it to repay?

Activity 3: Guided & Practice Reading (*knowledge, comprehension*) Listening & Speaking, Reading [15 minutes]

Read the story aloud to the students with emphasis on pronunciation and enunciation. Ask students to reread the story silently on their own.

Students read the text independently using questions given below to each group as a guide to assist them with comprehension. Write the questions for each group in a question card for students to copy and complete in their notebooks.

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Divide the class into five groups and assign each group with questions. While reading, the group should look for answers to the questions.

Group 1.

1. How often do you visit other places? Why?
2. How did the children in the story feel about visiting their grandfather's house? Why?
3. Why were the grandparents, aunt and others worried?
4. What kind of bets do you think Mindu had with others?

Group 2.

1. What advice did the grown-ups give to the children?
2. Was it a good advice? Why?
3. Do you save money? Why?
4. How did Mindu surprise the whole family?

Group 3

1. What was the first thought of some of the children?
2. What did Rabten and Kota do with their money? Would you do the same thing? Why?
3. What would you do if someone gave you Nu.1000? Why?
4. Kinzang had enough money left to buy a toy. How would you use the money, if you were in Kinzang?

Group 4

1. What made Deki and Jigme spend their money?
2. How was Kinzang able to save all the money?
3. What plan did Yeothro have? How did she feel about it?
4. What are your feelings towards what Yeothro is going through?

Group 5

1. How did Mindu lose all his money?
2. State some reasons why people borrow money?
3. Do you think borrowing money from relatives is a good idea? Why?
4. What advice would you give to someone planning to borrow money?

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At the end of their reading, each group should present their responses to the whole class. As an extended learning activity, ask children to individually write answers to the questions given below:

What lessons have you learnt from what each of the children in the story does?

i) Rabten and Kota:
ii) Deki and Jigme:
iii) Mindu:
iv) Kinzang:
v) Yeothro:

Activity 4: Listening and Speaking (*comprehension, application*).

Role Play

Explain that they are going to present three short skits (script can be written or printed prior to the class), each of which shows a different type of lending. They need to figure out how each situation is different from the others, and learn some new terminology such as 'collateral', 'guarantor ', 'interest ', 'loan term', 'micro credit ', and 'microfinance'. (Put these words on a chart if you think it would be helpful.)

Activity Instruction:

Divide the class into three groups. Give one skit card to each group. They can use the script exactly as written, or they can adapt it by adding in names for the characters, or changing to something they know. Assure children that you will be there to help if necessary. Give 20 minutes to develop and practice their skit. Each group must choose a narrator who will introduce the skit and lead the discussion afterwards, using the questions provided for each one. Let the groups enact in the class.

After all three skits have been presented, inform the children that they have just seen how three different sources of loans. The first type is a loan from a friend, the second is a loan from a bank, and the third is a loan from a microfinance institution.

Skit Card 1

Narrator: We have the pleasure of presenting you with the following conversation between _____and _____(insert names).

Friend 1: Hey, can I borrow Nu.50 from you? I want to buy some concert tickets now that I will sell for a profit outside the gate on the night of the concert.

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Friend 2: Well, that depends on when you think you can pay it back.

Friend 1: I promise to repay you in one week, by next Saturday. If I do not sell all the tickets for a profit, I will get the money from my father when he comes home during the weekend.

Friend 2: Okay, then. Nu. 50 it is. However, I need the money back by Sunday.

(The two friends shake hands).
Narrator: Applaud for the actors!

The teacher can ask or initiate whole class discussion using the question below:
1. Who are the people in the skit? What is their relationship? (They are two friends)
2. Does the person lending the money charge interest? (No, he does not say anything about charging interest on this loan.)
3. Is there something of value backing up this loan? (There is no formal collateral.)
4. How long does the borrower have to repay the loan? (The borrower has one week to repay the loan.)

Skit card 2
Note to actors: Display the labels "banker" and "customer" on your chest.

Narrator: I have the pleasure of presenting to you the following scene at a bank (insert name of bank).

Banker: How can I help you?

Customer: I would like to apply for a loan.

Banker: What type of loan? We have several types of loans depending on the amount and the purpose.

Customer: I need some money to buy supplies for my shop. What type of loan can I avail?

Banker: That would be a working capital loan. Usually our working capital loans start at Nu. 50,000. Do you have something valuable that you can offer to back up the loan as collateral?

Customer: Um, I have a bicycle.

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Banker: Hmm, in that case, you will need someone who agrees to co-sign an application form to repay the loan if you fail. This person is called a guarantor. Both of you must complete this loan application and pay a fee of Nu. 100 to apply. The fee is non-refundable. The application provides all the information about interest, loan term and late fees. Bring your completed applications to the loan office during office hours.

Narrator: Put your hands together for the actors!

The teacher can ask the following question:

1. What does the bank require of the borrower? (A completed application and a Nu.100 fee.)
2. Why do you think that the banker is not willing to accept the borrower's bicycle as collateral? (The bicycle is not worth the value of the loan.)
3. What does he require instead? (Someone to guarantee the loan, a guarantor.)
4. How is applying for a loan in a bank different from lending between friends? (It is more formal with more requirements; the borrower must have collateral or a guarantor; the loans are much bigger than the amounts friends would normally lend to each other.)

Skit card 3

Narrator: We are pleased to present a conversation between (insert the names of two friends).

Friend 1: Hey Karma, I want to ask you something. I need to buy some equipment to start a business but I do not have enough money. How did you get the money to start your poultry farm?

Friend 2: Oh, that is easy. I joined a group that borrows money from a microfinance organization called Young Phenday Tshokpa* Members can get loans to start a business. Borrowers can repay small amounts every week, so it is not too burdensome. In addition, borrowers do not need collateral.

Friend 1: Sounds good! How do I join?

Friend 2: Well, first you should know that there are some rules. You have to come to our next meeting and register yourself as a member. Young Phenday Tshokpa charges nominal interest on its loans and you have to agree to guarantee the loans of the other group members. If someone fails to pay, the others have to cover for him or her.

Friend 1: Well, I would not like doing that, but I guess it is a good replacement for collateral, which I do not have anyway.

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Friend 2: I will introduce you to the other members. We might need a new member when the next round of loans begins.

Narrator: Applause for the actors!

***Note to the teacher:** For details, names and profile of cooperatives under the Department of Agriculture Marketing and Cooperatives, can be found at http://www.agrimarket.gov.bt/public/farmer/profile/type/1).

Ask children:

1. What does Young co-operatives require from borrowers?
2. Expected answer: That they form a group, save, meet weekly, and repay the loan with interest.
3. What are the differences between a cooperative loan and borrowing from friends?
4. The cooperative loan is more complicated and involves more conditions for the loan whereas borrowing from friends do not need any collateral.
5. How is cooperative loan different from a bank loan?
6. No collateral, small loans are available, borrowers form groups

Activity 5: Report Writing

Ask each group to write a report about what they have learned from the enactments. The report should contain the following information:

1. Which type of loan is good and works best depending on the amount and purpose of the loan?
2. What are the key differences among the three types of loans?
3. Which loan would be most appealing to you if you needed to borrow money? Why? Next, let the groups share their report to the whole class. Provide comments and feedback.

Useful words

Borrow: To receive and use something belonging to somebody else, with the intention of returning or repaying it—often with interest in the case of borrowed money.

Borrower: An individual who has received and used something belonging to somebody else, with the intention of returning or repaying it—often with interest in the case of borrowed money.

Lend: To grant someone the use of something, on condition that the object borrowed or its equivalent will be returned (often with interest, in the case of money).

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Lender: One who lends; may be an individual or a business.

Interest: Money paid regularly, at a particular rate, for the use of borrowed money.
Interest Rate: The price paid for using someone else's money, expressed as a percentage of the amount borrowed.

Collateral: Something of value that is used to guarantee a loan. If the loan terms and repayment are not fulfilled, then the collateral is taken to cover the cost of the loan (i.e. the bank takes poslesson of your house because you did not make your loan payments).

Credit: If your account is 'in credit' or you have 'credit' on your phone, that means there is money available to spend. But if you buy something 'on credit', it means that someone else (i.e. a bank or financial institution) has lent you the money and you must pay it back.

Default: Failure to repay a loan according to the terms that were agreed when the loan was taken out.

Guarantor: A person who co-signs a loan and agrees to be financially responsible for it if the person who took out the loan
cannot pay it back.

Interest: The amount of money on top of an original amount. If you borrow money, you often have to pay interest (an extra
amount) on top of the money you originally borrowed. If you save money in a bank, you can often receive interest (an extra amount of money) on the money you save

Loan Shark: A person or organization that offers unsecured loans at high interest rates to individuals, often enforcing repayment by blackmail or threats.

Micro Finance Institution: A small, usually regulated financial institution that has fewer products compared to a bank, but those products are more flexible and usually targeted to less well-off clients.

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UNIT 3

THEME: Our Community: What Matters In My World

We started the term off by having you look at yourself as an individual. In the second unit, we challenge you to look at yourself as a member of a family. This unit introduces you to a larger unit – the world community. Where do we as young people in Bhutan fit into the modern world and how are your lives in Bhutan shaped by what happens in other parts of the world? How is life in other parts of the world affected by what we do here in Bhutan?

The selections in this unit challenge you to look at the global community of which we are part. The selections address many global issues that students in other parts of the world grapple with, as well. Can one person make a difference? *Starfish* maintains that yes, one person can make a difference. This leads nicely into the next selection, which asks you to look at the needs of others as being greater than your own needs. Many people your age often complain about the number of rules they must adhere to. In the short story *One Day a Stranger Came* you may come to the realization that rules are a part of our lives long after we leave the confines of our families and the halls of our schools.

You will learn that being part of a global community brings responsibilities and perhaps you will see that many of the values we hold dear here in Bhutan are values that are revered the world over. Just as we strive for happiness and peace, you will see that people in all countries long for peace. Many argue that this peace can be achieved by learning about and respecting other cultures. We don't have to look beyond our borders to see other cultures as many culturally diverse groups, like the Lyops, exist within our borders. As the world becomes smaller through electronic communication among people and nations, you will discover, by reading the selections in this unit, that we are all part of this global community we call Earth.

Main Texts:

1. Starfish- *Anonymous*	Anecdote
2. One Day A Stranger Came *by Naomi Wakan*	Short Story
3. Peace Train *by Cat Stevens*	Song Lyric
4. Untrodden World of Lhops *by John Chiramal*	Essay

Supplementary Readings

1. The Blanket *by Floyd Dell*	Story

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1. Starfish - *Anonymous*

Genre: *Poetry - Anecdote*

Rationale:

Sometimes we believe that we are small and powerless – especially when we are young. We believe that we cannot make a difference and as a result sometimes we don't even try. In this short anecdote we meet a young person, just like you, who tries to save the lives of living things. He refuses to give up. He believes that he can make a difference in the world – and he does.

Activity 1: Pre-reading *(knowledge)* [10 minutes]

Before reading the actual text the teacher will plant seeds of personal connections for students. The teacher will begin by asking if students have ever seen insects like termites before a monsoon or if they have ever observed how earthworms come to the surface in wet weather. The teacher will ask students to consider what happens to these living things in such circumstances. Of course the answer is that many of them die.

The teacher will also ask students if they are familiar with the word *starfish*. Has any student ever seen one before? For those who have not seen a *starfish* – or who cannot visualize one the teacher will ask them to break the compound word *starfish* into its two separate parts. The teacher will ask students to visualize a 'star' and then a 'fish'. If the teacher has access to a picture or drawing of a *starfish* he will share this with the class.

Drawing from the personal connections made earlier about termites and earthworms the teacher will now help make a connection to *starfish* explaining that after a storm many hundreds of them can be tossed from the sea onto beaches. This would spell certain death for *starfish* because they would dry out and die in the sun. The teacher should draw direct comparisons between termites, earthworms, and *starfish*.

Activity 2: Guided & Practice Reading *(knowledge and comprehension)* [10 minutes]

The teacher will read the anecdote out loud to the students twice as they follow along in their texts. During this process the teacher will model how to read the story and pronounce the words. The teacher will then ask for a student volunteer to try reading the anecdote out loud. The teacher will correct any error in pronunciation and coach the student's intonation and modulation of voice where necessary.

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Activity 3: Paraphrasing *(comprehension)* [10 minutes]
The teacher will ask students to recall and retell the major ideas expressed and stressed in the selection. The following questions can be used as a general guideline to assist teachers in assessing students' knowledge and comprehension of this work of literature.

- Where is this beach located?
- What did the old man see as he walked down the beach?
- What was the young man doing?
- What does the old man say that might discourage the young boy?
- How does the little boy answer the last question of the old man?

Activity 4: Felt Response *(comprehension, application & analysis)* [15 minutes]
The teacher will then ask for the students' 'felt response' to this anecdote. This can be done in small groups. The following questions can be used as a general guideline; however, when possible the students' felt response and extemporaneous small group or whole class discussion should take precedence over any structured question and answer session.

- Do you like this piece of work? Why or why not?
- Does anyone in this anecdote remind you of anyone you know?
- Are you like either of the two characters in this anecdote? Who do you relate to most and why?
- What quality(ies) of which character strikes you as a good characteristic to develop within yourself as you get older? Why?
- Are there any parts of this work that were confusing to you? Which parts? Why do you think you got confused?
- Would you change the ending of this story in any way? Explain your ending. Why would you change it?
- How did this work make you feel? Explain.

Activity 5: The Anecdote *(comprehension, analysis)* [10 minutes]
The teacher will introduce or reinforce the concept of anecdote. Teachers will remember that the Cambridge Advanced Learner's Dictionary defines anecdote as *a short often amusing story, especially about something someone has done.'* In this case the author has chosen a serious story about *starfish* as a means of illustrating a lesson on values and having respect for living things. The teacher should make every effort to lead students in an informal discussion toward making this connection for them.

Activity 6: An Informal Debate *(analysis, evaluation)* [20 minutes]
In Pre-reading teachers were asked to have students consider the lives of such creatures as earthworms and termites when they find themselves exposed to mortal danger. Such creatures, like *starfish*, would surely die when exposed to the sun for even a short period of time. Ask students if they have ever considered doing what the young man does in the anecdote. Would

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any student ever consider making an attempt to move an earthworm to a safer space or guide a frog from the dangers of the road?

Teachers will divide students into small groups of at least four. Each group will then divide again into two mini-groups that will debate the value of taking the time to save such seemingly insignificant creatures as earthworms, frogs, termites, and *starfish*. This debate will be extemporaneous and informal. Students would be expected to take opposing sides and express themselves clearly on this question:

"All life is precious and it is our responsibility to treat every living thing with care and respect."

Activity 7 – A Personal Anecdote *(analysis, synthesis)* [15 minutes]
The teacher will introduce or reinforce the concept of anecdote. Teachers will remember that the Cambridge Advanced Learner's Dictionary defines anecdote as *a short often amusing story, especially about something someone has done.'* The teacher will challenge students to think of their own anecdote – an incident where their students might have saved someone or something from certain death or injury. If students have no such story they can compose an anecdote where they have assisted or helped someone or something in a positive way.

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2. One Day a Stranger Came - *Naomi Wakan*

Genre: *Short Story*

Rationale:

Rules are a necessary part of our communities, they outline the way that things are or should be done. They tell us what we can and cannot do. Rules can be good things but sometimes they can change how we live and how we see our world. Here is a short story that asks us to think about what happens when new rules enter our lives.

Activity 1: Pre-reading *(knowledge)* [10 minutes]

Before embarking upon a reading of this short story introduce the idea of rules. The Cambridge Advanced Learners Dictionary defines a **rule** as *an accepted principle of instruction that states the way things are or should be done, and tells you what you are allowed or are not allowed to do.* There are times when one feels that the rules in a community or school are really interfering in our personal lives. Ask students what they think about rules. What rules do they have at home? What rules are common among families? Here are some guiding questions for introducing this 'idea' in Pre-reading:

- Have you ever had rules or expectations placed upon you that you felt were unfair?
- How did you feel when these rules encroached upon your personal territory?
- Did you feel that you were living under rules that were too strict? Why?

Activity 2: Guided & Practice Reading *(knowledge and comprehension)* [40 minutes]

Ask for a volunteer(s) to read the story out loud to the class. During the course of the reading the teacher will take care to underline words the reader(s) struggle with or those words they do not understand. As the student reads aloud the teacher will correct any errors in pronunciation and coach the students' intonation and modulation of voice where necessary. The teacher will also share in sections of the reading modelling good reading practice throughout. Please note that this outline will provide an anticipated list of words that students may experience difficulties with. This list will be used in Activity 4 as a means of exploring how to use a dictionary.

Anticipated Vocabulary List

Butted, farmhouse, barn, chicken run, winding brook, duck pond, herb garden, weeded, Thanksgiving Stranger, boundaries, bewildered, solemn, fence, pompously, upset, arguing, nodded, dribble

Activity 3: Synopsis – Understanding the Text *(comprehension)* [10 minutes]

The teacher will ask the students to recall and retell the major ideas expressed in the short story. The teacher will ask students to refer to specific parts of the story that highlight the central features of plot. The teacher will gauge the class's understanding of text based upon their

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general response. The following questions can be used as a basic guideline to assist teachers in assessing the students' knowledge and comprehension of the short story.

- Who were good friends in this story?
- What did their farm look like? Can you briefly describe it?
- What did they share?
- What did the children do during the summer?
- Who was John's wife?
- Who were Helen and Lori?
- Who came riding in on a horse?
- What was the stranger's first imposition?
- How did the stranger separate the children?
- What did the stranger ask John and Giovanni to do?

Activity 4: Vocabulary Building *(knowledge, comprehension, application)* [20 minutes]
After Activity 3 the teacher will ask students to reread the story individually. Have students identify the words that challenged them either through meaning or pronunciation. Make a list on the chalkboard. Remember, the anticipated list is featured in Activity 2. Rather than simply do the work for the students the teacher will divide the class into several working groups and equally divide the troublesome words among them. The teacher will ask each group to take responsibility for their words and to find out the following information:

1. The definition of the word in context. (This means how the word is used in the story)
2. A synonym for this word. (This will also be in the dictionary entry for the word itself)
3. The pronunciation of the word. (This may challenge students; however, the means of learning to pronounce the word is in the dictionary and teachers should draw the students' attention to this)

Teachers should explain to the class that many of these words are **compound** words or phrases, for example:

winding brook
duck pond

Students will not be able to look up such words. They will need to look up separate words, for example:

duck *and* ***pond***

They will then be able to put together the separate definitions to form the ***compound idea*** – a duck is a bird that lives in a small body of water called a pond.

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Some words need to be broken down into their **'root word'** or **'base word'**; for example:

pompously

In most dictionaries the student will need to look up the entry word: **pompous**.

Once students have worked in their groups to complete the task the teacher will allow the class to do the teaching. Representatives from each group can lead the class in reviewing all words that were unclear during the reading. The teacher should act as facilitator; however, the teaching should be done by the students'.

Activity 5: Felt Response *(comprehension, application & analysis)* [20 minutes]
The teacher will then ask for the students' 'felt response' to the short story. This process will involve Listening and Speaking in either a whole class or small group setting. This will be at the discretion of the teacher depending upon such factors as class size, class composition, and/or the number of small group opportunities provided for the class at this point during the teaching of the unit.

The following questions can be used as a general guideline; however, when possible the students' felt response and extemporaneous small group or whole class discussion should take precedence over any structured question and answer session. When possible a skilled teacher/facilitator will build from student responses, opinions, and ideas. Teachers need to remember to value all student answers and when possible build from them.

- If you were a member of one of the families within the story explain how would you react upon the arrival of the stranger?
- Why do you think the stranger imposes such rules?
- How did the three best friends react to the new rules?
- What lesson(s) does this short story teach you?
- What character(s) was your favourite? Why?
- What character (s) did you dislike? Why?
- Does anyone in this work remind you of anyone you know? Explain.
- Do any incidents, ideas, or actions in this work remind you of your own life or something that happened to you? Explain.

Activity 6: Features of the Narrative Essay *(analysis, synthesis)* [40 minutes]
The teacher will present information explaining the features of a Narrative Essay (see Glossary) using direct instruction, chalkboard, chart paper, and handouts. The students will follow this lesson with the idea that they will use this essay as a writing prompt to produce their own. The teacher will need to prepare a separate lesson on the features of a Narrative Essay based upon the Glossary.

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3. Peace Train - *Cat Stevens*

Genre: *Song Lyric*

Rationale:

When a poem is set to music we call it a song or lyric. This next reading is a song written by someone who uses a train to represent something more than just an engine that pulls a series of cars on a track! Trains are powerful machines. They are steady, strong, and travel with tremendous force in one direction. When you read this lyric think about what the momentum of the train is and what direction it's headed in!

Activity 1: Pre-reading [15 minutes]

The teacher will ask students to try to define their country! What words do they think of when they think of Bhutan? All words will be accepted and all students will be encouraged to participate as the teacher records their responses on the chalkboard. It is hoped that at least one student will come up with the idea that Bhutan is a 'peaceful' country. If not, teachers should use questioning tactics to guide the class in that direction.

Once a student has focused upon the ideal of Bhutan as a peaceful kingdom then the teacher will pose the question: "What makes Bhutan a peaceful country?" Teachers will create a 'brainstorming' list or 'web' of student inspired ideas about Bhutan as a peaceful kingdom. At this point the teacher will lead-in to the new text *Peace Train* a song lyric by Cat Stevens.

Activity 2: Guided & Practice Reading *(knowledge and comprehension)* [15 minutes]

As this lyric is not a 'difficult read' the teacher will divide the class into ten groups and assign each group a couplet of lines to read, reflect upon, and practice for oral presentation. During this process the teacher will circulate throughout the groups and correct any errors in pronunciation and coach the students' intonation and modulation of voice where necessary. As a final project the teacher will organise all ten groups of students in a Choral Reading presentation of the lyric *Peace Train*. After the reading the teacher will read the poem orally and if possible play the original song for the class to hear.

Steps for Approaching Choral Reading

Choral Reading is an enjoyable way for students to improve **fluency** and **learn to add expression** to oral reading. *Peace Train* is a wonderful text for Choral Reading but teachers should utilize this teaching strategy with many other texts as well. Here are the basic steps for approaching Choral Reading:

1. The teacher will model the reading – demonstrating proper phrasing, tempo, enunciation, rhythm, and volume.

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2. Students will follow their teacher's model and be "directed" by the teacher.
3. As students become better with practice the teacher will experiment with dividing students into different sections. The teacher will give certain words or phrases to smaller groups and/or individuals.
4. The teacher will try adding hand and body movements after the text is perfected. For example, in this lyric the students could imitate the movement of a train.
5. Teachers will let students practice remembering that students are learning a great deal more than just the content of a lyric but they are also learning about spoken English.
6. Most importantly the teacher will let the class perform their work.

Activity 3: Paraphrasing the Lyric *(comprehension)* [10 minutes]
The teacher will ask the students to recall and retell the major ideas expressed in the lyric. He will ask them to refer to specific parts of the poem which show the major ideas expressed within the text. The following questions can be used as a general guideline to assist teachers in assessing the students' knowledge and comprehension of the poem.

- What two things make this poet smile?
- Which lines give the poet the hope of living in peace?
- Why does the poet want the reader to bring their bags and friends?
- What are the two things that make the poet cry?
- At the end of the lyric where does the poet wish the peace train to take him?

Activity 4: Felt Response *(comprehension, application & analysis)* [20 minutes]
The teacher will then ask for the students' 'felt response' to the lyric. This can be done individually as students have already worked in small groups during the Choral Reading exercise. Teachers should ask for the students' basic understanding of the poem's meaning.

The following questions can be used as a general guideline; however, when possible the students' felt response and extemporaneous small group or whole class discussion should take precedence over any structured question and answer session.

- What does the lyric remind you of?
- What did you think about while listening to it?
- What pictures did this lyric give you, and what feelings do you get from those pictures?
- Does the lyricist bring up ideas you'd like to further ask him about? Ideas you've often thought about yourself?
- What is the lyricist hoping for?
- Do you think there ever could be a Peace Train?
- What are the values that are embedded in the lyric *Peace Train*?

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Activity 5: Understanding Symbolism *(application, analysis)*
Teachers should note that this lyric is special because of its **symbolism**. A symbol is something that stands for or represents something else. The lyricist, Cat Stevens, is using the symbol of a train in his lyric. Trains are steady, strong, and travel with a powerful force and momentum in one direction. The direction supported in this lyric is aimed toward world peace. Teachers should explain to students what symbolism is but let them make the connection as to the universal symbol used within this poem. Remember, most students will see the train in this lyric as a literal train and nothing else. This is not wrong. Aim the children in a direction where some of them might make a grander connection and see the train as something more than a literal engine followed by its various cars and containers. Some children will make the figurative connection that this train is a world movement toward international peace and that this lyric is an open invitation to 'leap on board!' It is essential that teachers do not directly teach this connection – let this come from the students.

It is also important for teachers to examine, and have their students explore the words the lyricist chooses. Stevens's choice of words is important. He mentions the word country but never identifies one specific nation. There is also no mention of race, religion, gender, or any other distinguishing characteristics. The song is intentionally being vague but this is for the goal of being universal, which peace should be. Students may have some difficulty making this connection because of their unfamiliarity with language. Teachers can point this out directly for the students if they seem to struggle with the connection.

Definition of **Symbol** from the Cambridge Advanced Learner's Dictionary: *a sign, shape, or object that represents something else: 'a heart shape is the symbol for love'; 'the wheel in the Indian flag is a symbol of peace'*. Students should copy this inside their exercise notebooks.

Activity 6: Writing a Poem about Peace *(analysis, synthesis)* [40 minutes]
The purpose of this connection is for each student to write his or her own poem about peace. The teacher will begin by exploring students' interpretive responses to the lyric *Peace Train*. Teachers will use the following questions as a general guideline; however, when possible the students' felt response and extemporaneous small group or whole class discussion should take precedence over any structured question and answer session. The teacher should balance responses between oral and written – allowing for both small group and whole class discussion for some – and written or sketched responses for others. The second question, for example, would be an excellent one for students to respond to in writing and the first would strengthen visual connections for students and become an excellent precursor for Connection B.

- Can you design a picture of what the peace train would look like in your exercise book?
- Can you provide a definition for peace?
- Can you see a possible solution for war?

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- Do you believe world peace is possible?
- What would happen if the world had no borders?
- Do you feel this lyric has importance or relevance to our life in Bhutan?

Remember, the teacher must stress that there are no single correct answers. Students need to be encouraged to reflect, discuss, and think critically. Teachers should invite the students to come to this lyric as they might listen to any song. The teacher should remind students that when they listen to songs they probably listen several times before they hear it all, and before they have a sense of how the song works, and where it's going. Teachers need to tell students not to worry about analyzing a lyric the first time they listen to it. Teachers should encourage students to realize that the meaning of a lyric will come gradually with repeated readings and that the hardest work has already been done by the poet, so all they need to do is listen for the pleasure produced by the lyricist's arrangement of words.

The Peace Poem

The teacher will remind students that the purpose of this exercise is to create a Free Verse poem about peace. The teacher will outline two steps to this exercise:

Step One: The teacher will ask students to write down various words, phrases, and ideas about *peace* in their exercise notebooks. Have students use a process of Creative Writing called: *Stream of Consciousness.* The Cambridge Advanced Learner's Dictionary defines **Stream of Consciousness** as: *a literary style that is used to represent a character's continuous and random feelings and thoughts, using long continuous pieces of text without obvious organization or structure.* All these means is that students write down as many words, phrases, ideas, and thoughts about peace as they can think of without stopping. Teachers should tell students not to worry about spelling, punctuation, or sentences. They should only be interested in writing freely – letting their thoughts and ideas flow onto paper like a stream of pure ideas.

Here is a sample of a *stream of consciousness* about Peace:
I think peace is the struggle of getting along with others . . . a struggle because it appears to be human nature to disagree . . . not everyone in the world has the same beliefs . . . when another person has a different idea than you sometimes get angry . . . I believe the opposite of peace is war. War is a bad thing . . . I think people should accept differences and not rely on anger to solve problems . . . I wish for peace with all my heart.

Step Two: Once the students have written out a *stream of consciousness* composition about peace have them rewrite it in a Free Verse format. That means they will take out the most beautiful poetic sections of the 'sentence format' they have used and rewrite it in 'poetic form'.

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The Cambridge Advanced Learner's Dictionary defines **Free Verse** as: *poetry whose lines do not have a regular pattern*. This means that a Free Verse poem can be anything. It follows no rules of form and does not need to rhyme or have any metrical pattern at all. Here is a Free Verse poem created from the *stream of consciousness* composition modeled in Step One:

Peace
The struggle of not getting along,
when it's human nature to disagree.

not everyone . . .
have the same beliefs . . .

People should accept differences,
I wish for peace,
with all my heart.

Notice that this poem comes from the *stream of consciousness* exercise. This poem follows no rules – it is 'free' of rules. That is why it is called Free Verse. Students can arrange the words and use punctuation (or not use punctuation) to help emphasize meaning and strengthen the impact of various words.

Activity 7 – Symbolism: Building The Peace Train [30 minutes]
To reinforce the concept of symbol, and to get students talking about the literal and figurative meaning of this lyric, teachers will engage students in an activity that will have them Speaking, Listening, Writing, and Representing their understanding of peace. The purpose of this activity is to create a Peace Train for the classroom. This exercise will involve three steps:

Step One: After having read and discussed the lyric *Peace Train,* the teacher will begin to build on the concept of what world peace really means. Idea Building means 'brainstorming' or 'webbing' together different ideas. The process invites students to think critically and speak and listen about any words or ideas related to the subject of peace. Teachers will begin with the following prompt printed on the chalkboard:

When I think of the word *peace* I think of _____

As students share their answers the teacher will print them on the chalkboard. Some possible answers that students might share could include: happy, countries, war, singing, silence, love, Bhutan, nature, kindness, Buddhism, religion, smiles etc. Remember, that teachers should honour all student responses and praise all students for participating and sharing their ideas.

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Step Two: The teacher will use the words or a single word from Step One to draw a picture that represents the word "Peace." It is important that the teacher models what he is about to ask the student to do. It does not matter if the teacher is a wonderful artist – what matters is the process not the product. What the teacher draws is up to him; however, the teacher must be able to explain how his picture relates to peace. One suggestion that most teachers could draw with little difficulty is a large 'heart', which would be in response to both the word 'love', and the example cited in the Cambridge definition of *symbol* that the students have copied down in their exercise books. Once the drawing is complete the teacher should fill the sketch with stylized letters that physically spell out the word that the 'heart' symbolizes.

Once the teacher has modeled the assignment they will challenge the students to do the same. The teacher will ask students to recall the brainstormed list of words and ideas they associate with *peace*. The teacher will then ask students to each create one of the 'cars' of the giant *Peace Train* thinking carefully about what peace means. Teachers will remind all students that their views of peace will be different than their classmates and that even if their words are the same their symbolic interpretations will be different.

Step Three: Once students have completed their 'car' the teacher, with the help of students, will link the pictures together on the wall to create a class *Peace Train*. Each picture will represent one car of the train.

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4. Untrodden World of Lhops - *Michael Chiramal*

Genre: *Essay*

Rationale:

Bhutan is a magical kingdom of many wondrous sights and landscapes. People from all over the world come to our country to marvel at the beauty of our land. Yet some of the most unique features of Bhutan are not mountains or river valleys – our greatest natural resource is our people. Here is an essay that introduces us to one of the most unique cultures within our national family – follow your reading to the southern region of our kingdom – welcome to the untroddened world of Lhops.

Activity 1: Pre-reading *(knowledge)* [15 minutes]

The teacher will ask the students if they can name all of the 20 Dzongkhags of Bhutan. Then they will be given a map, or the teacher will draw the map on chart paper. On a map of Bhutan, the teacher will point out the various Dzongkhags to the students. The teacher will make reference to the specific Dzongkhag referred to in the reading.

Suggest that Map be included in the text. could use Class V English Text p. 47

The teacher will ask the students to think carefully about which Dzongkhag is being referred to by the map. If the students have difficulty with this the teacher can use the following prompts:

- This Dzongkhag is in the southern part of our country.

Students should come up with the answer: *Samtse.*

The teacher will then inform the students that *Sibsoo, Chingmari, Samtse, Gomtu, Sangtea, and Dorokha* are all different gewogs of *Samtse.* The teacher will try to engage students by asking them to use their own knowledge and experience to make cultural connections:

- Has anyone ever traveled to the southern areas of Bhutan?
- Does anyone know someone from the south?
- Who can describe this area for the class?
- What language is spoken in this area?
- Is this area much different from where we are now?

If your school is located in the south consider the following questions:

- Has anyone ever traveled to areas outside of southern Bhutan?
- Can you describe where you went?
- What this place is like? How was it different from where you live?
- What language is spoken in this area?
- Explain some of the most notable differences between this place and the south in terms of the land and the people.

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The teacher will point out that the people of different gewogs have different lifestyles. At this point the teacher will begin to lead into the next reading. The teacher will explain that the following essay is about the people of *Dorokha* known as *Lhops*.

Activity 2: Guided & Practice Reading *(knowledge and comprehension)* [20 minutes]
The teacher will model how to read out loud. The teacher will read the first paragraph of the essay for the students. Then the teacher will ask the class to share in the reading by requesting volunteers to read the remaining paragraphs. The teacher will correct any errors in pronunciation and coach the students in intonation and respecting punctuation marks. While the paragraphs are being read out, the other students will be instructed to follow along with the text and to underline or make note of difficult words.

Activity 3: Reading for Information – Study Skills (comprehension, application)
[30 minutes]
After having read the essay as a class the teacher will instruct the class to reread the essay independently for information. This is an important study skill to build with students. As students become more independent learners they must be able to read non-fiction texts for the purpose of extracting information. This text is a perfect opportunity for students to practice such a study skill. Using the essay the students will answer the following information based questions in their exercise notebooks:

- Who is the head of the family of the Lhops?
- Who are the Lhops?
- Name the four villages of Dorokha.
- What type of cultivation do the Lhops practice?
- What type of life does a Lhop widow live?
- What part of Lhop culture has changed in recent years?
- Can you name other cultural groups within Bhutan who are also unique?
- Can you distinguish at least three differences between your way of life and that practiced by Lhops?

Activity 4: Responding to Reading *(application, analysis, synthesis)* [40 minutes]
The teacher will ask students to reexamine the following four paragraphs from the essay: 2, 3, 7, and 9. The teacher will reread each paragraph out loud asking students to listen carefully for the information expressed in each. In response to these readings the teacher will ask students to write four parallel paragraphs about their own family life. Students will be forced to not only read for information but to transfer information and make personal connections with both the text and with their own lives. Students should write their paragraphs in their exercise notebooks numbering each with the corresponding number of the original paragraph it responds to.

To target the Listening and Speaking strand, students will be asked to choose their favourite paragraph (response) and share this with the class. Other students, and the teacher, may ask questions about the information shared.

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UNIT 4

THEME: Our Global Community: Living Together

What matters in a global community? Are there things that people all over the world are concerned about? Yes. All countries are concerned about the ability of our planet to sustain life. Industrialized nations are polluting the environment and using up natural resources such as oil, natural gas, and minerals. What do we owe the generations that will follow us? In what shape will we leave the world for those who will inhabit it after us? How long will the planet be able to sustain life for its inhabitants? All of these questions are ethical ones and ones we need to consider.

One of the greatest challenges for all inhabitants of this planet is pollution. In Bhutan, we can be proud that we are not contributing to global industrial pollution as we are not an industrialized nation. Yet when we look around, we see that we are indeed polluting our environment. Have you noticed the amount of litter that abounds in our streams and rivers, on our streets and country roads and yes, even on the trails that lead to some of our sacred sites and monuments? This is indeed pollution. We need to acknowledge the litter problem in our country and work together to alleviate this situation in our kingdom.

Some countries have adopted slogans to increase awareness among the population about environmental problems in their homelands. One such slogan is "Think globally, act locally". This slogan can be applied to us, as well. Think of our waterways for a moment. If we pollute our streams, the polluted water is carried beyond our borders and contributes to the pollution in another country, such as India. In this way, we contribute to global pollution.

Pollution is one of the ethical dilemmas we face as members of the global community. As you read the following selections, you will be challenged to think about these issues and come up with some local solutions.

Main Texts:

1. The Cherry Tree *by Ruskin Bond* — Short Story
2. Tell the World: A Young Environmentalist Speaks Out *by Severn Cullis-Suzuki* — Speech

Supplementary Readings:

1. Earth *by Oliver Herford* — Poem
2. Haikus - *Anonymous* — Poem
3. Golden Langur *by John M Chiramal* — Non-fiction
4. My Friend the Mouse *by Robert Fontaine* — Short Story

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1. The Cherry Tree - *Ruskin Bond*

Genre: *Short Story*

Rationale:

Tree-ring dating, or dendrochronology, is the study of the chronological sequence of annual growth rings in trees. In other words, it's a way to find out how old an individual tree is (all you need to do is count the number of rings). Determining age is not quite that easy with human beings. We don't have anything to count with the exception of birthdays!

Perhaps, if you have lived in one place for a very long time, you have measured your growth with that of another living thing. Maybe you were born on or near the same date as a puppy, calf, or other domesticated animal near your home. Or maybe, just like the central character of this story, your growth is measured with that of a tree that was planted on or near your birthday. Read this simple story that parallels the growth of a boy with that of a cherry tree.

Activity 1: Pre-Reading – Personal Triggers *(knowledge, comprehension)* [10 minutes]
The basic intent of this activity is to connect students' personal experiences to text. The basic strategy is to stir memory. Through a pre-reading discussion a skilled teacher will help students consider personal attitudes and revisit experiences or feelings that might help them when they confront the text. Here is a suggested list of guiding questions that can assist teachers in stirring *personal triggers* with their class:

- Have you ever planted a tree sapling?
- What kind of tree have you planted? Why?
- What did you do to help the tree grow?
- How do you feel when you see your tree either die or grow well?
- Have you ever planted a tree to commemorate a special event such as Teachers' Day, Coronation Day, or a family milestone such as the birth of a child?

It is important that teachers use these questions only as a guideline. Teachers must encourage as much 'natural' speech as possible in the classroom – encouraging students to share their experiences openly and completely. Teachers should avoid turning this activity into a question-and-answer session and instead encourage open and enthusiastic sharing.

Activity 2: Teacher Directed Reading & Story Maps *(knowledge, comprehension, application)* [40 minutes]
Reading is the ability to make meaning from printed words. Good readers automatically use strategies to help them overcome difficult texts but poor readers rarely even know that such strategies exist. *Teacher Directed Reading* is a method of approaching a text that appeals to students

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who are still struggling readers. Here is a step-by-step process of using *Teacher Directed Reading* with Ruskin Bond's *The Cherry Tree*.

1. The teacher will make sure that all readers have the story open and in front of them.
2. The teacher will read the story out loud to students as they follow along in their texts. Struggling readers sometimes need to see the 'big picture' first. Their ability to understand a story is strengthened when they **hear** it read in its entirety before they attempt to read it on their own.
3. Once the teacher has read the story aloud the teacher will discuss what they have just read.
4. The teacher will teach any new vocabulary that the students did not understand. Teaching vocabulary in isolation prior to reading a story does not work with struggling readers. The context is absent and they just won't make the connection.
5. The teacher will direct students to read the story 'on their own'.
6. The teacher will help students to create some kind of story map to help students understand the various elements of the short story: *plot, setting, characters, conflict,* and *resolution*.

A Handy Story Map

This is a simple and tactile way for students to apply the Elements of a Short Story to any story. Have students trace their left hand onto a page of their notebook. Tell them that this hand will act as their **Handy Story Map** and that each time they encounter a short story they should follow the same process. Teachers will tell students to:

- Print the **Title** and **Author** on the thumb of the tracing.
- On the palm students will list 5 major points that happen in the **Plot**.
- On the index finger students will indicate the **Setting**.
- On the middle finger students will identify the **Main Character**.
- On the second-to-last-finger students will identify the **Conflict** or **Problem**.
- On the little finger students will briefly summarize the **Resolution** (what the Main Character did to resolve the problem).

The teacher can gradually expand this template to include **Theme**. When having students trace their hands have them extend their tracing to their wrists. They can print in this area one sentence that outlines what they believe is the story's overall theme. Theme, however, is abstract compared with the elements dealt with above. For struggling readers this can be discouraging. Teachers may want to make the **Theme** optional at first until students develop a stronger sense of self-confidence.

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Activity 3: Paraphrasing *(comprehension)* [10 minutes]
The following questions can be used as a general guideline to assist teachers in assessing the students' knowledge and comprehension of the story. This can be done separately or in conjunction with the Teacher Directed activity outlined above.

- Who are the characters in the story?
- How are they related?
- Why are they living together?
- From where does the boy get the cherry?
- What happens to the cherry seed at the end of the story?

Activity 3: Elements of a Short Story – Setting *(analysis, synthesis)* [10 minutes]
Setting is one of the major Elements of a Short Story. *Setting* refers to the time, place, and mood in which a story takes place. In small groups discuss the following question:

- *How does the setting contribute to this short story?*

Groups should record their answers and be prepared to discuss their overall impressions with the class.

Activity 4: Felt Response *(evaluation)* [45 minutes]
The teacher will direct students to take time to consider the story on their own. The teacher will ask students to respond individually to the following questions in their notebooks:

- Does any character in this short story remind you of someone you know? Detail your answer with examples from the story.
- What qualities of which character(s) strike you as good characteristic(s) to develop within yourself? How does this character demonstrate this quality in the story? Support your answer with references to the short story.
- Does any incident or action in this story remind you of your own life or something that happen to you?
- At the conclusion of the story the boy says, *'I wonder . . . is this what it feels to be God?'* Why do you think the boy makes this statement?
- What similarities and differences do you find between the tree and the boy?
- Do you like this story? Why or why not?

After the students have been given time to respond the teacher will randomly choose students to share their answers with the class.

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2. Tell the World: A Young Environmentalist Speaks Out

- Severn Cullis-Suzuki

Genre: *Speech*

Rationale:

This speech was written and delivered by Severn Cullis Suzuki during the United Nations Conference on Environment and Development in Brazil. As you read this speech pause to consider your own fears and concerns. Do share the same feelings as the author? Do you also blame the condition of the world on adults? Is what the author says about the condition of the world applicable to Bhutan? Look carefully at what makes this speech so strong and effective.

Activity 1: Pre-Reading – Identifying Issues *(knowledge, synthesis)* [10 minutes]
In a major brainstorming session teachers will provide opportunities for students to share their concerns about things that are happening in today's world. Teachers will encourage students to talk about actions that they or others can take to address some of their concerns.

Activity 2: Guided Reading *(knowledge)* [20 minutes]
The teacher will read the speech out loud to students as they follow along in their texts. It is important to read this speech aloud due to both the language level of the piece and the fact that it is the type of text that is meant to be spoken. During this process the teacher will provide clear distinction between words, phrases, sentences, and paragraphs.

Activity 3: Felt Response *(analysis, synthesis, evaluation)* [50 minutes]
Teachers will divide students into groups of five with each member assuming one of the following roles. Sample **Role Cards** are as follows:

Leader
- Does everyone understand what we are doing?
- Have you thought about it in another way?
- We are getting off topic: Let's get back to the task.

Manager
- Here are the materials we will need.
- This is what I think we should look at.
- We have ___ minutes left.
- Now that we are finished, let me gather the materials.

Note Maker
- Would you repeat that so I can write it all down?
- What do you mean by that?
- Let me read to you what I have written so far.

Reporter
- Let's review the secretary's note.
- Does anyone have anything to add before I report to the class?
- Does anyone have any suggestions on how to report to the class?

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Supporter:
- Really good point.
- We haven't heard from _____ yet.
- Please don't interrupt; you will get a turn.

The teacher will provide each group with the following questions for their consideration. Each group will discuss each and record their responses.

Discussion Questions
1. What feelings did you have as you read this speech? Which part caused you to react most strongly?
2. What methods or ways does Suzuki use to appeal to and affect her audience?
3. What impact do you think the speech had on the audience? How do you think they responded? Give reasons for your answer.
4. What did you learn about Suzuki from reading her speech? Give evidence for each quality you identify.
5. What arguments or information do you think Suzuki should have added to her speech?

When each group has finished their discussion let them pair up with a member from a different group and share their ideas; ask them to complete the following sentences in their individual notebooks.
- When I discussed my responses with a partner, I found that our comments were . . .
- Something my partner said that made me rethink one of my ideas was…
- As I listened to my partner's comments I learned that . . .
- I showed that I respected my partner's language and ideas by . . .
- The best part of working with a partner is . . .

Activity 4: Speaking formally *(synthesis)* [50 minutes]
Teachers will ask students to write a three-minute speech on a global issue they feel strongly about. Teachers will direct students to follow the Writing Process. Teachers will explain that a Formal Speech is longer and requires more preparation than an informal talk and that students should follow these basic steps in the writing of their speech:
1. Know your audience (your classmates) and write to them.
2. Select a topic that is narrow enough to cover in the time allotted – (three minutes).
3. Define your purpose – (to persuade, inform, or entertain).
4. Gather your material and information.
5. Organize your material and information.
6. Practise your presentation several times.
7. Deliver the speech to your class.

Teachers will direct students to both deliver their speeches orally and add their written version to their portfolio.

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UNIT 5

THEME: Reaching Beyond: Courage and Heroism

Back in Class VI you were asked to define hero. Do you remember the definition you came up with? Has your definition changed any since then? Are there heroes inside all of us and are some people just faced opportunities where their heroism shines through? Or do people have such strong beliefs that they persevere until they reach their goals? Is this what makes them heroes? Heroes are always interesting to read about as they make us think about what we would do in their situations.

In this unit you will read about characters – some real, some imaginary – who are regarded as heroes by many people. As you read you will be asked to consider your definition of heroism and perhaps be challenged about your definition. Be prepared to read, discuss and enjoy.

Main Texts:

1. Lochinvar *by Sir Walter Scott* — Ballad

Supplementary Readings:

1. The Rose that Grew from Concrete *by Tupac Shakur* — Poem
2. The Zah Collector and the Migoi *by Kunzang Choden* — Sort Story
3. SOS: Wilderness Survival – *Anonymous* — Non-fiction

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1. Lochinvar - *Sir Walter Scott*

Genre: *Poem*

Rationale:

Lochinvar is a fascinating poem with some interesting viewpoints on relationships. The traditional form, style and subject matter mask an intricate set of power struggles and battles of will. It also shows the value of action and the results of passivity. As you read listen to the internal music of this famous ballad.

Activity1: Pre-Reading – Personal Connections *(knowledge)* [10 minutes]
The teacher will ask the class whether or not they have heard of stories of bravery and courage within their community, dzongkhag, or kingdom. The teacher will share any acts of bravery that he has heard of and conduct a brief discussion with the class about local heroes and their stories. The teacher will link this pre-reading discussion to the text by suggesting that poets often immortalized such heroes in verse – specifically narrative poetry and ballads. The teacher will remind students that a ballad is *a song or poem that tells a story*.

Activity 2: Guided & Practice Reading *(knowledge, comprehension)* [40 minutes]
The teacher will read the poem out loud to the students twice as the students follow along in their texts. It is important to read any poem several times before discussing it. During this process the teacher will model how to read the poem and pronounce the words. The teacher will then divide students into eight groups (one group for each stanza). The teacher will direct each group to take turns rereading their specific section of the poem. During this process the teacher will circulate throughout the groups and correct any errors in pronunciation and coach the students' intonation and modulation of voice where necessary.

Choral Reading/Speaking

(From Creative Drama in the Classroom and Beyond 8th Edition by Nellie McCaslin. Pearson Education Inc. 2006.p.p. 204-6)

Children like poetry. They are sensitive to the rhythm of it and enjoy the repetition of sounds, words, and phrases. The direct approach of the poet is unlike their own; hence, poetry, unless it has been spoiled for them, has a special appeal. The music and language, as well as the ideas, feelings, and images of poetry can be used in creative drama, often with highly successful results.

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Because poetry lends itself so well to group enjoyment, let us begin with a consideration of choral speaking, its purposes, and its procedures. Choral reading or speaking is simply reading or reciting in unison under the direction of a leader. It is not a new technique; people have engaged in it for centuries. It predated the theatre in the presentation of ideas and became an important element of Greek drama. Evidence of choral speaking has been found in the religious ceremonies and festivals of early peoples, and today it is still used for ritualistic purposes in church services and on patriotic occasions. In the early twentieth century, however, it was recognized as one of the most effective methods of teaching the language arts and of improving speech habits.

One of the values of choral speaking is that it can be used successfully regardless of space or class size. Although a group of twenty or so is more desirable than one of forty or fifty, the large number need not be a deterrent.

Many teachers consider the greatest value of choral speaking the opportunity it provides for speech improvement. Pitch, volume, rate, and tone quality are important to the effective interpretation of material. The need for clear diction is apparent when a group is reading aloud, whereas the practicing of speech sounds alone is often a tedious and unrelated exercise. During discussion, even young children will make suggestions as to how a poem should be recited. Vocal expression and the clear enunciation of speech sounds are often acquired more easily and with greater motivation when the group works together on meaning.

A third value, and one shared with creative drama, is the opportunity it provides for social cooperation. Choral speaking is a group activity, and by its nature, it therefore directs each individual to a common goal. The child with the strident voice learns to soften his or her tone, whereas the shy child can work for more volume without feeling self-conscious. Even the child with a speech impediment can recite without embarrassment because he or she is not speaking alone and is therefore not conspicuous.

A fourth value of choral speaking is its suitability to any age level. It can be introduced in the kindergarten (pre-primary) but is equally effective when used in high school or college classes. Not all material can be adapted to choral work, but much can be; the major criterion is that it be enjoyed by the readers themselves.

There are many ways of beginning choral speaking, but with younger children it will probably spring from their own enjoyment of a poem and their obvious desire to say it aloud or to the accompaniment of action. With older children who have had no experience in group reading, the teacher will not only select the material with care but will give some thought in advance to its interpretation. Discussion of the meaning and of the various ways of reading the

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material so as to bring out the meaning give the pupils a part in planning the group reading. A second reading will reveal further meaning, as well as difficulties in phrasing and diction.

As the group becomes more experienced, students will offer suggestions about those lines that can be most effectively taken by the whole group, by part of the group, and by individual voices. Although a structured activity, choral speaking offers a real opportunity for creative thinking as each group works out its own presentation. The teacher leads, indicating when to start, and watches the phrasing, emphases, and pauses suggested by the readers. The time spent on a poem will vary, but it is more important to keep the enthusiasm alive than it is to work for perfection. With practice, the group will grow increasingly sensitive to the demands of different kinds of material, and their results will improve in proportion to their understanding and enjoyment.

Ways of Reading

Unison: The whole group reads together. Although the simplest in one sense, this is the most difficult, since using all voices limits variation. Some poems, particularly short ones, are most effective when read or spoken by the entire class.

Antiphonal*:* This is a division into two groups with each taking certain parts. Many poems are more effective when read in this way. The poem will dictate the way it should be read.

Cumulative*:* When this technique is used, it is for the purpose of building toward a climax or certain high points in the poem. As the term suggests, it involves the accumulation of voices, either individually or by groups.

Solo: Often lines or stanzas call for individual reading. This can be an effective technique, as well as a way of giving an opportunity for individual participation.

Line-around: This is solo work in which each line is taken by a different reader. Children enjoy this and are alert to the lines they have been assigned.

Ad lib: This is where group members use their own words but all have the same emotion.

As the group progresses and attempts longer and more difficult material, children may suggest using several or all of these techniques in one poem. The results can be remarkably effective, encouraging attentiveness and self-discipline as well as imaginative planning. Occasionally, sound effects can be added. Music, bells, drums, and vocal sounds such as echoing, produced by the readers themselves, provide an opportunity for further inventiveness.

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Steps for Approaching Choral Reading for *Lochinvar*

Choral Reading is an enjoyable way for students to improve **fluency** and **learn to add expression** to oral reading. *Lochinvar* is a wonderful text for Choral Reading but teachers should utilize this teaching strategy with many other texts as well. Teachers should read the background notes about Choral Reading (Choral Speaking) and use this information to help guide groups in interpreting their specific stanza.

1. The teacher will allow groups to practice reading their stanzas – experimenting with: phrasing, tempo, enunciation, rhythm, and volume.
2. The teacher will use the information from the background notes: **Ways of Reading** – encouraging students to divide up and alter their group reading of the stanza.
3. The teacher will encourage students to try adding hand and body movements after the text is perfected.
4. The teacher will encourage students to try adding music and sound effects to their choral reading presentation.
5. Teachers will let students practice, remembering that students are learning a great deal more than just the content of the poem but they are also learning about spoken English.
6. Most importantly the teacher will allow time for bringing the class together in a complete reading of *Lochinvar* as a culminating showcase activity.

Activity 3: Features of a Ballad *(analysis)* [25 minutes]

The teacher will divide students into groups of five. He will then ask students to write down as many characteristics of this poem as possible. Groups will be provided with newsprint and markers. After the group work is over the papers will be displayed on the wall. The teacher will go through all characteristics posted by the groups – picking out appropriate features of a *ballad*. Students will be instructed to copy these notes into their notebooks for future reference.

Background Note for Teachers: Ballad & Lochinvar

Ballad

A ballad is usually considered to be a popular song, folk music, folktale or any song that tells a story. Ballad stanzas include a refrain and their typical rhyme scheme is ABAB or ABBA. Common traits of the ballad are that (a) the beginning is often abrupt (b) the story is told through dialogue and action (c) the language is simple or "folksy" (d) the theme is often tragic, and (e) the ballad contains a refrain repeated several times.

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Lochinvar

Here are some points that your students might pick out – and ones that the teacher might want to familiarize himself with prior to this activity. *Lochinvar* is a ballad with eight six-line stanzas. The lines are in iambic tetrameter and are arranged in couplets, three couplets per stanza. While the last couplet in each stanza always share the same rhyme and end with '*Lochinvar'*, there appears to be no other organized rhyme scheme across the stanzas. Within the stanzas there is a consistent use of aabbccdd. The language used in the poem is primarily heroic dealing with battle. For example, four of the eight couplets that end in "*Lochinvar"* also end in the word "war." In addition to this *Lochinvar's* descriptions include words like "dauntless" (line 5), "a gallant" (10), "bold' (13), "stately" (31), "daring" (47), and "a galliard," a man of courage and spirit (32). This heroic language is interesting because while there is challenge in the poem there is no battle or direct conflict.

Activity 4: Responding to Rhythm & Meter – Creating a Tune *(application, synthesis)*
[30 minutes]
The teacher rereads the poem to the class as students follow along in their texts. Since true ballads are meant to be sung the teacher will challenge students to create their own tune for this classic. The teacher will divide the class into groups of five and challenge each group to put a tune to this ballad. Students also have the option of turning it into a modern day rap. Later, each group will sing, or rap, their version to the class.

Activity 5: Responding to Reading – Demand Writing *(analysis, evaluation)*
[30 minutes]
Demand Writing asks students to respond to a single writing prompt in a specifically determined amount of time. In many ways it is comparable to an essay style answer on a formal exam. Students are expected to read the question, draft out ideas, and then follow the Writing Process as they set about to respond to the prompt. It is important that students practice this process. This is not an exam question. Students will have the opportunity to openly discuss the question with their peers and teacher (5 minutes). Then the teacher will ask students to focus independently on the writing prompt and to respond in a well written paragraph in a set period of time (20 minutes). Students may choose to write on one of the following four prompts:

Demand Writing Prompts

A. Name another character in the poem that acted heroically? Why?
B. How does this poem make you feel about Lochinvar and why?
C. What were the words and/or phrases that evoked strong emotions in you? Discuss why they had such an effect.
D. In your opinion which stanza reveals Lochinvar as a hero? Explain why you feel this way.

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UNIT 6

THEME: Reaching Beyond: Media & Communication

In Class 5 you learned about some aspects of communication and how some kinds of media, such as television, work. Media, such as television, is becoming commonplace in our kingdom yet as recently as 1999, television was unknown to the people of Bhutan.

Like any innovation, television has positive and negative aspects. In this unit you will be asked to consider the good things television can offer as well to consider the concerns some people have as television becomes more and more part of the lives of our citizens.

What is your opinion of television? Are you discriminating in your television habits? Do you believe everything you see and hear on television? How do you decide what is true and what is not true? How can you become an intelligent user of this technology?

As you read through the selections in this unit, look critically at the ideas presented by the authors. Be ready to support your own views on this and other media. In the end, it is you who must decide how much you will let media influence what you think and do.

Main Texts:

1. TV Conquers Remote Bhutan –
   by Geeta Pandey BBC News, Thimphu — Essay

Supplementary Readings:

1. A Major in Television & A Minor in Knowledge
   by David Suzuki- genetics and TV journalist — Non-fiction
2. The Forever Flavour File:
   The Making of a TV Commercial *by Harold Eastman* — Essay
3. A Writer's Education *by Jean Little* — Essay
4. Teevee *by Eve Merriam* — Poem

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1. TV Conquers Remote Bhutan - *Geeta Pandey*

Genre: *Essay*

Rationale:

The word television refers to a telecommunication system for broadcasting and receiving moving pictures and sound over a distance. The word is derived from mixed Latin and Greek roots, meaning "far seeing" (Greek "tele," meaning far, and Latin "visus," meaning seeing). Television, however, means much more than just electronics and technology. Television has far reaching social implications. This essay discusses the effect of television on Bhutan and how its influence over the lives of our citizens has just begun.

Activity 1: Pre-Reading – Class Survey *(knowledge)* [10 minutes]

In communities where television is available the teacher will ask students about the programs they watch the most and why. The teacher will initiate a discussion about the types of television programs that appeal to young people and their families. The teacher will list the various programs on the chalkboard and discuss the good things and bad things about them. Eventually, the teacher will create a Television Program Survey Table on the chalkboard (see below). With the students' help the teacher will fill it in.

Television Program Title	Good things About It	Reasons Why It Is Good	Bad Things About It	Reasons Why It Is Bad

Activity 2: Predicting Outcomes *(knowledge, analysis)* [15 minutes]

Throughout this curriculum teachers have been encouraged to take their students through the process of Title Testing as a means of Pre-Reading and Predicting Outcomes. The teacher should always encourage students to use the reading strategy of looking carefully at the text's title if they want a fuller understanding of the work. Here are a few questions to aid the teacher in getting students to think about and make predictions about content based solely upon this essay's title. The teacher will print the title of the essay on the chalkboard and use the following questions as a guideline to encourage discussion:

- What light is thrown on this piece by its title?
- Can you make a guess about what this essay might be about?
- What do you think is the meaning of the word 'remote'?
- Based solely upon the title write down a prediction about what this essay might be about. After you have read the essay go back to your prediction and see how accurate you were.

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Activity 3: Guided & Practice Reading *(knowledge, comprehension)* [20 minutes]
The teacher will begin by reading the essay out loud to the class. During this process the teacher will model how to read the essay providing clear distinction between words, phrases, sentences, and paragraphs. The teacher will ask students to list those words, phrases, or ideas that gave them some degree of difficulty. The teacher will clarify those words and terms and then ask students to assist in the reading of the article. The teacher will ask for volunteers or simply assign sections of the essay to be read aloud by individual students.

Activity 4: Reading for Comprehension *(comprehension, application)* [15 minutes]
The teacher will ask students to reread the article individually and to copy down and complete the following chart in their notebooks:

Speaker's Name	**Facts About Speakers & Their Experience Since Television Has Come to Bhutan**
Am Choki Wangmo	*She and her three children cannot stop watching Hindi Soap operas.*
Ugyen Choki	
Ugyen Dorji	
Kinley Dorji	
Dorji Om	
Lyonpo Leki Dorji	

Once students have completed their individual tables the teacher will draw the template on the chalkboard and involve the class in filling out a master table – initiating whole class discussion in the process.

Activity 5: Responding to Reading – The Main Idea of a Paragraph *(comprehension, application)* [30 minutes]
A paragraph of writing usually deals with a single event, description, or idea. The focus of this activity is to have students examine this essay in terms of the main ideas expressed in each of its paragraphs. The teacher will begin by dividing the class into five groups and then assigning two paragraphs to each group. The teacher will ask each group to complete the following three tasks:

- Groups will identify the central idea in each paragraph.
- Groups will be able to explain how each idea is elaborated upon and supported.
- Groups will consult a dictionary for the meanings of difficult words.

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Each group will take responsibility for their two paragraphs and provide an oral report to the whole class. The reporting should be done in sequence. The teacher will use the information provided by each group to lead students toward discovering the following:

- A proposed *thesis statement* for the essay.
- Drafting the essay's outline based upon the *topic sentences* of each paragraph. The teacher will use this opportunity to discuss 'unity' and 'organization' with students.

Activity 6: Debate *(analysis, evaluation)* [40 minutes]

Teaching strategy: *Classroom Debating*

Adapted from Language Arts Survival Guide (Multi-Source) Prentice Hall Canada Inc. (1993) pp 170 – 171.

In a debate, two individuals or teams present opposite sides of an issue before an audience or judges. The debate topic can be called a *resolution* or a *proposition* – they both mean the same thing. It's basically a single idea that can have strong arguments for it (an affirmative side – 'pro') and strong arguments against it (a negative side – 'con').

Some examples of *propositions* might be:

"Extending the school year would improve the quality of education in Bhutan."
"If more politicians were women would the world be more peaceful?"
"Free housing should be provided for all citizens of Bhutan."

During the debate, each side is allowed the same amount of time to make one 'constructive' speech (for its own position), and one 'rebuttal' speech (against the opponent's position). The judges time the speeches and decide which team wins.

How to Debate in the Classroom in Eight Simple Steps

Step #1: Talking

Team members discuss arguments both for and against the proposition. They zero in on the main issues. Teams also discuss how to go about collecting evidence for their side.

Step #2: Gathering of Evidence

Each team looks for facts that support its argument. Team members refer to books and magazines, call agencies and organizations, and talk to people who know something about the topic (teachers, parents, members of the community). As they collect evidence for their case, they also note evidence that might be used by the other side.

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Step #3: Planning
Team members meet, sharing the information they've collected. The team puts together its case, backing up each main point with evidence – maybe a few strong facts, the results of a study, or a quotation from an expert. They discuss the arguments the other team is likely to make and how to refute them. Then they check their own arguments for any weak or faulty reasoning.

Step #4: Practising
Each team picks a team captain to present the team's constructive speech. Team members help that person make notes of the team's arguments and backup evidence. Then the captain practises in front of the team to make sure he or she can meet the time limit and present the case convincingly.

Step #5: Presentation
In timed constructive speeches, each captain has one turn to present the team's points and supporting evidence. The captain concludes by confidently reminding the judges and the audience how strong the team's case is. Team members listen carefully.

Step #6: Rethinking
Team members huddle to consider the other side's arguments. They discuss flaws in the other side's reasoning. They plan new ways to show that their own case is stronger.

Step #7: Rebuttal
In timed rebuttal speeches, each team's captain has one turn to explain the weaknesses of the other side's arguments. The captains are calm, avoiding sarcastic comments and name-calling. They remind the judges and audience why their own team's case is stronger. Team members listen without interrupting.

Step #8: Judge's Decision
The judges (or the class can vote) decide which team has won the debate by presenting its position more persuasively.

The teacher will divide students into groups of six and then subdivide each group into two groups of three. These will comprise the debating teams. Groups may be larger than this if numbers warrant it. The teacher may need to outline the general steps of informal classroom debate noting that for this particular task research will come from the essay, personal knowledge, and knowledge gleaned from interviewing friends, family, and fellow students. All groups will debate a single proposition: "*Television is harmful to Bhutanese Society.*" The teacher will allow time for all groups to debate this resolution on their own. Step eight will be omitted for this exercise due to the informality of the debate and the sheer numbers of participants.

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As a final whole class activity the teacher will ask students to summarize some of the most effective arguments that arose during the debates. What were some of the positive and negative influences of television in Bhutan? Ultimately, did many teams feel the resolutions should be passed or defeated?

Activity 7: Identifying Pros & Cons – The P-M-I Chart *(analysis, evaluation)*

This activity will take students through a Pre-Writing process that will eventually lead into the writing of a short Reflection Paper. The teacher will call upon the reading of the essay and the discussions that arose from the debates to inspire students to think independently about what kind of effect television is having in Bhutan. They will do this using the reading strategy of a P-M-I Chart. The following activity is worded directly to the student. The teacher will either copy this for each student or write it on the chalkboard for students to copy into their notebooks: When you are asked to identify the pros and cons of a topic, position, or issue, you should jot down the various viewpoints and factors that inform your thinking. When it is time to make your decision or come to some conclusion, you will have an organized list of all the pluses or positive aspects, minuses or negative aspects, and interesting ideas related to the subject. After reading the essay by Geeta Pandey, listening and participating in informal debates, and listening to your teacher speak about how television has influenced young people in America fill out this P-M-I Chart and begin to examine your own opinions about television in Bhutan.

Topic: Television Coming to Bhutan

Plus (+)	Minus (-)	Interesting Things
An information source for all Bhutanese		*An essential method of mass communication*
	Encourages inactivity - potentially hours of sitting	*Some TV is addictive (soap operas) encourages obesity*

What do I think? What is my decision?

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Teacher Background Notes: *3 Articles about the Effects of Television on Adolescents*

Students will likely not have a great deal of access to information about how television affects young people. The following are some general background readings for teachers about the effects of watching television on adolescents. The teacher should make an effort to use these short articles (and any others that he might find) as background to speak extemporaneously about the topic. Sections can be read out loud but it would be far more effective if teachers used these readings to build an informal lecture/lesson. It should also be noted that these readings lean heavily toward the dangers of watching too much television. Television has many positive attributes in terms of entertainment and information programming. The teacher needs to make sure that he emphasises that watching television in moderation is not a bad thing but that anything taken to excess can be detrimental.

Article # 1: A Family Checklist

Where Does TV Fit in at Your House?

Adapted from Screen Smarts: A Family Guide to Media Literacy
by Gloria DeGaetano and Kathleen Bander (Houghton Mifflin Company, 1996.)

Experts don't recommend that children never watch television. They simply encourage a more deliberate and thoughtful use of the television in your home, and are especially interested in how you teach your children to view it. This checklist is meant to make you more aware of how you and your children use television and how involved you are in monitoring what your kids watch.

- Do you turn the television on as soon as you get home?
- Is it on regardless of whether anyone is watching it?
- Is it on when friends and family are visiting?
- Is the television on while you eat meals?
- Are you or your children at a loss for things to do when the television is off?
- How often do you talk to your kids about what they're watching?
- Do you point out inappropriate programming to your children and explain why it's not right for them?
- Do you or your children interact with television programs?
- Do you comment on events taking place or express opinions about what's happening while the show or commercial is airing?
- What kinds of limits do you put on television viewing for yourself and your children?
- Are they restricted to a certain number of hours or to specific programs?
- How often does your family spend an evening with the television off?
- Do you plan television viewing for your family, or do you watch regardless of what's on?

Article #2: Children, Adolescents, and Television
***Adapted from:* PEDIATRICS Vol. 107 No. 2 February 2001, pp. 423-426**
AMERICAN ACADEMY OF PEDIATRICS:
Committee on Public Education

In The United States television has come to dominate a large portion of a child's day. Pediatricians have recommended the following guidelines for parents:

1. Limit children's total media time (with entertainment media) to no more than 1 to 2 hours of quality programming per day.
2. Remove television sets from children's bedrooms.
3. Discourage television viewing for children younger than 2 years, and encourage more interactive activities that will promote proper brain development, such as talking, playing, singing, and reading together.
4. Monitor the shows children and adolescents are viewing. Most programs should be informational, educational, and non-violent.
5. View television programs along with children, and discuss the content. Two recent surveys involving a total of nearly 1500 parents found that less than half of parents reported always watching television with their children.
6. Use controversial programming as a stepping-off point to initiate discussions about family values, violence, sex and sexuality, and drugs.
7. Use the videocassette recorder wisely to show or record high-quality, educational programming for children.
8. Support efforts to establish comprehensive media-education programs in schools.
9. Encourage alternative entertainment for children, including reading, athletics, hobbies, and creative play.

Article #3: The Influence of Television
Compiled by TV-Free America
1322 18th Street, NW
Washington, DC 20036

Influence of Television

For decades, research and studies have demonstrated that heavy television viewing may lead to serious health consequences. Now the American medical community, which has long-voiced its concerns about the nation's epidemic of violence, TV addiction and the passive, sedentary nature of TV-watching, is taking a more activist stance, demonstrated by its endorsement of National TV-Turnoff Week.

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The average child will watch 8,000 murders on TV before finishing elementary school. By age eighteen, the average American has seen 200,000 acts of violence on TV, including 40,000 murders. At a meeting in Nashville, TN last July, Dr. John Nelson of the American Medical Association (an endorser of National TV-Turnoff Week) said that if 2,888 out of 3,000 studies show that TV violence is a casual factor in real-life mayhem, "it's a public health problem." The American Psychiatric Association addressed this problem in its endorsement of National TV-Turnoff Week, stating, "We have had a long-standing concern with the impact of television on behaviour, especially among children."

Millions of Americans are so hooked on television that they fit the criteria for substance abuse as defined in the official psychiatric manual, according to Rutgers University psychologist and TV-Free America board member Robert Kubey. Heavy TV viewers exhibit five dependency symptoms – two more than necessary to arrive at a clinical diagnosis of substance abuse. These include: 1) using TV as a sedative; 2) indiscriminate viewing; 3) feeling loss of control while viewing; 4) feeling angry with oneself for watching too much; 5) inability to stop watching; and 6) feeling miserable when kept from watching.

Violence and addiction are not the only TV-related health problems. A National Health and Nutrition Examination Survey released in October 1995 found 4.7 million children between the ages of 6-17 (11% of this age group) to be severely overweight, more than twice the rate during the 1960's. The main culprits: inactivity (these same children average more than 22 hours of television-viewing a week) and a high-calorie diet. A 1991 study showed that there were an average of 200 junk food ads in four hours of children's Saturday morning cartoons. According to William H. Deitz, pediatrician and prominent obesity expert at Tufts University School of Medicine, "The easiest way to reduce inactivity is to turn off the TV set. Almost anything else uses more energy than watching TV."

Children are not the only Americans suffering from weight problems; one-third of American adults are overweight. According to an American Journal of Public Health study, an adult who watches three hours of TV a day is far more likely to be obese than an adult who watches less than one hour.

Sometimes the problem is not too much weight; it's too little. Seventy-five percent of American women believe they are too fat, an image problem that often leads to bulimia or anorexia. Sound strange? Not when one takes into account that female models and actresses are twenty-three percent thinner than the average woman and thinner than ninety-five percent of the female population.

According to the A.C. Nielsen Co., the average American watches more than 4 hours of TV each day (or 28 hours/week, or 2 months of non-stop television watching per year). In a 65-year life, that person will have spent 9 years glued to a television set.
Television Statistics in The United States of America – 2001

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I. FAMILY LIFE

- Percentage of households that possess at least one television: **99%**
- Number of TV sets in the average U.S. household: **2.24**
- Percentage of U.S. homes with three or more TV sets: **66%**
- Number of hours per day that TV is turned on in an average U.S. home: **6 hours, 47 minutes** • Percentage of Americans that regularly watch television while eating dinner: **66%**
- Number of hours of TV watched annually by Americans: **250 billion**
- Value of that time assuming an average wage of $5/hour: **S1.25 trillion**
- Percentage of Americans who pay for cable TV: **56**%
- Number of videos/DVD's rented daily in the U.S.: **6 million**
- Number of public library items checked out daily: **3 million**
- Percentage of Americans who say they watch too much TV: **49%**

II. CHILDREN

- Approximate number of studies examining TV's effects on children: **4,000**
- Number of minutes per week that parents spend in meaningful conversation with their children: **3.5 minutes**
- Number of minutes per week that the average child watches television: **1,680 minutes**
- Percentage of day care centres that use TV during a typical day: **70%**
- Percentage of parents who would like to limit their children's TV watching: **73**%
- Percentage of 4-6 year-olds who, when asked to choose between watching TV and spending time with their fathers, preferred television: **54%**
- Hours per year the average American youth spends in school: **900 hours**
- Hours per year the average American youth watches television: **1500 hours**

III. VIOLENCE

- Number of murders seen on TV by the time an average child finishes elementary school: **8,000 murders**
- Number of violent acts seen on TV by age 18: **200,000 violent acts**
- Percentage of Americans who believe TV violence helps cause real life mayhem: **79%**

IV. COMMERCIALISM

- Number of 30-second TV commercials seen annually by a child: **20,000 commercials**
- Numbers of TV commercials seen by the average person by age 65: **2 million commercials**

V. GENERAL

- Percentage of local TV news broadcast time devoted to advertising: **30%**
- Percentage devoted to stories about crime, disaster and war: **53.8%**
- Percentage devoted to public service announcements: **0.7**%

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Activity 8: Responding in Writing – A Reflection Paper *(analysis, evaluation)*
The teacher will ask students to carefully consider everything the class has discussed and experienced during the study of Geeta Pandey's essay. The teacher will direct students to write a 300-500 word Reflection Paper that extends upon their independent work on the P-M-I Chart, especially upon the final summative paragraph: What do I think? What is my decision?

A Reflection Paper is written in the first person. It is an informal conversation between the writer and the reader. The Cambridge Advanced Learner's Dictionary defines the word *reflect* as *the act of thinking carefully, especially about possibilities and opinions*. In this activity students will reflect upon the question: *Is television a good thing for Bhutan?* Students will follow the Writing Process and employ the practice of using writing partners and conferencing.

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Foreword to Writing

The capacity of human beings to write down what they have thought, dreamed of and spoken about makes their language abilities unique. Thoughts unexpressed are ideas, which die unheard, and spoken ideas often die in one generation. But thoughts expressed in writing can take on a life of their own. They can continue to engage the reader in discussions about ideas long after the writer has departed. They can connect with generations still to be born. Written words have the power to withstand the passage of time and can immortalize the mindscapes and the dreamscapes of those who commit their ideas to writing. They connect people directly regardless of time and place.

Writing is more than creating a record of discovery and accomplishment. It is also a way of thinking and learning. It is a process with which thoughts are refined and the language in which they are written made more precise. The writing process allows the writers to explore ideas and keep track of the explorations on paper. In other words, they draft what they want to say. That first draft is a rehearsal of the ideas and the structures in which they have chosen to present them. They will go on to draft and redraft their ideas in writing, to edit them, modify them after they have shared their ideas with their colleagues, and polish their language, until they arrive at a concise statement of what they want to say. Out of this matrix of thinking, drafting and redrafting, editing and modifying, emerges an understanding of the topic, which is much clearer and precise than when the writers began. Now when the writers engage in conversations or debates on the topic, they can contribute to the discussion in concise ways. And they can share their writing with people far removed in time and place.

Writers write for many different reasons. There is a need to write to friends who are in other places either with e-mail, postcards or letters. The writer assumes an audience who knows him so he does not have to be particularly careful about language or form. The contact is the important thing, the message and its form a secondary consideration. There are other kinds of personal writing as well. Journals, diaries, notebooks, wishes and dreams are written down for the writer alone to read.

We write to do business with people whom we do not know and for those purposes we adopt a different tone and attitude to the audience. We assume a distance between us in the language, and as a result, speak more formally and carefully. We even use special forms for letters for orders, letters of complaint about service, and letters of application for jobs.

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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.

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Standards for Writing

1. Graduates communicate in coherent and grammatically correct writing in a wide range of forms - personal, transactional, poetic.
2. Graduates use writing as a way of learning, taking time to explore, clarify and reflect on their thoughts, feelings, experiences and relationships.
3. Graduates use writing to develop critical thinking skills - review, analysis, hypothesis, recollection, and summary, evaluation.
4. Graduates use the writing process to plan, draft, redraft, edit and publish their own work.
5. Graduates have studied examples of excellent writing both from the literature that they are studying and other sources to use them as models for their own writing.
6. Graduates are able to take notes from meetings, their reading, and other sources and use their notes to construct an accurate report of proceedings or research findings.
7. Graduates respond clearly in writing to test items on school and national examinations.
8. Graduates have produced a portfolio of their own writing containing samples of their best work:
   - 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.

Class VII students will demonstrate that they can:

1. Use the writing strategies developed in earlier classes.
2. Spell correctly the words they are using.
3. Use punctuation marks introduced in earlier classes including exclamation marks.
4. Use the dictionary to learn the meaning of words and how to spell them correctly.
5. Use the thesaurus to find more precise vocabulary.
6. Write coherent paragraphs using simple, compound and complex sentences.
7. Take notes to prepare reports and summaries, and complete information transfer.
8. Write poems using figurative language – simile, metaphor, onomatopoeia, and personification – to enhance their effectiveness.
9. Write for a range of purposes and audiences using a variety of forms encountered in their reading including, explanations, summaries, resume, reports and fantasy.
10. Use writing as a way of thinking and learning.
11. Add at least 5 pieces to their portfolio making choices based on the elements of good writing.
12. Respond in writing to examination questions and homework assignments at an acceptable level.
13. Distinguish the best pieces of their writing and add them to their portfolio.
14. Enjoy writing by participating in a community of writers.

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Introduction to Writing

Writing is a process. Writing is also idiosyncratic. No two writers approach their craft in the same manner. Some writers write early in the morning, sitting at their favourite desk with coffee in hand while others write later in the day, perhaps sitting in a comfortable chair. Some compose on the computer while others have their favourite pens and stationery. Some fiction writers start with a character while others start with a situation and still others start with a quote they overheard someone say. There is no one right way to begin a writing. However, one thing that all writers have in common is their writing passes through the same stages in the process of coming up with a final product. These stages are prewriting (sometimes called rehearsal), drafting, redrafting (including editing), and publishing.

When we talk about writing and the stages of writing mentioned above, the process of writing sounds very linear. Most writers, however, agree that writing is not linear but recursive. They may start out doing what we would consider prewriting and move on to drafting only to realize that they must return to prewriting before finishing the first draft. In the redrafting stage, some editing may be done but the writer may need to return to prewriting again in order to clarify a fact or detail. All of this movement back and forth among the stages of writing is done unconsciously as the idiosyncratic writer works towards the completion of his piece.

As teachers of writing, our job is to expose our students to the stages of writing and to the many strategies that writers use to make their writing say what they want it to say. Students will find tactics that work for them and incorporate these into their repertoire of writing strategies. They will discover that certain strategies work better for specific writing tasks while others work for them almost all of the time. As they write more and become more aware of their own writing processes, they will take control of their writing and become effective writers. Such is the process of writing.

Writing process theory is relatively new, having its origins in the late 1960's, and its development in the 1970's and 1980's. Much of what we know about teaching writing in the public schools comes out of the work done at the University of New Hampshire. In the mid-sixties Donald Murray, a Nobel Prize winning journalist and professor of writing at the University of New Hampshire, started using strategies that he and other published writers used when they wrote to teach writing to his journalism students. He wrote about this approach to teaching in *A Writer Teaches Writing* (1968 and 1985). Donald Graves, one of Murray's contemporaries in the Education department at UNH, took an interest in Murray's strategies and adapted some Murray's ideas to use with primary students in a rural New Hampshire school. The results of Graves' work in Atkinson, NH led to the publication of his seminal work *Writing: Teachers and Children at Work* (1983). In more than twenty years since the publication of this work, Graves has continued to study the development of student writers and to work with teacher educators. Other teachers and researchers, notably Lucy Calkins, author of several books

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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.

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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.

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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

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him may want to ask some questions. By allowing the writer to have the last word, the teacher puts control back in the hands of the writer.

If the teacher feels that the students have mastered the skills of responding to writing, she can put the students in peer response groups. Peer response groups should contain four students and self-selected groups work best. Before the end of class she may ask the students to choose three other people they would like to work with on their writing for the next few days. If, however, after only two days of practice she feels the students are not ready to work in peer groups, she may choose to do whole group response for another few days.

Day 4

If students are ready, place them in their peer groups and spend the first ten minutes doing peer response. Peer response groups work in a number of ways. The teacher may choose to begin each class with peer response. In this case, one person reads and the other three respond following the procedure used in whole class response. This way each writer gets some response every four days. Another way to handle peer response is to do it once in four days. This approach allows each writer to read and get response at the same time and have three days to write and incorporate the changes suggested by his peers. The teacher may wish to try both approaches and adopt the one that works best with her students.

During peer response, the teacher monitors the groups. If things are working well, she may choose to sit in with a group and participate as a member of the group.

After peer response time, the students continue to work on their drafts and the teacher continues with individual conferences.

Days 5 – 10

The procedure followed on Day 4 is continued. As the drafts are completed, the emphasis in the peer conference and the teacher conference may change from content to form and mechanics.

During this time the teacher may choose to use part of the time for a mini-lesson. A mini-lesson is a short demonstration or lecture, lasting from five to fifteen minutes, where the teacher introduces a skill or content issue that may be useful to the writers. Often mini-lessons arise from weaknesses the teacher notices during the individual conferences she has with her students. Mini-lessons cover a variety of topics such as leads, how to write conversation, how to use description effectively – any aspect of form or grammar.

The writing workshop ends with publication. Publication may take a variety of forms from reading final drafts to the class, to wall magazines, to school literary magazines, to author night.

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Learning Activities:

Learning Objective 1: *Use the writing strategies developed in earlier classes.*
The objectives for the Writing strand are cumulative and the teacher needs to be aware of objectives taught in earlier classes and build on these skills in class VII.

Learning Objective 2: *Use the thesaurus and dictionary for vocabulary development.*
Activities to meet this objective were introduced in Class VI and some of the activities might be worth repeating and expanded on in Class VII.

- Synonyms
- Antonyms
- Homograph
- Homonym
- Homophone
- Opening the dictionary at the right place (if you open the dictionary in the middle, you will probably find yourself in the L's or the M's. That means that you will find words beginning with A through L in the first half of the dictionary. You will find words beginning with M through Z I n the second half).

How to use dictionary

- word entry
- head word
- phonetic transcriptions
- pronunciation symbols – vowel/consonant/diphthong
- primary and secondary stress
- abbreviations
- symbols
- parts of speech
- examples
- meanings
- style and usage - formal and informal words
- British and American words
- Cliché'
- Slang
- Derogative
- Polite word/phrase
- Archaic
- Non-standard
- Legal terms
- Literary terms - Poetic terms, Figurative

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- Phrasal verbs
- Specialised words
- Idioms
- Word families
- Units of measurement

Learning Objective 3: *Spell correctly the words they are using.*

Activity 1: Spelling words

Below are several strategies that the teacher can employ to develop spelling skills in her students:
Spelling Strategies

- Dictation
- prefixes and suffixes
- root words
- syllables – simple and compound words
- word formation
- history of words
- addition of –ing – gerund - ed
- word families
- etymology – study of words
- Homograph
- Homonym
- Homophone

Guidelines for students to learn the spelling of words:

What can you do if you can't spell a word?

☑ Say it aloud slowly and think about the sounds you can hear at the beginning, middle and end.

☑ Do you know a word that sounds a bit like this one? How is it spelt?

shape grape

☑ Say the word aloud and listen for the syllables. Spell each syllable separately.

☑ Ask a friend.

☑ Look it up in the dictionary or in your own spelling list. Think about root words, prefixes and suffixes.

☑ Do you know a mnemonic or rhyme that would help you?

big elephants can always upset small elephants

☑ Can you hear a little word you know inside the word? - intelligent

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Practicing and assessing spelling

Students will be asked to learn the new vocabulary from the texts. Teachers may schedule time for practicing and assessing spelling.

Later they can be asked to apply what they have learned by asking them to write dictated sentences or compose their own sentences. During the course of a term dictations need to be cumulative, revisiting words from earlier lessons so that they can apply all that they have learned. To make this happen the teacher can schedule time to:

- show what they have learned
- practise writing words that follow the same pattern or convention
- use the words in the context of a sentence
- reflect on what they have learned and learn from their errors

Involve students in assessing their own learning as they check their work. Encourage them to explain their progress in spelling to make them understand their success. Ask them to use their spelling logs to record words that they often have difficulty with. Students will be encouraged to refer to these spelling logs during the editing stage of their writing. It must be understood that the reason we teach spelling strategies is to enhance the students' abilities to express themselves in their writing.

Learning words

It is suggested that children are given words to learn after each lesson. The best way of doing this is by providing a sentence for children to learn so that they get used to using the target words in context. The sentences could be practiced at home (or time allocated during the school day) and then children can show what they have learned by writing the sentences at the beginning of each lesson. When developing word lists the teacher should present words that adhere to a specific spelling pattern or reinforce a spelling strategy and not simply give a list of unrelated words. For example, one week's list could be words like *tried, denying* and *happiness*. These words reinforce the rule that base words ending in a **consonant plus y**, keep the final **y** when adding **ing**. When adding endings other than **ing**, change the **y** to **i**.

Selecting words

The teacher can ask students to select words and add them to their word lists. The teacher can also help select the most appropriate words for assessment and can differentiate for different ability groups within the class.

Activity 1: Whole-class activities – *(Application)*

Preparation: Select words from the word list and devise a sentence for dictation. Write out a list of all the words to be used in the dictation, and the final sentence.

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Organization: Children will probably find it easier to write if they are sitting at their tables for this session.

Show me what you know: Test the children on the words that they have been learning. Either read the whole sentence and ask them to write it, or read the individual target words.

Spell the word: Select more words that were used in their earlier lessons (or other words that follow the same pattern/convention). Remind children about the convention or spelling pattern they explored in the previous lesson. Explain that they will be able to use what they have learned to try spelling the words today. Read out one word at a time. Each child writes it, reads what they have written and checks that they are happy with it.

Write the sentence: Dictate a sentence which includes several target words. Break it into meaningful chunks, repeating each string of words several times. Give children time to check what they have written and remind them of the target features, e.g. *-ed* endings, different spellings of the long vowel phoneme, strategy for remembering a tricky bit, etc.

What have I learned? Display the list of words for children to use when they are checking their own work. They work in pairs supporting one another in identifying correct spellings and underlining any errors.

Focus on successful strategies, e.g. what have you learned that has helped you spell this word correctly? Encourage children to articulate what they know and how they have applied it. Then focus on some errors and help children to understand why they might have mis-spelt the word, e.g. were they tripped up by the tricky bit? Did they forget to apply the rule?

Activity 2: Application

Preparation: Devise two sentences that include examples of all the words from this unit and incorporate words from previous units. Select three words for children to make into their own sentences. Write out the dictations and the words.

Organisation: Children will probably find it easier to write if they are sitting at their tables for this session. They should record their sentences in a notebook so that there is an ongoing record of their progress.

Write the sentence: Dictate two sentences which include target words from the whole word list and other words from previous lessons for reinforcement. Break each sentence into meaningful chunks, repeating each string of words several times. Give children time to check

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what they have written and ask them to look out for words that they have been working on in the unit. Is there a pattern to follow or a rule to apply?

Create a new sentence: Read out the three words that you have chosen and provide children with a theme, e.g. *Create a new sentence about children eating lunch using the words 'wanted', 'their' and 'shared'*. Give them time to write their sentences, read through and check them. Have they used the strategies they have been learning to recall the correct spelling?

One (confident) child could write her sentence 'in secret' on the board. Reveal this sentence and ask the children to read it through. Which words are spelled correctly? Analyse any errors and talk about why they might have been made.

What have I learned? Display the sentences from the earlier dictation and word cards for the new sentences. Ask children to check their work in pairs. They support one another in identifying correct spellings and underlining any errors. Were there words in this dictation that you have misspelled before? Did you get them right this time?

What strategy did you use to remember the tricky bit? Did you spell the target words correctly in your sentence? Provide an opportunity for children to select one or two words to add to their spelling logs. These are likely to be words that they use regularly and find difficult to spell.

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Student Activity: Running Dictation

This is a lively activity that practices speaking, listening, writing, walking and remembering!

Choose a short passage or dialogue and make several copies. Put the copies up around the walls of the classroom (or even the school building).

Put the students in pairs or small groups. The aim is for one of the students in each pair to walk (or run!) to read the passage on the wall. They remember some of the passage and walk (or run!) back to their partner. They quietly dictate what they remembered to their partner, who writes it down. They then swap roles. Over several turns they will build the whole passage. This means they really do have to run back and forth because students will only remember three or four words at a time.

The winning pair is the team that finishes first - although you need to check for mistakes. If there are mistakes, they must keep walking to check!

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A good idea is to teach them punctuation vocabulary beforehand if you want them to use the correct punctuation in English. It's a good way to check spelling and fabulous for pronunciation - and great memory training!

Learning Objective 3: *Use punctuation marks introduced in earlier classes including exclamation marks.*

Refer the guide on punctuation marks in the appendices as well as to the guidelines mentioned below.

- Capital letters
- Comma
- Period
- Semicolon
- Colon
- Apostrophe
- Exclamation marks
- Inverted commas – single and double - quotations
- Question mark
- Hyphen
- Dash
- Brackets
- Parenthesis
- 3 dots … ellipsis

Activity 1: Knowledge and Application

The teacher will review with the students the punctuation marks that they have studied in their earlier classes. Get students read different genres of texts – poem, essay, short story – to see how punctuation marks are used in these texts.

Discuss the following rules regarding the use of punctuation marks. Use samples of the students' own writing to reinforce the use of punctuation marks. The observant teacher will teach punctuation when he sees that students are making mistakes in using the punctuation in their writing.

Punctuation

Sentences which lack punctuation can also be difficult to read. Consequently, knowing when and how to use punctuation marks is extremely important. You should think of punctuation marks as **signals** which are designed to help the reader to understand your intentions. Here are some guidelines which will help you to use punctuation marks more effectively.

A Full stop (period - .) marks the end of a sentence. Or it marks an abbreviation: ***abbrev. ; diff.***

A Comma (,)

1. Separates items in a list:
   The colours of the flowers were red, white, pink and yellow.

2. Separates the main statement from other parts of a sentence. Additional information can come before, or after, the main statement:
   The temperature is usually around 20 degrees Celsius, although today it is 28 degrees.

3. Sets off extra information in the main statement:
   His sister, a marathon runner, is often overseas.

4. Separates two main statements joined by a conjunction:
   You may leave at 2pm, but only today.

5. Follows an adverbial used at the beginning of a sentence:
   Many people enjoyed the music. However, some felt it was a disappointment.

6. Separates a non-defining relative clause from the rest of the sentence. If there is no comma, the clause will be a defining relative clause. A **defining relative clause** (without a comma) identifies a person or thing in the main clause (sometimes called an 'identifying clause'), and provides essential information about the subject or object **without which the sentence would make no sense.** The clause is introduced by a relative pronoun: *who* or *that* for people, and *which* or *that* for things.

   A **non-defining relative clause** (with a comma) provides extra information not essential to the sentence. The comma separates the **non essential information** from the main clause e.g.

   My grandmother, ***who lives in Thimphu****, is 79 years old.*
   The weather, ***which had been hot for weeks****, suddenly turned bitterly cold.*
   Karma, ***whose flight had been delayed****, arrived at the conference two days late.*

   So in a sentence such as,
   A child who screams for attention is best ignored a defining relative clause, if we put commas in, as in:
   A child, who screams for attention, is best ignored,
   then this sentence would mean that we should ignore **all** children which is probably not good advice to give to parents!

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A Colon (:)
is used to indicate that an explanation, example, or a list follows. Can replace expressions like *namely, for example, such as*.

1. Introduces a list or a series of examples:
   You'll need three things for your exam: a pen, a ruler, and a calculator.

2. Introduces a quotation or lines of a dialogue:
   Jim: Will you be gone long?
   Helen: Not very long.

Semicolon (;)

1. Acts as a weak form of the full stop:
   I found it hard to sleep last night; it must have been all the coffee and wine I drank.
2. Acts as a strong form of a comma to separate items in a series:
   The members of the sub-committee are Jennifer Newman, Personnel; Peter James, Marketing; and a representative from Media Relations.

Parenthesis ( )

Parentheses are used for extra, non-essential material included in a sentence. They enclose material which is not part of the flow of thought in a sentence or paragraph. Dates, sources, or ideas that are subordinate to the rest of the sentence are set apart in parentheses. e.g.
To moderate the amount of fat you eat, you should use salad and vegetable dressings, and sauces sparingly (many of these are high in fat) or choose low-fat varieties.

Ellipsis (...)

An ellipsis may be used in an assignment when you are quoting references or other material and you want to omit some words. The ellipsis consists of three evenly spaced dots (full stops) with spaces between the ellipsis and surrounding letters or other marks. e.g.

Full text

During the growing years, physical activity is an important factor if normal development of the child is to be maintained. This fact is now well accepted. However, in recent years a debate has arisen regarding the potential benefits or risks of excessive physical training on the physical growth and development of children.

Text with ellipsis

During the growing years, physical activity is an important factor if normal development of the child is to be maintained. … However, in recent years a debate has arisen regarding the potential benefits or risks of excessive physical training on the physical growth and development of children.

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Note:

1. If the omission comes at the **end** of a sentence as in the sentence above, the ellipsis will be placed after the full stop, making a total of four dots. …
   Notice that there is no space between the full stop and the last character of the sentence.

2. In **mid**-sentence, a space should appear between the first and last ellipsis marks and the surrounding letters ... such as in this sentence.

3. The ellipsis can also be used to indicate a pause in the flow of a sentence and is especially useful in quoted speech. e.g.
   Alice thought and thought … and then thought some more.

4. If words are left off at the end of a sentence, use ellipsis marks (preceded and followed by a space) and then indicate the end of the sentence with a full stop... .

5. If one or more sentences are omitted, end the sentence before the ellipsis with a full stop, and then insert your ellipsis marks with a space on both sides. …

Quotation marks (“ ”)

1. Set off spoken words from the rest of the material:
   We all shouted, “Come on!”

2. Indicate a title, or a word or idea being discussed:
   Have you read Jane Austen’s “Mansfield Park?”
   What is your understanding of the term “irony”?

3. Used when quoting material from a text:
   As Bouchard states “…failure to exercise is dangerous.”(1975:26)

4. Single quotation marks are used to indicate quotes within quotes:
   “Do you know what ‘love’ really means?” he asked.

THE APOSTROPHE (‘)

The apostrophe is probably the most misunderstood punctuation mark. If you are unsure about how to use it, check your understanding against the following examples.

To show ownership

Put the apostrophe either before the ‘s’ or after the ‘s’ depending on whether there is one owner or more than one:

The student’s books are on the desk. (One student)

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The students' books are on their desks. (More than one student)
The students' dormitory is always a mess. (More than one student.)

In the case of plurals with no 's' on the end (eg. women, children, geese) the apostrophe goes before the 's'. (Ask yourself, who is the owner? If the answer does not have an 's', put the apostrophe before the 's') e.g.
The women own the house > the women's house.
The children own the toys > the children's toys.
The honking of the geese > the geese's honking.

To indicate possession when the plural already ends in 's', just put an apostrophe on the end:
The lions' water source has dried up. The wolves' howling kept me awake.
The Jones' house is on the corner.

When a word is contracted:
it is > it's; do not > don't; they are > they're; you are > you're
The cheque is in the mail > The cheque's in the mail.
She has got a lot of study to catch up on > She's got a lot of study to catch up on.

Do not use an apostrophe for possessive pronouns: ours, yours, hers, its, whose, theirs.
Ours is the tidiest flat in the block. Hers is always untidy. Theirs is ok. Whose book is it anyway?

The case of "its":
The words "its" and "it's" are usually the most confused. Only put an apostrophe in "its" when it is a contraction for 'it is', and remember, possessive pronouns do not take an apostrophe:
It is terribly hot > It's terribly hot.
It is a good house but its roof leaks > It's a good house but its roof leaks.

Do not put an apostrophe in plurals just because they end in an 's'.
Please buy some potatoes and tomatoes, and order some pizzas.
NOTE: *potato's, tomato's, pizza's.*

Possessive forms of compounds:
Single compounds: before 's': *her daughter-in-law's gift, a friend of mine's car.* (only one daughter-in-law)
Plural compounds: after 's': *the daughters-in-law's gift.* (more than one daughter-in-law)
Friends of mine's car (bit silly and clumsy - use *"the car of my friends instead"*).
Deki's and Dorji's new cars are in the parking lot.
(Each of them has a new car and ownership is a separate matter.)
Lhundup and Sonam's new car is in the parking lot.

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(They share ownership; the possessive belongs to the entire phrase.)
Ugyen and Tshering 's study found that. (There was one study.)
Ugyen and Tshering 's studies found that. (Each did a study.)

Note: Watch out for computer spell checks - they are the worst enemy of correct apostrophe use as they tend to put an apostrophe in any word ending in 's'!

Learning Objective 4: Use the dictionary to learn the meaning of words and how to spell them correctly.

Below are some skills and exercise that may be helpful in reinforcing the use of the dictionary.

How to use dictionary

- Word entry
- head word
- phonetic transcriptions
- pronunciation symbols – vowel/consonant/diphthong
- primary and secondary stress
- abbreviations
- symbols
- parts of speech
- examples
- meanings
- style and usage - formal and informal words
- British and American words
- Cliché'
- Slang
- Derogative
- Polite word/phrase
- Archaic
- Non-standard
- Legal terms
- Literary terms - Poetic terms, Figurative
- Phrasal verbs
- Specialised words
- Idioms
- Word families
- Units of measurement
- Opening the dictionary at the right place (if you open the dictionary in the middle, you will probably find yourself in the L's or the M's. That means that you will find words beginning with A through L in the first half of the dictionary. You will find words beginning with M through Z I n the second half).

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Pronouncing Dictionary Words

Note to the Teacher:

The following ideas have been adapted from the book 'Skills for Reading' by Olive Stafford Niles and et al, Scott, Foresman and Company Glenview 1984. The ideas are suggestive only. The teacher may use examples from the student texts to give students practice on using dictionary.

Can you pronounce the word *Kaaba*? Because of its unusual spelling, you will probably find it difficult to pronounce. It is wise to look up such words in a dictionary to find the correct pronunciation. If you look up *Kaaba,* for example, you will find that it is pronounced ka' be.

Some familiar words have unusual spellings, like *khaki, pizza,* and *tortilla.* Of course you don't have to look these words up; they are used in everyday conversation.

Other words with special spellings will have to be looked up in a dictionary. Here are a few words you may find hard to pronounce.

baobab	frijole
psychic	tsunami
Guiana	seigniory

Activity 1: Knowledge and Comprehension

In the list below are affix words, compound words, sound-by-syllable words, and dictionary words. Circle those words you might need to look up in a dictionary for pronunciation.

1. triple
2. horseflesh
3. trochee
4. davenport
5. Seoul
6. chevron
7. peignoir
8. scrawny
9. impugn
10. Khmer

Activity 2: knowledge and application

These are two members of the pongid *family in the San Diego Zoo. The orangutan on the right is an adult male.*

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Why Use a Dictionary?

By looking at the photograph above and by reading the caption you can probably figure out that *pongid* and *orangutan* have something to do with apes. But you will know little more than that. If you look up both words in the dictionary, though, you will find out exactly what the words mean.

After reading the entries, you should be able to answer the questions that follow.

1. Where are orangutans found?
2. How might you identify an orangutan?
3. What is a pongid?

In your reading you will probably come across words, such as the two above, whose meanings are not clear from context or structure. These are the kinds of words you should look up in a dictionary. (Note that in the two entries you may have to look up *anthropoid* to under-stand the meanings completely.)

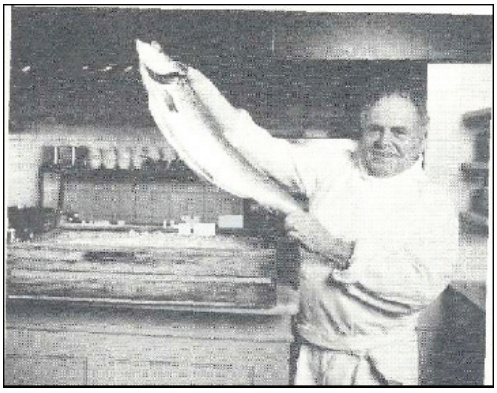
Read the short paragraph below. Circle those words whose meanings you might want to look up in a dictionary.

> *When mature, orangutans are very heavy animals. They are arboreal creatures and move about by brachiating. Some ob-servers have noted that they frequently fall from their perches. Sometimes they save themselves by seizing a branch in midair, but often they plummet down to the humus-covered earth. This is especially true of males. It sounds outre, an ape falling from a tree, but like everyone else, apes also make mistakes and have to suffer the painful consequences.*

How many words did you circle? There are at least four words that you might find difficult to understand. Write them down.

Activity 3: Understanding Synonym Studies

You probably recognize the garments the chef is wearing as being those professional cooks wear in their kitchens. But what would you call them? Clothes? clothing? dress?



The man holding the large fish is Bengt Wedholm, a master chef of Stockholm, Sweden. He is wearing the commonly worn by chefs.

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The man holding the large fish is Bengt Wedholm, a master chef of Stockholm, Sweden. He is wearing the commonly worn by chefs.

If you look up the word *clothes* in a dictionary, you will find an entry similar to this:

> **clothes** (k!6z, klo*Hz), *n.pl.* **1** coverings for a person's body; apparel; clothing; dress. See synonym study below. 2 bedclothes. **Syn. 1 Clothes, clothing, apparel, dress, attire** refer to coverings for a person's body. **Clothes** is the most commonly used of these words: *Their clothes were new.* **Clothing,** nearly as common, more often suggests large quantities than does *clothes: This store sells men's clothing.* **Apparel** is seldom used except in or about the clothing trades and then more frequently about women's clothes than men's: *There is a great variety in women's apparel this year.* **Dress** often suggests clothing suitable for some occasion or purpose: *evening dress.* **Attire** suggests rich or splendid clothing: *We need neat clothes, not fine attire.*

After the two definitions of *clothes,* there is a *synonym study* (identified by Syn.). Synonyms are words very close in meaning but with slight differences between them. For example, look at the meanings for the words *clothes, clothing, apparel, dress,* and *attire.* The study explains the differences between the words. Which of the words in the study best suits the context of the picture caption? Write it in the blank. _____

You can find your answer by a process of elimination. You wouldn't select *attire* because it refers to "rich or splendid clothing." You wouldn't select *apparel* because it is a term generally used only in the clothing industry. *Dress* is used only for clothing for a special occasion, like "evening dress." Finally, *clothing* commonly refers to large quanti-ties of wear.

Most dictionaries contain **synonym studies.** These studies often con-tain illustrative sentences, like those in italics in the entry shown above. The sentences show the context in which synonyms can be used.

Answer the following questions about the synonyms of *clothes.*

1. Someone who went to the New Year's Ball would probably wear
2. If you were invited to dinner at Buckingham Palace, the home of Queen Elizabeth II of Britian, what might you call the garments worn there?
3. At a convention of clothing manufacturers, people would discuss _____.
4. What most people wear and talk about are _____.
5. A large discount store contains racks and racks of _____.

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Activity 4: Knowledge and Application

Read each sentence, and then read the synonym study in the diction-ary entry to find the proper synonym to complete the blank. Be sure to read each sentence carefully so that you understand the context.

1.. While Sergeant Monroe was bawling out the platoon, Private Scraggs _____rough comments of his own in the ranks.

mur **mur** (mer'msr), n. **1a** soft, low, indistinct sound that rises and falls a little and goes on without breaks: *the murmur of a stream, the murmur of voices.* 2 a sound in the heart or lungs, especially an abnormal sound caused by a leaky valve in the heart. 3 a softly spoken word or speech. 4 complaint made under the breath, not aloud, —*v.i.* lraake a soft, low, indistinct sound.

2 speak softly and indistinctly. See synonym study below.

3 complain under the breath; grumble. —*v.t.* utter in a murmur.

[Latin] —mur'murer, *n.* —**mur-'muringry,** *adv.*

Syn. v. ***i.*** **2 Murmur, mumble, mutter** mean to speak indistinct-ly. **Murmur** means to speak too softly to be clearly heard or plainly understood: *He murmured his thanks.* **Mumble** means to speak with the lips partly closed, either habitually or from embar-rassment: *She mumbled an apology.* **Mutter** means to mumble in a low voice, as if not wanting to be heard, and especially suggests complaining or anger: *He muttered some rude remarks*

.

2. Grandpa was well known as a tyrant and had gotten that way be-cause in the past his children had his every desire.

hu mor (hyii'mar, yii'msr), *n.* 1 funny or amusing quality: / *see no humor in your tricks.* 2 ability to see or show the funny or amusing side of things. See **wit** for synonym study. 3 speech, writing, etc., showing this ability. 4state of mind; disposition; temper: *in good humor.* 5 fancy; whim. 6 any of four body fluids formerly supposed to determine a person's health and disposition. The four humors were blood, phlegm, yellow bile, and black bile. **7 out of humor,** in a bad mood; angry or displeased; cross. —*v.t.* 1 give in to the whims of (a person); indulge. See synonym study below. 2 adapt oneself to. Also, British **humour.** [< Old French < Latin, fluid]

Syn. *v.t.* **1 Humor, indulge, gratify** mean to give someone what he or she wants. **Humor** means to comply with another's whims, changing moods, or unreasonable demands, in order to quiet or comfort him or her: *humor a sick child.* **Indulge** often suggests yielding too often and too readily to someone's wishes, especially wishes that should not be granted, in order to please: *They indulged their child's every wish.* **Gratify** means to please by satisfying wishes or likings: *Praise gratifies most people.*

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3. Suddenly, Yeshey found herself on the mailing of a half-dozen seed companies and receiving dozens of brochures.

list[1] (list),M. seriesof names, numbers, words,phrases, etc.: *along list of figures, a shopping list.* See synonym study below, —*v.t.* 1 make a list of; enter in a list: *A dictionary lists words in alphabetical order.* 2 enter (a stock, etc.) on the list of those traded on a stock exchange. —*v. i.* be listed. [< French *liste* < Italian fora,-of Germanic origin]

Syn. K. **List, catalog, roll** mean a series of names or items, **list** is the general word applying to a series of names, figures, etc., whether systematically arranged or not: *This is the list of the people who are going to the picnic.* **Catalog** applies to a complete list arranged alphabetically or according to some other system, often with short descriptions of the items: *Has the new mail-order catalog come?* **Roll** applies to a list of the names of all members of a group: *Her name is on the honor roll.*

4. When Ugyen asked Dechen how her friend in the hospital was doing, Dechen _____ a cheerful attitude, even though she was plainly worried.

pretend (pritend/). *v.i.* 1 make believe; *They weren't really fighting; they were just pretending,* 2 lay claim: *James Stuart pretend-ed to the English throne.* —v. *t.* 1 claim falsely: *She pretended to tike the meal so she wouldn't offend the hostess.* 2 claim falsely to have: *pretend illness.* See synonym study below. 3 claim: / *don't pretend to be a musician,* 4 make believe; *The children pretended that they were grown-up.* [< Latin *praetendere* extend, give as an excuse < ***prae-*** pre- **+** *tendere* to stretch]

Syn. ***v.t.*** **2 Pretend, affect,** assume mean to give a false impression by word, manner, or deed. **Pretend** implies a con-scious intent to deceive; *He pretends ignorance of the whole affair.* **Affect** suggests using a false manner, more for effect than to deceive: *When she applied for a job, she affected simplicity.* **Assume** suggests putting on an appearance which, though not really genuine, is not wholly false: *She assumed a cheerful manner despite the upsetting news.*

5. Added to the rumors that had circulated about the doctor, was the fact that a vote of _____ had been passed against him by the local medical board.

blame (blam), v., **blamed, blaming,** *n.* —*v.t.* **1** hold (a person or thing) responsible for something bad or wrong: *We blamed the fog for our accident.* 2 place responsibility for (something bad or wrong) on a person or thing: *They blamed the accident on me,* 3 find fault with: *The teacher will not blame us if we do our best.* See synonym study below. **4 be to blame,** deserve to be blamed; be responsible. —*n.* 1 responsibility for something bad or wrong; *Carelessness deserves the blame for many mistakes. 2* a rinding fault; reproof. [Old French *btasmer* - Latin *btasphemare* - Greek *blasphemein,* ultimately - *bias-* false, slanderous + *pheme* word. Doublet of BLASPHEME.] —**blanker, *n*.**

Syn. ***v.t.*** **3 Blame, censure, reproach** mean to find fault with. **Blame,** the least formal word, means to find fault with someone for doing something wrong: *The principal blamed several of us for being noisy in the halls.*

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Censure, less personal, adds to *blame* the idea of expressing disapproval, often publicly: *The Congress censured one of its members for his excessive absence from the Capitol.* **Reproach** adds to *blame* the idea of expressing one's feelings of displeasure or resentment, sometimes unjustly: *I reproached them for their ingratitude.*

Choosing the Right Meaning by Part of Speech

When you look up a word in the dictionary, you may find that the entry has several different definitions. Since many dictionaries list defi-nitions by part of speech, you can save time by using your word's part of speech to find the proper meaning.Look at the entry for *cozy.*

cozy (ko-'ze), *adj.,* **-zier, -sdest,** ***n.,pi.*** **-zies,** ***v.,*** **-zied,-zy ing.**
—*adj.* warm and comfortable; snug: *My favorite chair is in a cozy corner near the fireplace.* See **snug** for synonym study. —*n.* a padded cloth cover to keep a teapot warm, **—*v.i.*, cozy up to,** INFORMAL, try to gain the favor or acceptance **of.** Also, **cosy. [**Scandinavian (Norwegian) *koseiig)* —**co-'zily,** *adv.* **—eo'-zi ness,** ***n.***

You can see that there are meanings for *cozy* as an adjective, a noun, and a verb. What part of speech is *cozy* in the caption _____.

Cozy is not a very difficult word. When you come across a more dif-ficult word, knowing the part of speech will be helpful in quickly find-ing the correct definition.

Test yourself on the following examples.

1. We had to look up the phone number in the local *directory.*
2. The *directory* committee was in charge of overseeing the course of the new elections.
3. I had to write a paper about the *Directory* and its members for my history class.

Now look at the entry for *directory.* First identify the part of speech of *directory* in each sentence. Then look up the definition of *directory* for each sentence. Use context also to help find the proper definition. Write the definition on the blank. You may shorten it, if you wish.

directory (da rek-'tsr e, direk'tare), *n., pi.* **-tor ies,** *adj.* —*n.*
1. list of names and addresses, usually in alphabetical order. A telephone book is a directory of people who have telephones.
2. group of directors: directorate.

3 **Directory,** group of five **men** that governed France from 1795 to 1799. —***adj.*** serving to direct; directing; advisory.

1. _____
2. _____
3. _____

When studying meanings in an entry, be sure to read the example sentences when given. The sentences will show you the usage of the word in context. The example sentence is often printed in italics.

Also, the parts of speech may be listed at the end of an entry. The numbered definitions will follow the label: *n.* 1, *2,* 3, means that defi-nitions 1, 2, and 3 apply to nouns only.

In case you are not certain about the abbreviations used in your dic-tionary, look up the guide to abbreviations, usually found in the begin-ning of the dictionary. Most dictionaries use the standard abbreviations of *n.* for noun, *adj.* for adjective, *adv.* for adverb, and *v.i.* and *v.t.* for forms of verbs.

Activity 5: Choosing the right meaning

Read each sentence, noting the word in italics. Then find the appropriate definition, using part of speech. On the blank before each sen-tence, write the part of speech and the number of the correct definition.

_____ 1. Gilbert admitted that he liked the *honey* of praise.

> **honey (hun<*e), *n.*, *pi.* honeys, *adj.*, *v.*, honeyed** or **honied, honeying.** —***n. I*** a thick, sweet, yellow or golden liquid made for food by bees from the nectar they collect from flowers. 2 the nectar of flowers. 3 something sweet, delicious, or delightful; sweetness: *the honey of flattery.* 4 darling; dear. 5 INFORMAL. someone or something that is a fine, pleasing, exceptional, etc., example: *That boat's a honey.* —*adj.* ***lot*** or like honey; sweet. 2 lovable; dear. —*v.t.* 1 sweeten with or as if with honey. 2 talk sweetly to; flatter. —*v.t.* talk sweetly. [Old English *kunig]* —**hon-'eyless,** *adj.* **—hon'eylike",** *adj.*

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_____ *2.* Aunt Gelsomina admitted cheerfully that she found *escape* in her favorite TV soap operas.

escape (eskap'), *v.,* **-caped, -cap ing,** *n., adj.* **—*v.i.* 1** get out and away; get free; flee: *escape from prison.* 2 come out or find a way out from a container; leak: *Gas had been escaping from the cylinder all night.* 3 (in botany) to grow wild. — *v.t.* lget free from: *He thinks he will never escape hard work.* 2 keep free or safe from; avoid: *We all escaped the measles.* See synonym study below. 3 come out of without being intended: *A cry escaped her lips.* 4 fail to be noticed or remembered by; / *knew her face, but her name escaped me.* —*n.* 1 act of escaping: *Her escape was aided by the thick fog.* 2 way of escaping: *There was no escape from the trap.*

.relief from boredom, trouble, etc.: *find escape in mystery stories.*

outflow or leakage of gas, water, etc. —*adj.* providing a way of escape or avoidance: *escape literature.* [< Old French *escaper,* ultimately < Latin *ex-* out of + Late Latin *cappa* cloak]

_____ 3. Sir Takor took his power saw in to the repair shop, be-cause the *safety* was not working.

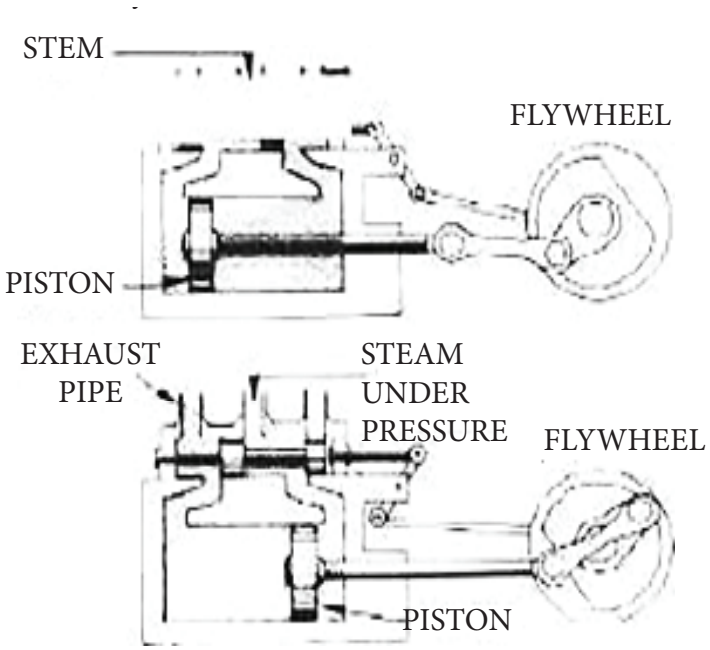
safety (satˆtS), *n.,pl.* -ties, ***adj.*** —*n.* 1 quality or state of being safe; freedom from harm or danger; security: *A bank assures safety for your money.* 2 device to prevent injury or accident. A gun cannot be fired if the safety is on. 3 in football: **a** play in which an offensive player downs the ball, or is downed, behind his own goal line, when the impetus of the ball across the goal has come fiom his own team. A safety counts two points for the other team, ba defensive back who usually lines up closest to his team's goal line. —*adj.* giving safety; making harm unlikely.

_____ 4. When we were small, our family did not have much money, and we learned that *material* comforts were not as important as our inner happiness.

ma ter i al (ma tif'e si), *n.* 1 what a thing is made from; matter from which anything is manufactured or built: *building material, dress material.* See **substance** for synonym study. 2 **materials,** *pi.* tools or apparatus necessary for making or doing something: *writing materials, teaching materials.* —*adj.* 1 having to do with whatever occupies space; of matter or things; physical: *the material world. 2* of the body: *Food and shelter are material comforts.* 3 caring too much for the things of this world and neglecting spiritual needs; worldly. 4 that matters; important: *Hard work is a material factor in success.* [Latin *materialis* of matter *materia* timber, matter, trunk (of a tree) *mater* mother]

_____ 5. Poor Meena, it seems that every time she parks her red sports car on a main street, the local traffic policeman *tick-ets* her.

tick et (tik-'it), *n.* 1 card or piece of paper that gives its holder a right or privilege: *a theater ticket.* 2 INFORMAL, summons to appear in court given to a person accused of breaking a traffic law: *a ticket for speeding, a parking ticket.* 3 card or piece of paper attached to something to show its price, etc. 4 the list of candidates for various offices that belong to one political party. 5 **the ticket,** INFORMAL. the correct way or thing: *That's the ticket, —v.t.* 1 put a ticket on; mark with a ticket: *All articles in the store are ticketed with the price.*
2 describe or mark as if by a ticket; label; designate; characterize.
3 INFORMAL, serve with a summons. [< French *etiquette* < Middle French < *estiquer* to stick < Middle Dutch *stikken.* Doublet of **ETIQUETTE.**] **—tick ''et less,** ***adj.***



Steam engine, en-gine operated by steam, typically one in which a sliding piston in a cylinder is moved by the expansive action of steam generated in a boiler. The diagram shows in the upper part how steam under pres-sure from the boiler enters the intake, driv-ing the piston to the right. Used steam goes out the exhaust at right. In the lower part of the dia-gram, it shows how a heavy flywheel keeps motion continuous and by attached gears changes valve positions in intake and exhaust. Steam now drives the piston to the left, and used steam goes out the exhaust at left.

Using the Dictionary

Dictionaries contain more than just definitions of words.

The entry for *steam engine,* shown above, has not only a definition of *steam engine* but a diagram that illustrates how the machine works. The entry for *element* usually is accompanied in most dictionaries by a com-plete Periodic Table, or listing of known elements. The entry for *measure* often has a chart of measures and weights with it.

Entries also supply information about famous persons, places, and things. Historical data are also found, giving the dates of famous bat-tles, treaties, and important events.

You may be surprised at how much information can be obtained from a dictionary, if you know how to use it properly.

Activity 6: Using the Dictionary

Carefully read the entries that are found on the next page. Then an-swer the questions.

lapin (lap-'sn; *French* lapaM"), *n.* lrabbit. 2rabbit fur. [French]
lapis lazuli (lap'is laz'ysli; lapAs laz'yale), la deep blue, opaque semiprecious stone used for an ornament. 2 deep blue. [Medieval Latin Latin *lapis* stone + Medieval Latin *lazidum* lapis, lazuli Arabic *lazuward.* See AZURE.]
lap joint, joint formed by overlapping the edges or ends of two parts, such as ihe ends of two timbers, and fastening them together as by bolting, riveting, etc.
Laplace (laplas'), *n.* Pierre **de** (pyer ds), 1749-1827, French as-tronomer and mathe-matician.

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Lap land (lap-[1]-
lartd-0, *n.* region in N Norway, N Sweden, N Finland, and N\V Sovi-et Union.
Lap land er (lap"-lan[7]d3r). *n.* native or inhabitant of Lapland.
La Plata (la pla*to), seaport in E Argentina. 391,000.
Lapp (lap),«. **1** member of a group of Mongoloid people living in Lapland. 2 the Finno-Ugric language of the Lapps. [Swedish]

1. In what year did Pierre de Laplace die?_____
2. What does the semiprecious stone, lapis lazuli, look like?
3. What is a lapin coat made of? _____
4. Name the four countries that Lapland touches upon.
5. What is the population of La Plata, Argentina? _____
6. By what name are some Laplanders called?_____
7. What kind of worker would most likely use lap joints?
8. How is a lap joint fastened? _____
9. What was Laplace's occupation?_____
10. What is the original meaning of the Latin word *lapis?*

Learning Objective 5: *Use the thesaurus to find more precise vocabulary.*
Connotative and denotative meanings of words help define the mood of the writing as well as the meaning. The teacher will write sentences where she uses certain words to suggest a particular interpretation. Students will be asked to use the thesaurus to choose an appropriate synonym for identified words. Example: The orphan's unkempt appearance and woeful eyes brought tears to the eyes of the matron. The words *unkempt* and *woeful* are used to arouse pity in the reader for the orphan. What synonym for *appearance* could be used to reinforce the image? (form or exterior)

It is suggested that teachers should use new vocabulary from the student texts to give students practice in the use of thesaurus to find precise vocabulary by using:
- Synonyms
- Antonyms
- Homograph
- Homonym
- Homophone

Learning Objective 6: *Write coherent paragraphs using simple, compound and complex sentences.*
Refer paragraph writing in the Appendices. As well, the teacher may find the following information valuable.

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Note to the Teacher:

The following ideas have been adapted from the book 'Skills for Reading' by Olive Stafford Niles and et al, Scott, Foresman and Company Glenview 1984. The ideas are suggestive only. The teacher may assign tasks to student to give them practice on paragraph writing.

Paragraphing is another important feature of essay structure. Paragraphs are units of thought which help to break a large body of text into smaller sections so that it is easier to read and to understand. In a well-constructed essay each new point in the argument is presented and developed in a new paragraph. **Each paragraph of an essay should contain:**

- a topic sentence, and
- one or more supporting sentences.

The topic sentence states the main idea of the paragraph. While it is often the opening sentence, it can also occur in other positions within the paragraph, and may even be the final sentence. The remaining sentences elaborate upon, and provide evidence for, the idea expressed in the topic sentence. There are many ways in which they can do this. Some possible techniques are: *definition, classification, analysis, examples and statistics, comparison and contrast, examination of cause and effect.*

Example of paragraph structure

Whether excercise can also prolong life, and offer protection against coronary disease is less certain. A major study of the excercise habits of a group of American college graduates (Paffenbarger et.al., 1993 concluded that those who participated in sport during the fifteen year time frame of the study had alower risk of coronary disease, including a 23-29% lower chanceof dying from any disease, than those who were non-participants. Extreme caution is needed when interpreting such findings, however, since it is not known if those in the non-participant group were free of disease at the beginning of the study, or if those who participated in sport were simultaneously following a cholesterol lowering diet. The fact that the difference in survival rate between the two groups was only nine months raises further questions about the significance of the findings.	Topic sentence First supporting sentence Second supporting sentence Third supporting sentence

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Sentenxes

In academic writing you are expected to write grammatically complete sentences. This means that each sentence in your essay should consist of a complete thought, and should make sense by itself. Using this explanation as a guide you should now be able to see that *"Everyone enjoys a holiday."* is a complete thought, and therefore a sentence, whereas *"enjoying a holiday"* is not, because it is an incomplete statement which requires more information before it can stand alone.

To be grammatically complete a sentence requires a verb and a subject. The subject tells you who or what the sentence is about, while the verb tells you about the subject i.e. what it does, did, will do etc, or about its existence. E.g.,

subject	verb	OR	subject	verb
Duty	calls		The tree	fell

Subjects and verbs can be single words or groups of words, e.g.,

subject group	verb group
Extreme caution	may be nereded

Sometimes, the verb may also have a complement (i.e., a group of words which provide more information about the verb). e.g.,

subject	verb	complement
The small difference in survival rate	raises	further questions about the significance of the findings

All of the sentences that have been described so far are simple sentences that consist of only one clause (i.e. a group of words that contains a verb). Many sentences, however, consist of more than one clause. Such sentences may contain two or more independent clauses (i.e. clauses which contain the basic or essential information and which make sense standing alone). e.g.,

independent clause	and	independent clause
The storm flooded roads		tore off roofs

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Sentences may also be made up of a combination of independent and dependent clauses (ie. clauses which do not contain essential information, and which depend on the main clause).

Example one:

part of independent clause	dependent clause	remainder of independent clause
Damage from the storm.	which have hit England recently	is enormous

dependent clause	independent clause
If the rains continues	Even more areas will be floo.ded

Example two:

dependent clause	independent clause
Even though the spent a lot of time looking for resources	the student was not able to find the information

dependent clause
her lecturer said was essential for the assignment.

Special joining words or conjunctions are used to combine clauses in sentences. Independent clauses are joined by the conjunctions *and, but,* and *or,* while dependent clauses can be combined by using such words as: *although, since, because, however, nevertheless, yet, while, whereas, if, when,* etc.

Active and passive sentences

The normal order of sentences is subject, verb, object. In active sentences the subject is the *performer* of the action, whereas in passive sentences the subject is the *receiver* of the action. In passive sentences the main verb is also preceded by a form of the verb *'to be'* (i.e., am, is, are, was, were, be, being).

Active and passive pairs of sentences have essentially the same meaning, but differ in the way the relationships between the participants are presented. Active sentences have the advantage of being clear and direct, but there are situations in which you might want to be more tactful.

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In this case you would use the passive. Using the passive instead of the active voice enables you to:

- place certain material towards the end of the clause where it may receive the **emphasis** of final position;
- omit any mention of an **agent** where this is unimportant or unknown, and concentrate attention upon the issue or process. This is particularly useful when you want the reader to focus on the information or argument being presented, and not on the writer or speaker.

Example

Active	subject	verb	object
	You	**have not paid**	**Your bill**
Passive	subject	main verb + berb 'to be'	
	Your bill	**has not been paid**	

Examples of active and passive constructions

Active	Passive
I will pick him up	You
Passive	He will be picked up
The board did not show interest	No interest was shown by the board
We cannot find any record of your account	No record can be found of your account
We will have to make wage cuts	Wage cuts have to be made
We made a mistake	A mistake has been made
You have overdrawn your account	Your account has been overdrawn

Some common faults in sentence structure

Student essays are often difficult to read because of poorly constructed sentences. Common problems are:

Sentence fragments

Sentence fragments are groups of words that do not express a complete thought, and that do not make sense on their own. e.g. *"Research that is poorly conducted."* This statement contains a dependent clause *("that is poorly conducted")* describing *"research"*, but no main clause. Consequently, it does not make sense by itself. To complete the sense, a statement such as *"does not provide reliable results"* needs to be added.

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Often, when a group of words begins with a *conjunction*, it is a dependent clause, a clause that cannot stand alone as a sentence. Look for the conjunction that signals a dependent clause in a sentence. These are words such as *that, when, even though, as, if, so, after, once, unless, until, because, before, since, whenever, wherever, however, although, because, while, which, what, who.*

A sentence may also be a fragment because it does not contain a subject and/or a verb, e.g., *"The student reviews his module notes. Two hours before the audio conference. He is keen to be prepared for the lecture."*

In this example, *"Two hours before the audio conference."* does not contain a verb, so it is not a sentence. This fragment could be eliminated in one of two ways.

1. Add the fragment to the sentence before or after it, making sure the new sentence makes sense. e.g. *"The student reviews his module notes two hours before the audio conference."* Or
2. Add a new subject/verb to the fragment to form a complete sentence.
   e.g. *"**He reads** them two hours before the audio conference."*

To spot a fragment put each phrase through a simple test:

- Does it have a verb and/or a subject?
- Can the phrase make sense standing alone (is it a dependent clause or phrase)?

Learning Objective 7: *Take notes to prepare reports and summaries, and complete information transfer.*
More information on when some of these types of writing will be assigned appear in the activities in the reading and Literature strand.

- Report writing
- Summary writing
- Information transfer – table, Venn diagram, bar graph, histogram, illustration,
- Note-taking styles – web, branching, tree diagram, flow chart, bullet, numbering, abbreviations, arrow, wheel diagram, bubble, timeline, mapping
- Paragraph

Learning Objective 8: *Write poems using figurative language – simile, metaphor, onomatopoeia, and personification – to enhance their effectiveness.*
Figurative language

- simile
- metaphor
- onomatopoeia
- personification

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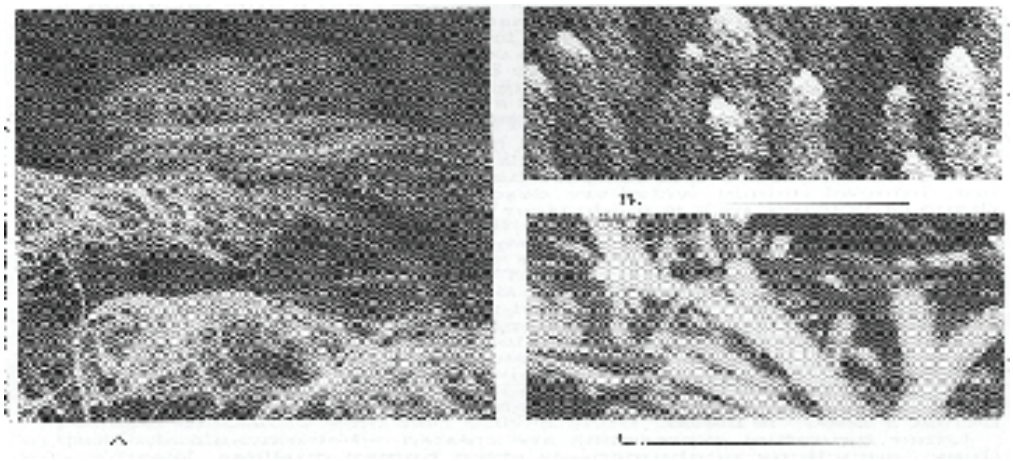

Activity 1: What is Figurative Language?

The photos above show sea creatures that live near a volcanic region deep within the Pacific Ocean. What does picture A remind you of? picture B? picture C? In the space below each photo, write what you think each looks like.

Did you write that A looks like yarn, or spagetti, or the tangled string of a fallen kite? Did B look like a pine forest to you? Did you describe C as plastic pipes or palm trees with haircuts? When you made these comparisons between two quite different things that have something in common (in this case, appearance), you were using figurative language. Writers use figurative language to add beauty, force, and clarity to their writing.

Read the following paragraph about an undersea discovery.

> At an ocean depth of nearly two miles, the pressure and the blackness are awesome. As artificial light rinses over the ter-rain, it reveals a world never before seen and hardly imagined. Huge chimneys discharge tornadoes of ink. The ocean floor is lumpy with pillows of cooled lava. Unbelievably, there is life. Like spilled spaghetti, colonies of skinny worms drape over the pillows. Small yellow creatures bob like dandelions in the sun-less current, tethered by a single delicate thread. Nearby, fo-rests of white tubes sway like slender birch trees in a breeze. Their feathery, bright-red tips peep in and out like cardinals.

Figurative comparisons are used in the passage to help you imagine a region that is completely unfamiliar, a place on the ocean floor where cracks in the earth's crust release heat and lava. The rising columns of hot, mineral-stained water are described as "tornadoes of ink." The shape of volcanic rock is made clear by a comparison to "pillows." You are able to imagine what strange life forms look like when they are compared to familiar things like spaghetti and birch trees.

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Many figurative comparisons are stated directly, using the words like or as. These comparisons are called similes (sim' e lez). "Small yellow creatures bob like dandelions" is a simile. Other figurative comparisons are not directly stated; they do not use the words like or as. These im-plied comparisons are called metaphors (met' a forz). The description of the hot stained water as "tornadoes of ink" is a metaphor.

The use of *like* or *as* does not automatically mean that a comparison is a simile. If the two things compared are very much alike, the com-parison can be understood in a literal, word-for-word way. "Your jacket is as gaudy as a poppy field" is figurative; "Your jacket is as gaudy as Denise's dress" is literal.

Other figurative expressions are created when an animal, idea, or thing—something nonhuman—is given human qualities. Weather, for example, can be described as having human thoughts and emotions: "The bitter wind laughed at my flimsy jacket." An idea can be vividly expressed by giving it human behavior: "Revenge dug its claws in my shoulder and hissed angry words in my ear." When human feelings, behavior, or qualities are given to something nonhuman, the figurative comparison is called personification (par son' a fo ka' shan).

Check the following sentences that contain personifications.

_____1. The fenceposts remained on guard around the abandoned fort, soldiers that never learned that the war was over.
_____2. Dark gray clouds cruised the sky like a fleet of warships.
_____3. The sky wept.
_____4. The elm bent low and invited us to climb up her trunk.

Activity 2: Making comparisons

In the following sentences some of the comparisons will be directly stated with like or as; others will be suggested or implied. On the first blank, write the two things that are being compared. Then, on the second blank, write how the things compared are similar.

1. I don't like that bank teller; he acts like a robot.
   things compared: _____
   similarities:_____

2. Each of Tashi's insults cut and stung me like a succession of razor nicks.
   things compared: _____
   similarities:_____

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3. The people in the neighborhood mourned the closing of the small corner grocery as they would the death of a friend.
   things compared: _____
   similarities:_____
4. The military dictators who ruled the once-democratic country were political dinosaurs who had only a short time left in office before they became extinct.
   things compared: _____
   similarities:_____

5. Look at the coach. Look at that grim face! He's a powder keg waiting for a spark.
   things compared: _____
   similarities:_____

Activity 2: Use of personification

Read the poem that follows, noting the use of personification. Then, answer the questions that follow.

CHECK *by James Stephens*

The Night was creeping on the ground!
She crept, and did not make a sound

Until she reached the tree: And then
She covered it, and stole again
Along the grass beside the wall! —
I heard the rustling of her shawl

As she threw blackness everywhere
Along the sky, the ground, the air,

And in the room where I was hid!
But, no matter what she did

To everything that was without,
She could not put my candle out!

So I stared at the Night! And she
Stared back solemnly at me!

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1. What is Night doing in lines 1-5?
2. What is Night wearing?
3. One meaning of check (the title) is "to stop, hold back, restrain." How is the speaker able to "check" Night?
4. What seems to be Night's mood in lines 13-14? (Circle one.)
   a. amused b. fearful c. serious d. furious
5. The poem never tells precisely what kind of "person" Night is.

6. Which of the following human traits might fit the description of Night in the poem? (Circle two.)
   a. dangerous
   b. show-off
   c. stealthy
   d. quiet

Activity 3: Appropriate and Consistent Figurative Comparisons

You have probably heard the phrase "the parade of life" many times.
Have you ever wondered why this figurative expression is used?

1. In what ways might life be like a parade? List as many as you can.

Like life, a parade has a beginning, middle, and end. It's always mov-ing. It's filled with color and music and people and experiences. There is delight while the parade goes on and sadness when it is over. In many ways, the life-parade comparison is appropriate; it "fits." In effec-tive comparisons, the two elements must have something in common. No matter how different the two things, they should share at least one quality that a reader can readily identify.

"Life" has been the subject of countless figurative comparisons. Life is like a parade suggests the variety and excitement of life; life is like a candle suggests that life is fragile and brief; life is like a race suggests the urgency and competitiveness of life. Though these comparisons are very different, each is effective because it is based on a recognizable similarity. Now read the following sentence and answer the question.

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As we turned the corner of the old barn we spotted the new-born white colt stumbling around the corral like a minnow in a pond.

2. What is the colt compared to?

3. Imagine how a minnow moves in a pond. How would you describe it? Write a few words or a phrase.

The example sentence is strange because it brings together two things that don't really fit or belong together. A fish in water moves in swift, smooth glides; a young colt is awkward. An effective figure of speech compares two things that have some similar qualities.

4. Which of the following phrases would make a more appropriate comparison with the stumbling colt? (Check one.)

   _____like a spinning top
   _____like a tired leopard
   _____like a clown pretending to be dizzy

In addition to being appropriate, figurative comparisons should be consistent. Look back at the cartoon that begins this lesson. The figure's wistful comment "Funny thing though ... I never heard any music" is consistent with the parade-life comparison because music is a major part of a parade.

5. Suppose you were asked to rewrite the ending of the cartoon state-ment. Which of the following statements would be most consistent with the "parade of life" comparison? Check one.
   _____"I guess I crashed before I ever took off."
   _____"All that's left for me is a handful of used confetti."
   _____"The smoke still makes my eyes water." "I never found the finish line."

Activity 4: Figurative comparison

For each of the following sentences, choose the ending that is the most consistent and appropriate for the figurative comparison.

1. After drying out in front of the fire, he felt as warm as
   a. a kitten asleep in the sun
   b. a bowl of hot oatmeal
   c. a flaming bonfire

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2. Mr. Lotey, whose eyes are as keen as a hawk's,
   a. snarled at Dechen's mistake
   b. swooped down on Dechen's tiny mistake
   c. clung onto Dechen's mistake and wouldn't let go

3. The white, brightly-lit mansions on Thorilam glowed in the darkness like
   a. a row of butterlamps
   b. delicate moonlight
   c. yachts sailing noiselessly into a harbor

4. Phento, the leader of Survival Team A, slipped through the forest as smoothly as a canoe _____.
   a. shooting the rapids
   b. gliding over a pond
   c. heading upriver

5. The express bus bounced, rattled, and swayed like.
   a. a passenger jet coming in for a landing
   b. a submarine rising to the surface
   c. a derailed roller coaster

6. The bags under his eyes made his heavily lined face look like_____
   a. a rusty tin can
   b. a rumpled dish towel
   c. an old car

7. The conductor led the orchestra in such a beautiful performance it was as if her baton were_____
   a. a magic wand casting a lovely spell
   b. a magic wand that disappeared into thin air
   c. a sword that sliced the air

8. The man took careful aim, then flung the knife with such force that it struck the target, vibrating and humming like_____
   a. an old radio
   b. a guitar string
   c. an idling engine

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9. As the circus parade came down the street, the hooves of the prancing horses
   a. sang a happy melody
   b. rang like a telephone
   c. clacked like a dozen mask dancers

10. A small child in a bad mood can be more difficult to persuade than
   a. a tired mule
   b. an obedient dog
   c. a sympathetic friend

Activity 5: Figurative expressions

As you read the following paragraph about a whale trapped in a shel-tered cove, you will find numbered blanks where figurative expressions should go. Choose the one suitable figure of speech from the choices given and write the letter of your choice in the blank.

Despite its size the whale was as graceful in the water as a 1. _____as it twisted and curved. When its massive, rounded back rose completely above the surface, it looked like an 2. _____. The whale dived again, making only a few waves, which, once they reached the shore, left the cove as calm as a 3._____ .The whale was able to propel itself swiftly and silently under the water like a 4._____with great thrusts of its tail. Each time it surfaced, a cloud of spray would burst from its large, dark head, so that the whale resem-bled nothing so much as a 5._____.

1. a. duck
   b. seal
   c. cow

2. a. uncooked sausage
   b. overturned boat
   c. unhinged door

3. a. backwoods pond
   b. parking lot
   c. judge
4. a. sailboat
   b. starfish
   c. torpedo

5. a. machine gun
   b. rising volcano
   c. broken fire hose

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Activity 6: Extended Figures of Speech

The beast has been weakening, growing older and more feeble. Water has sapped its strength and death is gnawing at its vitals. Its life span has been short, but in that length of time it has burned and blackened all of the seventeenth and part of the eighteenth floors. Now most of the fuel that fed the fire has been consumed. The flames on the twenty-first floor are being beaten back foot by foot. In a few short hours, the fire grew from babyhood through adolescence to become a lusty adult. Now it's past middle age and fast slipping into old age.

1. What is the "beast" described above?
2. What is weakening the beast?
3. By describing it in terms of a beast, what qualities does the writer suggest about the subject?
4. How old is the beast? How long has it really lived?

A figurative comparison may be complete in a word or a phrase, or it may be extended to an entire paragraph, an entire stanza of poetry, or even a complete selection. These extended figures of speech develop the comparison in detail and may point out more than one likeness between the things being compared. Again, consistency is important; once a comparison between two things is set up, a third item or a fourth should not be added. Look at the confusion that results from careless mixture of comparisons:

Steve has a mind like a razor. It digests any concept, nurses it to maturity, and sends sparks of new ideas shooting off in all directions.

5. Reread the "beast" paragraph at the beginning of the lesson, then look at the following statements. Put a check beside each statement that is consistent with the comparison in the paragraph.

_____a. What had been a raging whirlpool of flame is now a mere trickle.

_____ b. The dense, cloudy breath of the beast is changing color as it weakens: from black to gray, then to thin white wisps.

_____c. Armed with axes and hoses, firemen hunt down the dying blaze through the blackened walls of its cave.

_____d. The eruption of flame, smoke, and ash is over and the mountainous building is quietly lit by a lava-glow of burning coals.

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Activity 7: Figures of Speech

As you read the poem "The Perforated Spirit" on given below, note the extended figure of speech, and then answer the questions that follow.

THE PERFORATED SPIRIT

by Morris Bishop

The fellows up in Personnel,
They have a set of cards on me.
The sprinkled perforations tell
My individuality.

And what am I? I am a chart
Upon the cards of I B M;
The secret places of the heart
Have little secrecy for them.

It matters not how I may prate,
They punch with punishments my scroll.
The files are masters of my fate,
They are the captains of my soul.

Monday my brain began to buzz;
I was in agony all night.
I found out what the trouble was:
They had my paper clip too tight.

1. To what is the speaker comparing himself throughout this poem?
2. What do the perforations—punched holes—tell about the speaker?
3. In line 7, what does "the secret places of the heart" refer to?
   _____a. dark and dangerous thoughts and deeds
   _____b. a person's private needs, dreams, desires
   _____c. the muscles and chambers of the heart

4. Does the speaker feel that he has anything left of his own soul or personality? What does he say is the force that controls him?

5 Would you say that the speaker is completely serious about the forces that at times control his life? Why or why not?

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Activity 8: Figurative comparison

Read the following passage, and then answer the questions.

At the sound of the battle trumpet the Roman soldiers closed ranks, raised their shields and spears into place, and advanced upon the fierce barbarians. As the Roman infantry moved slowly forward, it looked like some great armored animal, an enormous and wary rhinoceros lumbering deliberately ahead, ignoring its tormentors, biding its time until the opportunity presented itself to make a deadly charge. Though huge, the animal was surprisingly agile; it met each thrust of the enemy and still came steadily on. The barbarians swooped down in wild foot and cavalry charges, but they were unable to pene-trate the thick hide of the massed Roman infantry, and the brute eventually turned with its horns glistening to gore its attackers. The animal had an existence separate from the lives of the individual soldiers who made it up. When a soldier died another, like a new cell, took his place, fulfilling his function in the larger organism. For centuries this great creature roamed the world, subjugating land and people to the rule of Rome which, alone, had learned how to train and manage the brute.

1. What basic figurative comparison is made throughout the passage?
2. What does the "thick hide" of the infantry refer to?
3. What action by the infantry is suggested by "to gore its attackers"?
4. What is compared to a "new cell"?
5. What are some of the qualities or characteristics this extended figu-rative comparison suggests about the Roman infantry?

Activity 9: Understanding Symbols

What do you think of when you see a pumpkin?

For many people, the sight of a pumpkin brings to mind costumes and treats, frost and fallen leaves, harvest fields and smoky evenings, early nightfall. Because of these associations, a pumpkin can represent or symbolize Halloween or, more generally, autumn itself. A symbol is an animal, person, place, event, or object that has a meaning in itself, but that also suggests other meanings. On one level, a pumpkin "is what it is"—a large orange vegetable that, except as an ingredient in a spicy pie, is seldom eaten. On another level, a pumpkin is a symbol of autumn.

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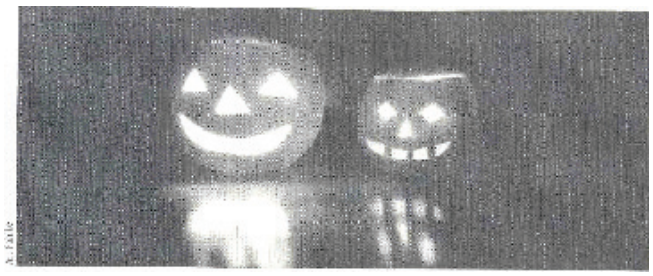

In a sense, symbols are a form of shorthand or code—an almost wordless way of communicating a particular emotion or idea. Editorial cartoonists, who have to make strong "statements" with a simple draw-ing and a handful of words, often use symbols: a set of scales to repre-sent justice; a white bird to represent peace; a fist to represent brute force. Nations and governments make frequent use of a whole range of symbols, from buildings to monuments, from flags to currency. (Study the back of a dollar bill. How many symbols do you find? What do you think they mean?) Nations (and football teams) appreciate the symbolic value of certain animals. Lions, eagles, and bears are valued symbols; hyenas, pigeons, and mice are not.

Study the list of words on the next page in the left-hand column, then the possible symbols on the right. In the space provided, write the letter of at least one symbol for each word. You do not have to use all the lettered items on the right.

_____1. courage
_____2. war
_____3. peace
_____4. wisdom
_____5. death

a. dove
b. lamb
c. winter
d. sword
e. sheep
f. olive branch
g. lion
h. owl
i. skull and crossbone
j. tank

Writers often use such familiar "ready-made" symbols as those above. You have probably read stories (or seen movies) in which a storm is not simply heavy weather but a symbol of human anger or conflict, or in which a sunrise does not only indicate 6:00 a.m. but hope, or peace, or new opportunity as well. But writers can also create fresh symbols of their own in poems and stories. Read the passage that follows, then answer the questions.

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It is when you drive downtown from the west that you have this most unique experience time and time again. For at that edge of the city's core, straddling the expressways, stands an enormous grey building. Speeding toward it at a distance, you see it first as a featureless dark block across the roadway. Quickly its proportions grow, and you pick out details: the dull, weather-stained face, the sightless regiments of windows marching skyward. A whole population of workers toils within, but you see no human form, only the mass and thrust of steel and stone. It seems that you are not heading past this building; you're not going around; you are hurtling into it. There's no turning, there's no—but then you see a tunnel. A fretful cloud of pigeons flies up skimming the vaulting wall of stone and glass above; then through the mouth of the tunnel you speed. You are swallowed by the city.

1. The last line of the passage helps the reader recognize the building as a symbol of _____.
   a. human progress
   b. social unrest
   c. the city itself
   d. modern values

2. What details in the passage seem to support or reinforce this sym-bolism?

A reader can become confused or distracted by looking too hard for symbols—especially when no symbolism is intended. Sometimes a storm is just a storm, a sunrise only a sunrise. It is best to depend on the writer to provide some clue or even a direct statement that symbolism is being used. A writer may refer more than once to a particular object or repeat a special phrase; sometimes the title of the story or poem may point to the symbolic importance of a particular element.

Activity 10: Understanding symbols
Read the following poem and answer the questions.

THE TREE IS FATHER TO THE MAN
by Lou Lipsitz

By all the laws
we should have been cracked into splinters;
broken down
into hardworking people
heads stuck
in the checkbook.

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By all the laws
we should have been dead
(where it counts)
far down
where things grow.

O, all the laws!
But the tree showed us
possibilities!

Black tree
bombarded by incinerators
standing in shadow
on a 2 x 2 plot.
Once a year 20 not only leaves! but fruit!
small green
apples, perfect for window cracking.

1. According to the speaker, what "should have happened" to "us' (the speaker and his friends or relatives)?

2. Why didn't this happen?

3. What hardships are inflicted on the tree?

4. How does the tree respond?

5. What does the tree symbolize? (Check one.)
   _____a. the patient spirit that quietly endures
   _____b. the triumphant spirit that survives and overcomes
   _____c. the brooding spirit of revenge
   _____d. nature destroyed by modern life

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Activity 11: Review/Figurative Language
Read the poem below, paying particular attention to its figurative language. Then answer the questions that follow.

CRYSTAL MOMENT
by Robert P. Tristram Coffin

Once or twice this side of death
Things can make one hold his breath.

From my boyhood I remember
A crystal moment of September.

A wooded island range with sounds
Of church bells in the throats of hounds.

A buck leaped out and took the tide
With jewels flowing past each side.

With his high head like a tree
He swam within a yard of me.

I saw the golden drop of light
In his eyes turned dark with fright.

I saw the forest's holiness
On him like a fierce caress.

Fear made him lovely past belief,
My heart was trembling like a leaf.

He leaned towards the land and life
With need upon him like a knife.

In his wake the hot hounds churned,
They stretched their muzzles out and yearned.

They bayed no more, but swam and throbbed,
Hunger drove them till they sobbed.

Pursued, pursuers reached the shore
And vanished. I saw nothing more.

So they passed, a pageant such
As only gods could witness much,

Life and death upon one tether
And running beautiful together.

1. With what is the buck's head compared in line 9?
2. In what way or ways are these two things similar?
3. Line 22 contains an example of _____
   a. simile c. personification
   b. metaphor d. literal comparison
4. What does the buck symbolize? What do the hounds symbolize?
5. Why does the speaker link these two symbols together ("upon one tether")? Check the statement below that best expresses the speaker's meaning.

_____a. Direct experience of nature can be both frightening and beautiful.
_____b. Life and death are tied together in a oneness that is beautiful.
_____c. People should never let their dogs run loose in the fo-rest.
_____d. Deer are beautiful animals, but dogs can be danger-ous.

Learning Objective 8: *Write for a range of purposes and audiences using a variety of forms encountered in their reading including, explanations, summaries, resume, reports and fantasy.*
Many activities in the Reading and Literature strand require writing for the purposes and audiences listed above. The teacher should take note of these purposes and ensure that each of these types of writing is done sometime during the year.

- Writing process approach
- Explanations
- Summary
- Resume
- Reports
- Fantasy – fiction writing – imaginative - features

Learning Objective 9: *Use writing as a way of thinking and learning***.**
Many of the activities in the reading and Literature strand require students to use writing to clarify their thinking. These include, but are not limited to, the suggestions below.

- Response writing
- Reviews
- Critical
- Creative - Discovery
- Reflective
- Journal
- Diary
- Report

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Foreword to Listening & Speaking

We are born into the world capable not only of speaking any language but also capable of listening to the language we hear around us, learning it, and then using it to communicate our thoughts and feelings. We are linguists, grammarians and composers from the very beginning of our journey here. As we listen, we acknowledge the presence of people around us and learn to make sense of the sounds they make. We delight in, or are afraid of, the sounds we hear different to the human voice: music, birdsongs, the sounds of machines and the wind swishing through the rice in the paddy fields around the house on a stormy night. Each brings a different reaction causing feelings of pleasure, well -being or fear. But we never shift our focus from language for the rest of our lives.

The practice of the skill of listening, and the growing necessity to express what we need, think feel and understand, leads us naturally to learn to use the spoken word.

Once we can speak, and are able to use the spoken word with some skill, we build bridges of communication to others and begin to explore the possibilities of human understanding. It is a reciprocal and dynamic process. To speak is to proclaim our presence to the world, to assert our individuality and shape our identity. To speak is to give utterance to our thoughts, life to our ideas, and personality to our being. To listen is to hear what our friends and family want to communicate about similar things. We speak in and listen to our inner voice as well, rehearsing possibilities and probabilities internally, to explore and come to understand what we think. When we converse with others to share what we think, we also listen and to what they have to say in response. Thus, we modify our understanding of our ideas and ourselves and of the world in which we live.

Sometimes our purposes for listening and speaking are more mundane. We just want to sing and dance, tell jokes and gossip, tell our dreams. But in all cases, listening and speaking allow us to be citizens in the world of language.

To listen well is a skill that assists us in all aspects of our relationships with others. To listen with empathy allows us to share both messages and feelings. To listen well is to honour the thoughts of others and accept their contributions to the well being of our community. To listen well is to learn new ideas and perceptions, words and structures. To listen is to learn from good speakers their skills at rhetoric and gesture so we can use them for ourselves when we speak.

To speak is an art which we all practice. It is one of the important ways by which people know us. To learn to do it well gives us confidence in ourselves and gives others confidence in us. We need to learn to speak with ease and clarity so that we can, as people in the workplace, members of family, and citizens in our communities make contributions to the common good.

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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.

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Standards for Listening & Speaking

1. Graduates are able to listen to, understand and participate in oral presentations and conversations conducted at normal speed.
2. Graduates speak in clear and grammatically correct English in personal and public situations.
3. Graduates are able to listen to others, distinguish their message, tone, and intention and respond appropriately.
4. Graduates use the conventions of speech that show respect and sensitivity to others.
5. Graduates are able to explain their positions on, and understanding of, complex issues.
6. Graduates are able to speak in public at different kinds of functions using appropriate conventional forms of address, lexicon, register and idiom, and know the social appropriateness of such use.
7. Graduates have developed a repertoire of structures, rhetorical devices and internalised those through careful and constant listening and use.
8. Graduates are able to take on formal roles in groups and conduct the business of the group appropriately.

Class VII students will demonstrate that they can:

1. Use listening and speaking skills developed in earlier classes.
2. Talk about their written texts and the ideas of the books that they have read.
3. Speak using correct question tag.
4. Organise and participate in meetings.
5. Listen to and speak appropriately in group discussions.
6. Take cues from the listeners who have not understood what was said and restate for clarification.
7. Deliver speeches on topics of their choice.
8. Communicate effectively in practical and social situations.
9. Organise and participate in academic debates.
10. Speak with clear pronunciation.
11. Enjoy listening to and speaking English.

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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 20 hours 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.

Note: For teaching the specific grammar items, refer the learning objectives under the Language Strand.

LISTENING AND SPEAKING CLASS VII

Class VII students will demonstrate that they can:

Learning Objective 1: *Use listening and speaking skills developed in earlier classes.*

Listening and Speaking skills are cumulative, that is what is learned in one year is built on in the succeeding years. It is important, therefore, that teachers be familiar with all of the skills taught in earlier classes in order that they can build on these skills in class VII.

Learning Objective 2*: Talk about their written texts and the ideas of the books that they have read.*

Please refer the activities under the Reading & Literature strand to where students are asked to talk about books or shorter texts. Other activities that may be used include the following:

Activity 1: Warm-up
Story in a bag: (*adapted from the internet***)**

Preparation

Before class, the teacher fills paper/cloth bags with 5-6 random objects. You'll need one bag per group of four students. To make this activity interesting, the objects should be diverse and unrelated to each other. Go for a combination of the unusual and the mundane.

- An example of a diverse content bag from my class is:
  - a postcard from Shingphel in Bumthang
  - a wooden bowl or *dapa*
  - a candle

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Procedure

- At a signal, each group of students opens its bag, removes its objects and invents an oral story incorporating all the objects found in the bag. The stories become very complex and creative in order to make each object a step in the plot.

  Here's an example based on the bag items described above.

> "One morning Nimdem received a postcard from her old college friend, Dolma. The card was from Shingphel, and in it, Dolma had invited Nimdem to come for a visit. Dolma hired a taxi and drove to Shingphel and met Nimdem. The first night she was there, they went to a *'pow'* ceremony at a neighbour's house 2 km away from their house. It became very dark by the time they returned to their house the ladies were feeling a bit nervous walking back to the house. They had to cross a forest and a stream. They had no torchlight and …"

- It's important that the story be oral and not written and then read. This allows spontaneous changes, and for group members to jump in and correct each other or add details in the final telling.

- When the groups have finished, each group shares its story with the whole class. Each student in the group should tell one part and hold up the related object when it is mentioned in the story.

- Some group members may tell two parts, or tell one part that uses two objects- it doesn't matter. Most of the talking is done in the creation of the story within the group.

  Watch out for those clever souls who would say "Nimdem packed her suitcase for Shingphel. In it she puts a statue, an old knife …etc."

Variation

- The teacher makes up a crime that has been committed, for example; *'A village chorten was found robbed in the night. The treasures were stolen from inside the chorten. Outside the villagers found a spade and some blood marks on the stones'.*

- The groups are then told that the items in their bags are clues to the crime collected by a detective. The story that the groups come up with then are the details of the crime.

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Learning Objective 3: *Speak using correct question tag.*
Please refer the activities under the Language strand. As well, there are activities in the Reading and Literature strand that will reinforce this learning objective.

Learning Objective 4: *Organise and participate in meetings.*
The following guidelines may be used to teach this learning objective:

Conducting a Meeting

The basis of any type of organization is the meeting where discussion takes place and decisions are made. Meeting provides an opportunity to exchange views and opinions, to convey messages and information, and to ask for suggestions and recommendations of the members.

A. Roles of the chair.

The chair is responsible for the running of meetings.

a. for opening the meeting.
b. for getting through the agenda.
c. for giving people the opportunity of putting forth their views
d. for seeing that decisions are taken and agreed on.
e. for conducting votes on resolutions.
f. for upholding the rules and regulations.

Two Points:

a. the chair is in charge.
b. the chair is neutral.

To control meetings the chair should be aware:

a. that there should be a formality about procedure.
b. that there is a skill in guiding meetings.
c. that it is important to keep a positive tone.
d. that speakers should be encouraged to be short and to the point.
e. that the importance of extracting decisions cannot be over estimated.

Members are normally notified of the meeting by means of a "Notice of Meeting" and this notice should also indicate the items to be discussed at the meeting. An example of a *'Notice of Meeting'* is given below:

The name of organization:

Sample: Notice of Class Meeting.

PLEASE BE ADVISED that a meeting of the Class will be held as follows:
Date: June 8, 2007.
Time: 4.00 P.M.
Place: Class VII A

Pema Trashigang Junior High School
June 1, 2007.

GUIDELINES FOR PREPARING AGENDA

The items and the order that they appear on the agenda are:

1. **Call to Order**: The members are introduced and the meeting is called to order by the chairperson..
2. **Approval of the Minutes of the Previous Meeting**: the secretary presents a written account of what transpired at the previous meeting and the members must ratify the minutes of the previous meeting. Any amendments or omissions must be agreed on and the minutes in the minute's book amended. A note of the amendments will be made in the minutes of the present meeting.
3. **Business Arising**: Any matters arising from the minutes of the previous meeting can be raised at his point in the proceedings. Any actions taken arising from decisions made at the previous meeting should be reported.
4. **Treasurer's Report:** The Treasurer gives a report on the finances of the group.
5. **Secretary's Report**: The Secretary gives a report on correspondence received as well as of approval of correspondence to be sent out..
6. **Business**: Identification of the matters to be discussed. If any papers relating to the item are enclosed with the agenda, they should be marked ('Item X') so as to relate to a particular agenda item.
7. **Other Business**: This is when other items, not listed on the Agenda, can be raised, usually at the discretion of the chair.
8. **Date of Next Meeting**: If the committee does not have regular meeting dates for its meetings (e.g., the first Monday in each month) it is important to ask members when it will be convenient to hold the next meeting. This can often avoid inconvenience.
9. **Adjournment**: When all of the items on the agenda are complete the chairperson asks of a motion to adjourn the meeting.

MINUTES OF MEETINGS:

Minutes of meetings are important documents and as such, should be taken seriously:

- if the proper procedures are followed, they are authenticated records of the procedure.
- they form the basis for any actions arising from decisions taken at the meeting.
- they are important points of reference for an organization.
- they form an important historical and archival record of the organization.

Minutes of meetings should include:

- the heading which includes the date, place and title of the organization.
- list of those present.
- list of those who have apologized for their inability not to be able to attend.
- rectification of previous minutes with any amendments properly recorded.
- matters arising.
- date of next meeting.
- an action column.

There are many styles of writing minutes:
In some only the briefest outline of the subject matter is included together with the decisions taken

Other writers like to include all that was said almost verbatim.
The problem with
(a) is that if the minutes are referred to some time later, there is often insufficient detail to allow proper recall of the proceedings.

The problem with
(b) is that it is difficult to record accurately what was said. To be precise a person's reported speech can lead to inaccuracies.

4. **Note taking**:
   It is very important that all members take their own notes on each important item discussed.

5. **Review by the chairperson of Meeting**:
   If time allows, it is efficient and courteous to let the person who chaired the meeting have sight of the draft minutes in order to approve them prior to circulation

6. **Circulation Register**:
   If the minutes are circulated, the secretary must make a register of those persons who are entitled to receive them, and ensure that they do receive them

7. **Attendance Register**:
   At meetings, a register should be circulated to those present for them to sign indicating their presence at the meeting.

Sample of Record of Meeting

Agenda Item	Decision	Action	Who?

Learning Objective 5: *Listen to and speak appropriately in group discussions.*
Ref. Language Arts Survival Guide – Pg. 158-159. There are plenty of opportunities for this in the activities outlined in the Reading and Literature strands, as well. Small group discussions allow for more informal talk while whole class discussions provide a more formal atmosphere.

Learning Objective 6: *Take cues from the listeners who have not understood what was said and restate for clarification.*

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Activity 1: Knowledge

The teacher can highlight the importance of group discussions. Ask students to share their ideas on some of the things they do when they have a group discussion. For example, when they agree and disagree with someone's views or when a group member dominates the discussions, tell how it is handled in the group.

Activity 2: knowledge/comprehension/application

The teacher can share the information given below and teach them how to lead or participate in a group discussion. An outline for conducting discussions is also included in the Reading and Literature strand of this guide. Assign the groups to develop class guidelines to help students to participate in group discussions effectively.

Speaking and Listening:

Discussion IS ... sharing ideas with others . . . considering other viewpoints . . . thinking out loud . . . helping one another to learn . . . solving problems and making decisions together.

Discussion MEANS . . . listening carefully . . . speaking clearly and thoughtfully . . . making sure everyone gets a chance to talk . . . being open to new ideas and ways of looking at things . . . treating one another with respect.

	HOT	NOT
To agree with a group member	Smile and nod. - Say, "I agree!" Say, "That's a good point. Look encouraging.	Clap widly and cry, "Yes, YES!" Say, "Let me interrupt to say that I agree with you completely, Deki, blah, blah, blah)."
To disagree with a group member	Look puzzled. Say, "But have you thought about...?" Say, " I have another suggestion."	Roll your eyes and sigh. Shake your head violently. Mutter, "What a stupid thing to say!" Shout, "You don't know what you're talking about!"
To get more involved in the discussion	Listen to what others are saying, and think of ways you can add to what someone else has said. Say, "That's a good point, Sonam because ..." Or say, "But there might be exceptions to that rule. For example,..." Jot down some notes on the discussion. Read one aloud and comment on it.	Mutter, "Well, I guess no one here cares what I think!". Slump in your chair and refuse to make eye contact with anyone. Wait for someone else to ask you what you have to say. Try to get the group's attention by stretching, clearing your throat, and tapping the table.

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To keep one member from hogging the discussion	Hold up your hand and say, "I have something to add when you're finished, Karma." Say, "interesting point, Tshering. Can we discuss that? Ambar, what do you think?"	Make "oink-oink" noises. Stare angrily and hope the person takes the hint. Exclaim, "*Tshering*! Would you shut up and give someone else a chance!"
To make sure you and your group understand something	Check to see if anyone looks confused or puzzled. Ask, "Are we all clear on this?" Say, "Excuse me, Dechen, I want to make sure I understand what you just said."	Sit back andhope everything will become clear later. Cry, "What on earth are you talking about, Dorji? You've got everyone confused!"
To deat with group members who interrupt you while you're speaking	Make sure *you* aren't hogging the discussion. "In a pleasant voice,, say, "Could you give me another second, Tashi? I'm almost done."	Get angry. Hiss, "Thanks, Lhundup. I'll finish my thought when *you're* done."
To keep group members from being rude	Be a good example. Keep your tone light but firm to avoid bad feeling. Direct a rude person toward the issue. Ask, "Do you have something to add to the discussion, Chetri?"	Let someone get away with rudeness. Shout, "What makes you think you 're so great?" Cry, "Hey! You want name-calling? Here's a name for you!'
To reach group agreement	Say, "Let's keep takling this out. I don't think everyone agrees." Say, "I think we need to get more information before we can agree." Ask, "Has everyone had a say?" Say, "We're ready. Let's vote!"	Move around restlessy. Announce, "I say we go with Meena's proposal. And that's that! "Demand, "We've got two minutes to agree-starting now,"

Learning Objective 7: Deliver speeches on topics of their choice.

See Speeches: extemporary, impromptu, and formal speech. R*ef. Building English Skills Pg. 281-285*

Activity 1: Knowledge and Comprehension

The teacher will discuss some concepts about speeches, types of speeches, and the importance of formal speeches. The following ideas can be presented and discussed with the students:

Notes for the students:

Speaking Formally:

When you are asked to speak about a specific topic, to a specific group, for a specific purpose, you will be presenting a formal talk. A formal talk is longer and requires more preparation than an informal talk. You might think that speaking formally is harder and more complicated than speaking informally, but if you follow the step-by-step procedures in this outline, you will soon learn the routine.

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Steps for Preparing a Formal Talk

1. Know your audience.
2. Select a topic.
3. Define your purpose.
4. Select a theme.
5. Gather your material.
6. Organize your material.
7. Practise your presentation.
8. Deliver the talk.

1. **The purpose of the group**: Is this group meeting to learn something new, or is the group expecting you to support its ideas? Is the group meeting merely to relax and have fun? If you know the purpose of the group, you can include in your talk the ideas and information that will help the group to achieve its purpose.
2. **The composition of the group**: How many people are there in the group? Are they alike or different in age, sex, education, or occupation? The more differences a group has, the more you will have to consider what to include in your talk, and how formal your language should be.
3. **The experience of the group**: How well will the group listen? Is the group used to hearing speakers? Are you one of a series of speakers? How can you relate your material to the experience of the group?
4. **The occasion for the group to meet:** Is the group meeting for a social occasion, such as the celebration of the New Year or the presentation of awards? If so, you should try to relate your material to the occasion in such a way that it will be both relevant and interesting.

Step 1: Know Your Audience

Most of the formal talks that you give are to your classmates. Since this group of people is the same age as you and shares common interests, it should be easy for you to approach your subject. But suppose that your teacher has asked you to give the same talk to your classmates, a fifth-grade class, and then to the parent support group. You want to be sure that each group will understand and be interested in what you are saying. This may involve adapting your content, word choice, and formality of language to fit each new audience. To determine how you should rework your material, consider the following facts about your audience:

Knowing Your Audience

Name three different audiences to which you might have the opportunity to speak. For each audience, list the chief characteristics that you should consider in approaching your subject.

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Step 2: Select a Topic

There will be occasions when you are assigned a specific topic for a speech. You can begin your research immediately. At other times you will be given a general subject area, such as football. In that case you will need to limit your subject to one specific topic about the subject area, such as the National Team. This decision can be made according to the make-up of the audience. There is also the possibility that you will have the chance to choose your own topic. You are likely to select a topic that you know well, but don't be afraid to choose a new topic that interests you. Your new discoveries could add excitement to your talk.
Following are a few suggestions that will help you to select a topic:

- The unusual appeals to everyone. Consider a new topic or one seldom discussed that would be of interest to the group.
- A familiar topic is one about which your audience already has general information. Look for new details to interest your audience, because sometimes a familiar topic can be dull.
- A factual topic is informative, and it contains details. To keep these details interesting, look for new sources that might supply you with unexpected highlights.
- Contrasts are also interesting, such as a talk showing the differences between Canadian and British television.

Activity 1: Selecting a Topic

A. Select two topics that would be appropriate for a formal talk given to each of the following groups.

1. your literary club.
2. a scout troop,
3. the importance of reading.
4. a prize award ceremony.

B. For each of the following topics, suggest an interesting title. Before you decide, consider the unusual, the familiar, the factual, and the contrast approaches. Label the approach used for each of the titles you choose. Be sure to limit your topic before you think of a title.

democracy	education	weather
cooking	stars	music

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Step 3: Define Your Purpose

Once you have chosen an appropriate topic for the group, you need to define exactly what you wish to achieve with your talk. Defining your purpose will help you to organize your material and to plan the response you want from your audience.

Formal talks generally fall into one of the following categories. Decide which of these three purposes your talk has.

To inform

Most formal talks that you are required to give in class are informative. Your purpose is to help your audience to understand or appreciate what you are telling them. Talks to inform might include the following:

- a report on a book.
- an explanation of voting procedures.
- an explanation of how the heart works.

To persuade

When the purpose of your talk is to persuade, you have chosen a topic that has two sides to it. Some people in the audience will feel the same way you do. If so, your main purpose will be to persuade the others to your point of view. Make sure that your information is accurate and that you have many strong points to support your opinion. To be successful, your talk should lead to some change in the listener's point of view, attitude, or course of action. The following are examples of topics for persuasive talks:

- the election of a gup.
- the dangers of drug addiction.
- city living versus or village living.

To entertain

Certainly you want your audience to enjoy any talk you give. Talks that are given at special occasions are frequently for the purpose of entertainment. A talk to entertain might discuss:

- a humorous or unusual personal experience.
- a visit to an unusual place.
- living with a pet.

Defining Your Purpose

Identify what you think the main purpose should be in each of the following topics:

Bicycle Lanes Should Be Built Along Major Streets and Highways in Bhutan
New Laws Against Vandalism
Vote Tangop for School Captain
How a Paddy Transplanting Machine Works

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Step 4 Select a Theme

The theme is the main idea you want to get across to your audience. Selecting a theme also helps you, the speaker, to plan your talk. To make sure that the theme is clear in your mind, write out the theme in a full sentence. For example:

- Students who are taking a foreign language do not have enough opportunities to use that language.
- As a career, the Air Force offers many hidden opportunities.
- Am Kunzang Choden's novel *The Story of a Stray Dog* is an excellent example of how animals have feelings like human beings.

All of the information that you gather and present should support your theme in some way. You may even want to use your theme sentence as part of your speech to make sure that the theme is clear to your audience.

Selecting a Theme

Suggest a possible theme for each of the following subjects. Write out the theme in a full sentence.

voting movie ratings kite flying

Compare your themes with those of others in the class. Each of these subjects has numerous possibilities.

Step 5: Gather Your Material

Once you have decided on your theme, you can begin to gather material to support your main idea. Using a variety of information, such as illustrations, facts, quotations, and charts, will make your talk more interesting. Most of your material will come from these three main sources:

Firsthand experience: Personal experience adds life to your talk. If you have had an interesting experience, it is possible that others in the audience may have had a similar one. A personal experience might also help you to think of other sources, either people or books, to investigate.

Experience of others: If you have not had a personal experience related to your subject, it is a good idea to interview someone who has. When you do interview someone, be sure to use a tape recorder or to take very good notes.

Research in the library: The library offers you the largest variety of information. Check carefully every possible resource, including the vertical file, audio-visual aids, and the many varieties of reference books. Whatever resources you decide to use, be sure to take notes. The best procedure is to use 10 cm x 15 cm index cards to organize your information.

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Gathering Your Material: Choose one of the following topics or one of your own. Find four different sources of information about the topic. If possible, use index cards to write down the name of each source, the page number, and the sample of information. The sources of information may include interviews and personal experience:

Step 6: Organize Your Material

Once you have gathered all of your information, you need to organize it so it will make sense. Divide your material into three parts: the *introduction,* the *body,* and the *conclusion.*

The Introduction

The purpose of the introduction is to gain the attention of the audience. There are four commonly used kinds of introductions:

1. **An anecdote.** This is a humorous beginning that helps to relax the audience. While it is a common beginning, it is not appropriate for every subject.

I had no idea when I started doing research on the flea that I would need a truck to get all of the information home. Even my dog offered to help by lending me one of his fleas for an interview.

2. **An explanation of the title.** This introduction is particularly helpful if your title gives only a small clue to what the subject is.

   "The Day a Fish Caught Me" may sound like a joke or a science fiction story to you, but to me it was a real life-or-death experience. I had never before thought that a peaceful sport like fishing could be dangerous.

3. **A statement of your theme.** If you state your theme at the beginning of your talk, the audience will know your purpose immediately.
   This school needs an after-school activity bus so that more students can participate in extra-curricular activities. This will benefit both the students and the school, and will also improve the school spirit.

4. **An unusual fact.** If you can find some unusual information, especially about a common topic, it will help to get everyone's attention.

   Did you know that there are more deaths caused by car accidents every year than there are by any disease? It certainly makes you wonder if it's safe to get a driver's licence.

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The Body

The body is the major part of your talk, and it must inform, entertain, or persuade your audience. After getting the attention of your audience with your introduction, you now give them the facts and details to support your theme. Here are some guidelines to help you.

1. **Determine your main points.** How much time you are given to speak will determine how many main points you will be able to use. The points you use must have details to support them. To organize your main points, arrange them in logical order in outline form.

How Creatures Protect Themselves

I. Their Speed their
II. Protective Colouring
III. Their Protective Resemblance
IV. Their Armour
V. Their Weapons
VI. Their Habits

2. **Develop your main points.** Each of your main points can be developed by using details from your notes, charts, graphs, illustrations, personal experience, or quotations from your sources. These details should be added to your outline under each main point. You might also include a notation when you want to show an illustration. You might underline the notation in red so you will be alerted ahead of time to its use.

How Creatures Protect Themselves

Some creatures carry weapons for protection.
A. The porcupine has spines. (Show actual quill.)
B. The swordfish has its sword.
C. Lions, tigers, and leopards have claws.
D. Some creatures use poison.
    1. The sea anemone shoots out poison darts.
    2. Bees and wasps inject poison with their stings.
    3. The black widow spider's bite is poisonous.
    (Show large poster of spider.)
E. Some animals, such as the skunk, give out a bad odour.

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The Conclusion

The conclusion is a summary of the main points of your talk. It should be brief and should not introduce any new information. It is a good place to repeat your theme for emphasis.

> *Some creatures may not be our favourite friends. In fact, we humans seem to be the enemy of some. However, creatures must be able to protect themselves. They do this effectively, and in varying ways, by speed, colouring, and resemblance to other things in nature, armour, weapons, and habits.*

By organizing your ideas in a logical order, you can help the listener follow them and understand your talk.

Organizing Your Material

Arrange the following main points in the most logical order. After each main point, list the supporting details that would best explain that point.

THE LIBRARY

MAIN POINTS

- Why the library is important.
- How you get books from a library.
- What a library is

SUPPORTING DETAILS

- Important to keep books in a safe place
- Place where we can read
- Important because it has maps, globes, and dictionaries
- Important because we don't have to buy all the books we want to read
- Next go to the appropriate section for the book, such as fiction, non-fiction, biography, or reference
- To locate a library book, look up the book or subject or author in the card catalogue
- First you must get a library card
- Place where we can borrow books
- Then copy down the author, title, and number of the book
- Go to the checkout desk to check out your book
- Place where we can study and do research for reports

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Step 7: Practise Your Presentation

After you have organized your material, you need to practise giving your talk out loud so that you will be familiar with the material and at ease in front of your audience. The following suggestions will help you in your oral practice sessions.

- Read through the material several times until you are sure of the correct order in which the information should be presented.
- Underline the material you particularly want to emphasize as a reminder to increase the amount of expression in your voice at that point.
- You may want to memorize as much of your talk as you can so you can speak directly to your audience. If your head is down because you have to read your notes, your audience will soon lose interest.
- Practise your talk in front of a mirror to help you add facial expressions and gestures when they are needed. Do this several times until you feel that your expression and gestures are natural.
- Finally, practise giving your talk to your family or a small group of friends so that you can see their reactions. They will be able to tell you if you need improvement in your voice, posture, eye contact, gestures, or information.

Practising Your Presentation

Once your material is well organized, follow the preceding steps and practise your talk. The best way to practise is to use the actual material you are going to present. Allow yourself plenty of time to practise before your presentation.

Step 8: Deliver the Talk

The guidelines for presenting a formal talk are basically the same as those for presenting an informal talk. The main idea is to appear as relaxed as possible so that your audience will listen to you carefully.

Review the following guidelines.

1. **Preparation.** Thorough preparation is important. Be sure of your information and have all of your materials ready.
2. **Rehearsal.** Rehearse your talk aloud many times. If possible, use a tape recorder to hear how you sound.
3. **Eye contact.** Refer to your notes when you need to, but be sure to keep your head up and look around at your audience to keep their attention.
4. **Posture.** Appear as relaxed as possible, but stand up straight to show your confidence. Limit your gestures to those you need for emphasis.
5. **Voice.** Speak loudly enough and clearly enough for every one to hear you. Use good expression to keep the attention of your audience. Do not read your talk.

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Delivering the Talk

The best exercise for delivering a talk is to give one to the class after you have practised in front of a mirror. If you have a tape recorder, use that also. Then present your talk to the class. Good luck!

Part 4: Evaluation

Having your talk evaluated is important to you. (Teachers should give the students their evaluation rubric before the students begin to prepare their speeches. This will help students prepare.) An evaluation helps you to learn how to improve your speaking, and you also learn ways to improve your own presentation by evaluating others. There are several different elements to consider when you evaluate a speaker, such as information, purpose, preparation, organization, and presentation. Before you can evaluate others, however, there is one very important rule to learn:

Good listening is the key to good evaluating.

Since listening is so important, you can see that being a member of the audience requires as much responsibility as being the speaker. Following these guides to good listening will also help you to evaluate fairly:

Guide to Good Listening

1. **Be ready:** First, make sure that you are located in a position to hear the speaker well. Second, know your purpose for listening to the speaker. Is the speaker's purpose to inform, to persuade, or to entertain? The speaker's purpose for speaking will be your purpose for listening. Only a good listener can intelligently evaluate a speaker.
2. **Be attentive:** To be a good listener, you have to givestrict attention to the speaker. To evaluate the speaker fairly, you can't miss any information, overall organization, or any other aspects of preparation and presentation that add meaning to the talk.
3. **Be open-minded:** Sometimes a speaker's subject may not be of special interest to you, or you may not have the same opinion as the speaker does. In either case, you still have the responsibility to listen carefully to everything the speaker has to say. Do not let your personal opinions affect your judgment of the speaker's abilities.

Once you have learned to follow the guides to being a good listener, you will be better able to evaluate the speaker fairly. When it is your turn to speak, you can expect to be evaluated fairly if the audience has also followed these guidelines.

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Guides to Fair Evaluating

1. **Topic:** Was the topic interesting to the majority of the group? Do not judge the topic by your personal interests. Watch the response of the group before you decide whether the topic was appropriate.
2. **Purpose:** Was the speaker's purpose to inform, to persuade, or to entertain? Did the speaker achieve this purpose?
3. **Preparation:** Did the speaker have enough information about the subject? Was there unnecessary information? If the speaker was well prepared, all of the information will have had a purpose.

4. **Organization:** Did the speaker present the information in a logical order? If the information was well organized, you should not have had any trouble understanding it. Was the speaker ready with any equipment that was needed, such as tools for a demonstration or an illustration to help explain? If the speaker forgot such materials, the information was not as well organized as it should have been.

5. Presentation: Several aspects should be considered in evaluating the presentation:

   a. **Eye contact:** Did the speaker look at the people in the audience in order to keep their interest?
   b. **Posture**: Did the speaker appear relaxed, or did nervous habits distract the audience?
   c. **Voice**: Could you hear the speaker? Was there good expression in what was said?
   d. **Gesture**s: Were gestures used when they were needed, especially facial expressions? Were the gestures too distracting to the audience?
   e. **Practice**: Was the speaker familiar with the material, or was more practice needed? Did the speaker read the material?

The most important point to remember in evaluating a speaker is to be *fair*. Speaking to a group is not a contest; it is a skill that you are learning to develop. Try to be as constructive as possible in your criticism. As an evaluator, you can help other people to become better speakers, and you can also help yourself to become both a better listener and a better speaker.

Evaluating a Speaker

When a class member is prepared to present an individual formal talk, make out an evaluation form. List the five categories for fair evaluation. Next to the categories make the following three columns: *Good, Fair, Needs Improvement*. When the speaker is finished, make a check mark in a column for each category and return the form to the speaker. Remember, this is not a contest. You are trying to help one another become better speakers.

Note*: Bhutanese etiquette – delivering formal speeches in the Bhutanese contexts to be included.*

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Learning Objective 8: *Communicate effectively in practical and social situations.*
Ref. Language Arts Survival Guide – Pg. 158-159

- *Telephone conversations*
- *Giving instruction/directions*
- *Asking for help/directions*
- *Demonstration talk*

Notes: Guidelines on telephone conversations to be included.

Learning Objective 9: *Organise and participate in academic debates.*
Debates- arguments, persuasive

Activity 1: Knowledge and Comprehension

The teacher can follow the following instructions if he does not have another resource or guideline for organising debates.

Guidelines on organising Debates (*Adapted from Language Survival Guide*)

In a debate, two individuals or teams present opposite sides of an issue before an audience or judges. The debate topic is called a *proposition.* It's a single idea that can have strong arguments for it (an affirmative side) and strong arguments against it (a negative side).

Examples of propositions:

- Extending the school year would improve the quality of education.
- If more politicians were women, the world would be more peaceful
- Free housing should be provided for everyone.

During the debate, each side is allowed the same amount of time to make one "constructive" speech (for its own position) and one "rebuttal" speech (against the opponent's position). The judges time the speeches and decide which team wins.

How To Learn the Art of Debate

What if you're assigned to be on a debate team? In a formal debate, things might go something like this:

1. **Talking:** Team members discuss arguments both for and against the proposition. They zero in on the main issues. Teams also discuss how to go about collecting evidence for their side.

2. **Gathering of evidence**: Each team looks for facts that support its argument. Team members refer to books and magazines, call agencies and organizations, and talk to professionals. As they collect evidence for their case, they also note evidence that might be used by the other side.

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3. **Planning**: Team members meet, sharing the information they've collected. The team puts together its case, backing up each main point with evidence—maybe a few strong facts, the results of a study, or a quotation from an expert. They discuss the arguments the other team is likely to make and how to refute them. Then they check their own arguments for any weak or faulty reasoning.

4. **Practising:** Each team picks a team captain to present the team's constructive speech. Team members help that person make notes of the team's arguments and backup evidence. Then the captain practises in front of the team to make sure he or she can meet the time limit and present the case convincingly.

5. **Presentation**: In timed constructive speeches, each captain has one turn to present the team's points and supporting evidence. The captain concludes by confidently reminding the judges and the audience how strong the team's case is. Team members listen carefully.

6. **Rethinking:** Team members huddle to consider the other side's arguments. They discuss flaws in the other side's reasoning. They plan new ways to show that their own case is stronger.

7. **Rebuttal:** In timed rebuttal speeches, each team's captain has one turn to explain the weaknesses of the other side's arguments. The captains are calm, avoiding sarcastic comments and name-calling. They remind the judges and audience why their own team's case is stronger. Team members listen without interrupting.

8. **Judges' decision**: The judges decide which team has won the debate by presenting its position more persuasively.

Will You Be on a Panel?

Panel members are both speechmakers and informal debaters. Panels usually consist of three or four people who explain their ideas on a certain subject. This is the speech-making part. After all their positions have been presented, panellists are invited to join in a general discussion, responding to one another's comments. This discussion may become an informal debate.

Learning Objective 10: *Speak with clear pronunciation.*

In all strands of this curriculum there are opportunities for students to speak English. The teacher must encourage the students to speak clearly and at a comfortable pace. Whenever necessary, the teacher should correct the mispronunciation of words. Nevertheless, he should be careful not to be overly strict with this as it will lead students to withdraw. Rather than point out individual mispronunciations, he could note down words students are mispronouncing and draw the attention of the whole class to these words.

Have students work in pairs to practice the tongue twisters given below. Ask the students if they have any difficulties in pronouncing any of the words given in the text.

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JAW-BREAKERS/TONGUE TWISTERS

1. Roberta ran rings around the Roman ruins.
2. Six sick hicks nick six slick bricks with picks and sticks.
3. I wish to wish the wish you wish to wish, but if you wish the wish the witch wishes, I won't wish the wish you wish to wish.
4. Pete's pa poked to the pea patch to pick a peck of peas for the poor pink pig in the pigpen.
5. Picky people pick Peter Pan Peanut-Butter, 'tis the peanut-butter picky people pick.
6. Round the rugged rocks the ragged rascals ran.
7. She says she's sewing snowy sheets.
8. Put the cut pumpkin in a pipkin. Peter Piper picked a peck of pickled pepper-corns. She shed six thick silk threads.
9. Free fights for fleet fighters. Coop up the cook. A rural ruler. Truly rural. I snuff shop snuff; do you snuff shop snuff?
10. A box of mixed biscuits and a mixed biscuit box. Please, sell me some short silk socks, and some glimmering satin sashes.
11. The school coal in the school-coal-scutter was scattered by a cool scholar—laid in the cold ground (not coal ground).
12. A tutor who tooted the flute, tried to tutor two tutors to toot.Said the two to the tutors: Is it easier to toot or to tutor two tutors to toot?
13. The swan swam the sea.We shouted, "Swim, swan, Swim". The swan swirled and swam back again. What a swim, swan, you swam."
14. A fly and a flea in a flue.Were wondering, what they would do. Said the fly: "Let us flee!" Said the flea: "Let us fly" So they flew through a flow in the flue.
15. Seven young parrots had not gone far, when they saw a tree with a single cherry on it, which the oldest parrot picked instantly. But the other six, being extremely hungry, tried to get it also—on which all the seven began to fight.

    And they scuffled and huffled and ruffled and shuffled and puffled and they muffled and buffled and duffled and fluffled and guffled and bruffled

    And screamed and shrieked and squealed and squeaked, and clawed and snapped and bit, and bumped and thumped, and dumped ands flumped each other—till they were all torn into little bits. And at last there was nothing left to record this painful incidents, except the cherry and seven small green feathers. And that was the vicious and voluble end of the seven young parrots (*Edward Lear*).

- Recitations
- Play/Drama
- Elocution
- Listening to native speakers – book reading/songs/TV/movies/radio/reading news clips/loud reading
- Guides on classroom English
- Dialogues/monologue

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Learning Objective 11: *Enjoy listening to and speaking English***.**
If students are going to accomplish this objective, it is imperative that the teacher provide an environment that supports oral language. He needs to be encouraging and open to having the students speak. It is also his responsibility to develop activities that are interesting for the students to participate in. The students are learning English and the teacher should applaud their efforts and support them in a positive manner.

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Foreword to Language

Every living being strives to communicate with its own kind. One of the ways in which this need is fulfilled is by expressing thoughts in the medium of language. Language is the bridge between individuals that tells them they are needed, that they are not alone. Language allows us to express ourselves and to develop our own identity. Those alone are reasons enough to study language.

Yet the case for advocating language study can be appreciated better when we consider the other purposes language serves. For one, it gives shape to thoughts and emotions, and communicates these to intended audiences. For another, it is the basic element with which the history of the world has been recorded. In that sense, it is a time capsule that allows us to view and review any moment of literate or illiterate man in the past. In much the same way, it is a repository of information that envelops all recorded knowledge and so acts as a gateway to development.

Innovators, for example, have documented their experiments in order to perfect them or to let others improve on their achievements. If not for language, all such development would have hardly been possible, and the modern world, as we know it would be unimaginably different. If we were to imagine a world without language, we would see that, in the absence of a medium for sharing ideas, proposing, negotiating and agreeing, there would be no order, only chaos.

Language, used rhetorically, has made leaders, swayed entire populations and, indeed, influenced the course of many a nation's history. Language is power. Language is also harmony. It allows peoples of the world to understand different cultures as well as belief systems, and to share ideas. In this regard, no other language has proved more useful than English.

Proficiency in English is therefore seen as a necessity in both academic and professional life. The proper study of English entails detailed study of grammar and conventions of usage, along with other language competencies (listening, speaking, reading, and writing).

In *The Silken Knot*, the Centre for Educational Research and Development (CERD) suggests that language study be given "pride of place" among the areas of English study. Students in Bhutan need direct teaching of English grammar, pronunciation and syntax in a consistent, thorough, and interactive manner. However, the study of language also involves explorations of ideas about the origins and acquisition of language.

In addition to the grammar study presented in this strand, this curriculum calls for the study of simple notions of the purposes which language serves, an introduction to the theories of the acquisition of language, the nature of language, some work with morphology, and at a very simple level, comparisons between English and some of the other languages spoken in Bhutan. It is by engaging in the study of language in this way that students will come to realise how powerful language is as a tool for real communication.

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Standards for Language

1. Graduates demonstrate a sound knowledge of grammar and sentence structure.
2. Graduates use a rich vocabulary in their speech and writing.
3. Graduates know the basic features of the English Language.
4. Graduates display a facility with the use of the various modes of speech – indicative, subjunctive, interrogative, imperative and conditional structures.
5. Graduates are able to discuss how humans acquire language.
6. Graduates are able to discuss the purposes that language serves in human interaction.

Class VII students will demonstrate that they can:

1. Use the knowledge of grammar learned in earlier classes.
2. Use possessive pronouns appropriately.
3. Use question tags correctly.
4. Tell the parts of commonly used regular and irregular verbs.
5. Use simple, compound and complex sentences.
6. Use articles correctly.
7. Use active and passive voice.
8. Change from direct to indirect speech and vice-versa correctly.
9. Show how the meanings of words are changed by adding prefixes and suffixes to root words.
10. Use phrasal verbs correctly.
11. Use additional punctuation marks and question tags appropriately.
12. Use prepositions correctly.
13. Use the dictionary for a variety of purposes – word meaning, spelling, and pronunciation.

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Language and Grammar Strand
Class VII

Learning Activities:
Learning Objective 1*: Use possessive pronouns appropriately.*

Activity 1: Knowledge and Comprehension
The teacher will discuss with the students what possessive pronouns are and their functions in language. (His/hers/theirs/ours/mine/its/yours. Compare with Dzongkha)

Activity 2: Knowledge and Application
The teacher will ask students to identify the possessive pronouns in their text and discuss their functions in the texts. Indicate ownership stand for objects and people and agree in number and person..

> **Instructions**: Refer *Grammar Builder 3 by A. Amin, R. Eravelly and F.J Ibrahim - Cambridge University Press – Page 14 for practice.*

Learning Objective 2: *Use question tags correctly.*
Activity 1: Knowledge and Comprehension
The teacher will discuss with students the types of question tags and when they are used. Ask students to write dialogues by using question tags. Students may refer to their texts and find out how question tags are used.

- Is it? Isn't it?
- Are we? Aren't we?
- Have I? Haven't I?
- Has she? Hasn't she?
- Must we? Mustn't we?
- Ought we? Oughtn't we?
- Shall we? Shan't I?
- Was she? Wasn't she?
- Had I? Hadn't I?

Learning Objective 3: *Tell the parts of commonly used regular and irregular verbs.*

Refer ***Cambridge Advanced Learners Dictionary*** 2nd Edition, Page 1564 – 1568

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Activity 1: Knowledge and Comprehension

The teacher will talk about the differences between regular and irregular verbs.
He will show that all verbs in English have three parts. They are **present** or root as in *thanks*; the **simple past** as in *thanked* and the **past participle** as in thanked.
He will tell them that they use these parts to form different tenses so it is important to know them very well.
Divide students into two groups and ask one group to list all the regular verbs that they can remember and ask the other group to list all the irregular verbs that they know. List some examples on the board and discuss the differences and similarities.

- Regular verbs – past and past participles end with – **ed** which is added to the present part e.g. walk (present), walk –ed (past), walked (past participle)
- Irregular verbs do not use **ed** to change the tense. Rather the spelling changes as in – come (present) – came (past) –Come(past participle)

Learning Objective 4: *Use simple, compound and complex sentences.*
Refer to appendices

Activity 1: Knowledge and Comprehension

Ask students in pairs to write one example of a simple sentence.

Then show them examples of a compound sentence and a complex sentence and how to combine simple sentences to compose compound and complex sentences.
Then ask them to write their own compound sentences and complex sentences using two or more simple sentences.

> **Instructions**: Refer *Grammar Builder 2 (Page190), 3 (Page. 178), 4 (Page 214) &5(202) by A. Amin, R. Eravelly and F.J Ibrahim - Cambridge University Press – Page 202 for practice.*

Learning Objective 5*: Use articles correctly.*

Activity 1: Knowledge and Comprehension

The teacher will tell the students that English uses definite (the) and indefinite articles (a, an) to indicate specific or non-specific objects, respectively.
He will explain that some of the languages of Bhutan do not use articles in the same ways.
He will give examples of English usage, checking to be sure that they have understood.

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Then he will ask them to read a text from their textbook and find out how the articles are used. Later he will ask pairs of students to write the rules for using articles and compare theirs to rules published in grammar texts. The rules may be displayed in the class.

> **Instructions**: Refer *Grammar Builder 2 (Page2), 3 (Page.2)by A. Amin, R. Eravelly and F.J Ibrahim - Cambridge University Press – Page 202 for practice.*

Learning Objective 6: *Use active and passive voice.*

Activity 1: Knowledge and Comprehension

The teacher will review the concept of voice and that voice can be either active or passive. Use the following guidelines:

ACTIVE AND PASSIVE SENTENCES

The most common order of words in a sentence is subject, verb, and object. In active sentences the subject is the *performer* of the action, the object the receiver of the action. The subject comes first in the sentence and this position indicates that it is the most important. The object then is important but of lesser importance.

However, in sentences using the passive voice the order is changed. The subject is the *receiver* of the action so it takes first place in the sentence. The performer of the action is not as important and it is most often indicated with the preposition **by.**
The decision to use either active or passive voice is in the control of the speaker.

To use the passive voice, the speaker or writer will take the present or the past participle (see above) of the verb and use the appropriate tense of the verb ***to be*** *or* ***to have*** (i.e., am, is, are, was, were, be, being). For example, this sentence using the *active voice*…*The man took the picture of the deer*. In the *passive voice* the sentence will read. *The picture of the deer was taken by the man. The girls kicked the soccer ball. The soccer ball was kicked by the boy.*

Active and passive pairs of sentences have essentially the same meaning, but differ in the way the **relationships** between the participants are presented. In active voice the writer or speaker shows that the subject or performer of the action is most important to her.

In the passive voice the writer or speaker gives the receiver of the action the most importance. Active sentences have the advantage of being clear and direct, but there are situations in which you might want to be more tactful. In this case you would use the passive. Using the passive instead of the active voice enables you to:

- Place certain material towards the end of the clause where it may receive the **emphasis** of final position;

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- Omit any mention of an **agent** where this is unimportant or unknown, and concentrate attention upon the issue or process. This is particularly useful when you want the reader to focus on the information or argument being presented, and not on the writer or speaker.

Example

Active	**subject**	**verb**	**object**
	You	have not paid	your bill
Passive	**subject**	**main verb + verb 'to be'**	
	Your bill	has not been paid	

Example of active and passive constructions

Active	Passive
I will pick him up	He will be picked up
The board did not show interest	No interest was shown by the board
We cannot find any record of your account	No record can be found of your account
We will have to make wage cuts	Wage cuts have to be made
We made a mistake	A mistake has been made
You have overdrawn your account	Your account has been overdrawn

Activity 2: Knowledge and Application

Divide the students into two large groups. Then ask them to read an essay or a story. In pairs let them identify examples of sentences which use either the active or passive voice. The students will be asked to speculate on why the authors used the voices they did for the particular sentences.

The teacher will ask the pairs to read out both active and passive sentences. Then he will conduct a whole class discussion on the usage of active and passive voice, especially the advantages of both. They could be asked to write an essay in an active voice and a story in a passive voice.

Instructions: Refer *Grammar Builder 3 (Pg.98), 4(Page 66) & 5(Page 66) by A. Amin, R. Eravelly and F.J Ibrahim - Cambridge University Press* for practice.

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Learning Objective 7: *Change from direct to indirect speech and vice-versa correctly.*

Activity 1: Knowledge and Comprehension

Review the concept of direct and indirect speech. Discuss their usage by giving them some examples from the reference book suggested below.

> **Instructions**: Refer *Grammar Builder 4 (Page 78), 5 (Page 78) by A. Amin,* R. *Eravelly and F.J Ibrahim - Cambridge University Press* for practice.

Learning Objective 8: *Show how meanings of words are changed by adding prefixes and suffixes to root words.*

Refer *Cambridge Advanced Learners Dictionary 2nd Edition,* Page 1562 – 1563.

The following guidelines on teaching prefixes and suffixes have been adapted from the book *Skills for Reading.*

Recognizing Structure

The words in the list are **derivatives,** that is, words derived from root words. For example, in the word *orbital* the root word is *orbit.* The *-al* is a word part added to *orbit.*

weightless	gravitational	endanger
unafraid	careful	equipment

Now that you have circled the root words, you can see that a root is the basic part of a derivative. A word part added to the beginning of a root is called a prefix (such as *un-* in *unafraid). A* word part added to the end of a root is called a **suffix** (such as *-ment* in *equipment).*

When you analyze words by looking at their word parts, you are using **structure.**

Here are more words that can be analyzed by structure. This time circle all the word parts *except* the root word. Be careful: two of the words are not derivatives, although the spelling may make you think they are (for example, *recent* is not a derivative, since the meanings of *re-* and *cent* have nothing to do with the meaning of *recent).* Do nothing with the two non-derivatives.

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You already know dozens of roots and affixes (prefixes and suffixes). So when you come to an unfamiliar derivative, take a closer look at its structure.

Read the short paragraph that follows. Underline those words or derivatives that are unfamiliar to you. Write them in the blanks and divide them into word parts by a slash (/). You should find at least four words.

One of the first astronauts in space was not a human being, but an animal. In fact a number of animals first tested the dangerous outer reaches of earth's atmosphere. One such pioneer was Ham, a dauntless chimpanzee who was hurled into space in a rocket in 1961. Ham was aloft in his sleek capsule for sixteen minutes; then he descended to splash down in the Atlantic Ocean. He had soared 156 miles during his flight and lain comfortably in his small habitable capsule. After this adventure, Ham went into retirement and lived out his days as a contented pensioner of the U.S. government.

2. Understanding Prefixes

The roots of the words *nonhuman* and *impossible* (*human* and *possible)* have been changed in meaning by the word parts added before them. These word parts are called prefixes.

To understand the meaning of a derivative you must first know the meanings of its parts. You should know the meaning of the prefix because a prefix changes the meaning of the root word. In *impossible,* the meaning of *im-* is "not, the opposite of." So you now know that *impossible* means "not possible."

Here is a list of ten prefixes with their most common meanings. If you can remember them, you will find it easy to understand words in which they are used.

PREFIX	MEANING
1. co-, con-, com-	with; together; equally
2. dis-	opposite of; lack of; apart
3. inter-	together; between
4. mis-	bad; badly; wrong; wrongly
5. pre-	before (in place, time, order, or rank)
6. re-	again; anew; back
7. sub-	under; below
8. super-	over; above; exceedingly
9. trans-	across; over; through
10. un-	not; the opposite of

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Below is a list of derivatives that use the prefixes above. Try to match the derivatives with the correct meanings opposite. Write the number of the derivative on the blank before the definition. There are two meanings you will not need.

1. Transoceanic	_____a. help entertain guests.
2. Unmannerly	_____b. give the wrong facts.
3. presuppose	_____c. place between.
4. cohost	_____d. under the surface dirt.
5. misinform	_____e. assume in advance.
6. disunite	_____f. not well-behaved.
7. interpose	_____g. care taken beforehand.
8. precaution	_____h. squeeze together.
9. subsoil	_____i. across the seas.
10. compress	_____j. feel insulted.
_____k.over the top.	
_____1. separate.	

Activity 2: Understanding Prefixes

Each pair of sentences contains derivatives in italics. These derivatives have the same prefix. Read the lettered sentence to get the meaning of the prefix. Then read the numbered sentence and choose the correct definition of the derivative, using prefix meaning. Write the letter of the correct meaning on the blank. Note that some prefixes may be spelled in more than one way.

A. There were short *intermissions* between quarters to give the basketball players a rest.

_____ 1. To make good lasagna, you make an *interlayer* of ricotta cheese between the pasta and the meat sauce.

a. one layer b. layer between others c. top layer

B. When the liner docked at Southampton, many passengers chose to *disembark* and visit the city.

_____ 2. I tried to *dissociate* myself from the bad behaviour of my brother, Bob.

a. join with b. defend c. separate

C. Because of a *misprint* in the article, what she actually said at the meeting was *misquoted*.

_____ 3. Jacob, who drew up the club budget, explained it to the meeting so no one would *misrepresent* the plan.

a. clearly explain b. state wrongly c. say in public

D. In order to enter the essay contest, you have to *confront* the task of filling out a long entrance form.

_____ 4. All the members of our chess team wanted to *conjoin* with the Milwaukee chess club and form an intercity alliance.

a. discuss b. combine c. argue

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E. The wet, hot summer was ideal for farmers, since it helped create a *superabundance* of grain that fall.

. 5. With an almost *superhuman* burst of energy the track star finished the race and won.

a. final b. tremendous c. unexpected

F. Paula found that the low salary of her job forced her to *reconsider* staying at the company longer than a few months.

6. The poor performance of the football team made the coach *reshuffle* his line-up and drop some players.

a. arrange again b. complete c. study

G. It was *predetermined* that B Company ship out to Germany in August and replace troops returning to the U.S.

7. Acme Tire Company claims to *pretest* all of its tires before putting them on the market.

a. test b. test again c. test in advance

H. Because of the soaking rain, they arrived at the party in an *unpresentable* state.

8. Old Mrs. Craggins was *unmindful* of the condition of the sidewalk and tripped over a large crack.

a. not careful b. aware c. critical

I. In 1982 our family drove from Nova Scotia to British Columbia on the Trans Canada highway, a *transcontinental* route.

9. For many years the sole direct communication with Europe was via the *transoceanic* cable.

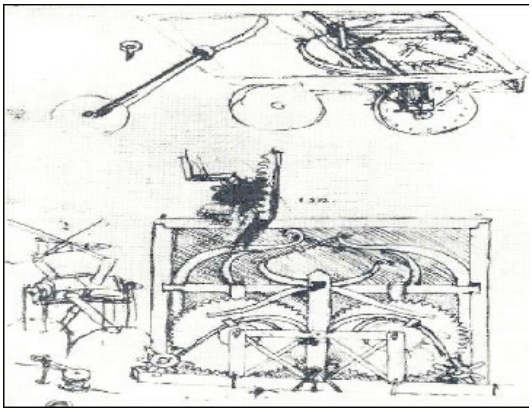
a. across land b. across the sea c. overhead

J. *Subarctic* is a term that refers to the area below the Arctic Circle.

10. In her *subconscious* Aunt Tillie sensed that she had left the oven on, and she went back home to check.

a. thoughts the mind is not fully aware of

b. frequent thoughts c. alert mind



These sketches were made by Leonardo da Vinci over four hundred years ago. They show one of his many inventions. *Here, the subject is a* horseless *carriage. The vehicle is driven by a pair of springs to be kept wound by the driver. This machine, created centuries before the automobile, is proof that da Vinci was an amazing* inventor, *far ahead of his time.*

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3. Understanding Suffixes

Look at the words not in italic type in the caption. They are derivatives. But notice that these derivatives have word parts added to the *ends* of the root words. These parts are called suffixes.

Suffixes can change the meaning of the root, but most often they change the function of the derivative in the sentence. In the case of *horseless,* you can see that the suffix *-less* changes the meaning of the root completely. The suffix also changes the noun *horse* to the adjective *horseless.*

There are dozens of suffixes, some of which you probably know already. Here is a list of ten common suffixes. You may wish to add more to the list or make your own list for reference.

COMMON SUFFIXES

1. -able	6. ity
2. -ate	7. -less
3. -er	8. -ly
4. -ful	9. ment
5. -ion	10. -ness

Here is a short article about Leonardo da Vinci. Try to find the derivatives that consist of a root word and a suffix from the list. Underline these words. In some cases a derivative may have two suffixes, as in *conditionally.* Circle the suffixes in each derivative.

Leonardo da Vinci was an all-around genius, adept at either designing a new drill or painting a portrait of the Madonna. He was justly famous for his versatility.

He was born in the tiny village of Vinci, near Florence, Italy. When a boy he was very alert, and he enjoyed sketching the world around him. His father saw his talent. He sent him to the workshop of a famous artist, where Leonardo learned the skills of painting. But he knew no contentment in painting by itself. His mind was far too restless. He loved to invent new machines, to draw fantasy castles, and to sketch the human body.

In the 1470s he was hired by Ludovico Sforza, the duke of Milan, as an adviser. While working for the duke, Leonardo continued creating: new weapons, new tools, and new buildings. Most of these inventions were drawn in his private notebooks and never saw the light of day until centuries after his death. His careful drawings of tanks, rapid-firing cannon, and self-propelled vehicles remained hidden. The people of his time knew him only as a great artist; they did not realize the fullness of his genius.

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How many derivatives did you find? Did you find at least eight? When suffixes are added to some roots, the spelling of the root is changed. In the word *versatility* in the first paragraph, you will notice that the root word *versatile,* has lost its final *e.* Here are spelling changes that take place in root words:

1. Final *e* dropped ..... supervise + or = supervisor
2. Y changed to *i*..... history + an = historian
3. Final consonant doubled ..... fad + ist = faddist

Not every ending of a word is a suffix. In the word *plate,* the ending *-ate* is not a suffix. In the word *wrist, -ist* is not a suffix. It is better to identify the root of a derivative first, then decide if certain letter groups at the end of the word are actually suffixes.

Activity 3: Understanding Suffixes

Read each sentence and select the derivative with-suffix that appropriately completes the sentence. Write the letter of the derivative in the blank.

1. Joggers are_____ people who enjoy physical exercise and the outdoors.
   a. energy b. energize c. energetic
2. Because of his_____ nature, Mr. Gossage was carefully avoided by the children on the block.
   a. irritate b. irritable c. irritation
3. Maria protested modestly that her act of _____ did not deserve any special mention or medal.
   a. heroism b. heroic c. heroically
4. The _____of our grass is proof of the heavy rainfall we've had this summer.
   a. greenly b. greenish c. greenness
5. When Robert first came to stay with us, he kept a _____ distance from everyone.
   a. respectful b. respectlessness c. respectively
6. There was a _____ lack of concern by the management in re funding the ticket money for the concert
   a. scandalize b. scandalous c. scandalization
7. Guy _____ admitted that he had not done his math homework and offered no excuses.
   a. openly b. opener c. openness
8. The police arrested a _____, who then admitted he was part of the plot to overthrow the government.
   a. conspiracy b. conspiratorily c. conspirator
9. The actress won the Oscar for Best Supporting Actress because of her _____ of a blind nurse.
   a. characteristic b. characterize c. characterization
10. At the end of the long lecture, Professor Rice tried to _____ the points he had covered in his talk.
    a. summarily b. summary c. summarize

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4. Finding Roots

How many words contain the letters *ace?* In how many words is *ace* a root? To figure this out write the root of each word on the blank.

_____aced laced
_____ re-aced
_____ disgraced
_____ defaced
_____ replaced

If you wrote the correct root for each word, you will have noticed that though the letters *ace* are in each word, *ace* is a root in only two words: *aced* and *re-aced.*

Many English words have certain letter combinations that look like words but are not really words at all. For example, the word *management* has the words *man, an, age, gem, me,* and *men* in it. But none of these words is the root word.

In *re-placed,* as you probably saw, *-place* is the root word, not *ace,* even though *ace* is found there.

The same is true of affixes. Not every group of letters at the beginning of a word is a prefix. For example, *dis-* is a prefix in *disgrace* and *disbelieve,* but it is not a prefix in *discuss.*

Nor is every group of letters that looks like a suffix really a suffix. For example, *-ant* is a suffix in *contestant* and *descendant.* But it is not a suffix in *infant* and *vacant.*

Activity 4: Finding Roots

In each row of words, one word is not an affixed word. Draw a line through that word. Clue: first identify the root word before deciding about the affixes.

1.	disown	disk	disengage	dissimilar
2.	justifiable	avoidable	vegetable	exitable
3.	boundary	infirmary	dietary	canary
4.	illegal	India	irregular	impossible
5.	relic	reelect	refuel	relive
6.	deceive	creative	massive	directive
7.	interfold	interposition	interview	intern
8.	invention	scion	companion	location
9.	fence	conference	residence	excellence
10.	correspond	conjoin	co-worker	cone

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Drawing by Handelsman, © 1974
The New Yorker Magazine, Inc.

"Hail, Caesar! The barbarians have been beaten back, and Rome is still Numero Uno."

5. Using Foreign Roots

What does the Roman soldier in the cartoon mean by "Numero Uno"? Actually, *numero* and *uno* are Latin words that have been absorbed into English. Compare them with the words below.

Numeral	unit
Numerous	unique
Numerical	union

The basic meanings of these words should help you understand the Latin words used by the soldier. Write the meanings on the blank below.

"… Rome is still_____

Your answers are English words that are based on foreign roots. Many English words have roots derived from other languages. Here are a few more words with foreign roots. Study the words, then the roots and their meanings. Then use the appropriate word in the sentences that follow.

minority	*minor* (Latin = smaller, lesser)
oriental	*orientem* (Latin = the East)
geographic	*ge* + *graphein* (Greek = earth + describe)
famine	*fames* (Latin = hunger)
violinist	*violino* (Italian = small viola)

1. She decorated her apartment in _____ style, with Chinese vases, Japanese prints, and rugs from India.
2. When the rice crop failed that year, the people in the region were faced with a terrible _____

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3. Despite a recent increase in Soviet immigrants, the Russian population in America still is considered a _____ .
4. After years of trying, Cesar finally got a position in the symphony as a_____
5. The test included a question that asked students to describe the _____ _____location of Tasmania.

A number of common foreign roots are the basis of many English words. Here are seven Latin roots that can be found in over one thousand English words. Study their meanings.

ROOTS	ENGLISH EXAMPLES
aud (hear	audible
dic (speak, say)	dictate
duc (lead, take)	induce
port (carry, take)	portable
scrib (write)	inscribe
vert, vers (turn, whirl)	revert
voc (speak, call)	vocabulary

Here is how these roots appear in other English words. Try filling in the blanks for numbers 2 through 7.
1. To *educate* someone means literally to _____
2. If you experience *vertigo,* you feel as if you're in a _____
3. A newspaper reporter's *description* of an event is a _____report.
4. An *auditory* sensation is something you _____

5. One way to improve your *diction* is to choose carefully the words you _____
6. In a *portfolio* you can __ _____ loose papers.
7. If you *evoke* the past, you _____ back old memories.

Activity 5: Using Foreign Roots

Use your knowledge of affixes plus the list of common foreign roots to figure out the correct meaning of the derivatives in italics. Choose the proper definition and write the letter in the blank.

_____1. Manny was upset when he was told that the state might *revoke* his driver's license if he got another ticket.

a. call back *b. issue again* *c. examine*

_____ *2.* Some television discussion programs are *transcribed* and the text sent on request to viewers of the program.

a. edited b. put in writing c. engraved

_____ 3. Her intension was to convert the story of Romeo and Juliet into a modern ballet.
a. view b. transform c. use

_____4. Because of the thickness of the walls, noise from the next room was *inaudible.*
a. not pleasant b. not annoying c. not hearable

_____5. In some secret codes, the alphabet is represented in *in verse* order: Z = A, Y = B, and so on.
a. opposite b. normal c. difficult

Reference Book: Skills for Reading by Olive Stafford Niles and etal, Scott, Foresman and Company Glenview 1984

Learning Objective 9: *Use phrasal verbs correctly***.**
To fulfil this objective the teacher needs to teach the concept of phrasal verbs what they are and what they mean. The teacher may use this suggested list for Class Seven for study and practice:

Giving and getting information

- Giving secret information – e.g. confide in, let out
- Hearing information – e.g. get around
- Getting information – e.g. pick up
- Not giving information – e.g. keep back, keep from, keep to yourself, hold back

Reading, writing and studying

Reading – e.g. read over/through, skim over/through, look up, look through
Writing – e.g. jot down, take down, write out, write up
Studying

Learning about a subject

- Read up on, brush up on, pick up
- Giving in work to be marked – e.g. hand in, give in

Speaking & Conversation

- Speaking quickly - e.g. rattle off
- Speaking suddenly – e.g. blurt out, come out with

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- Not speaking – e.g. shut up, break off, dry up
- Talking rudely to someone – e.g. talk at, talk down to

Thinking and Considering

- Thinking carefully – e.g. think over, think out/through, mull over
- Having a new idea – e.g. think up, come up with, dream up
- Think of a possible plan – e.g. play with, toy with
- Thinking about something that has happened – e.g. go back over, go over
- Thinking and understanding – e.g. fathom out, figure out, work out

***Instructions**: Refer Cambridge International Dictionary of Phrasal Verbs*

Learning Objectives 10: *Use additional punctuation marks appropriately*.

Activity 1: knowledge and comprehension

The teacher can review the punctuations taught to the students in the earlier classes. The following guidelines have been provided to help the teachers teach punctuations.

Punctuation

Sentences which lack punctuation can be difficult to read. Consequently, knowing when and how to use punctuation marks are extremely important. You should think of punctuation marks as **signals** which are designed to help the reader to understand your intentions. Here are some guidelines which will help you to use punctuation marks more effectively.

A Full stop (.) marks the end of a sentence. Or it marks an abbreviation: *abbrev., diff.*

A Comma (,)

1. Separates items in a list:
   The colours of the flowers were red, white, pink and yellow.

2. Separates the main statement from other parts of a sentence. Additional information can come before, or after, the main statement:
   The temperature is usually around 20 degrees Celsius, although today it is 28 degrees.

3. Sets off extra information in the main statement:
   His sister, a marathon runner, is often overseas.
4. Separates two main statements joined by a conjunction:
   You may leave at 2pm, but only today.

5. Follows an adverbial used at the beginning of a sentence:
   Many people enjoyed the music. However, some felt it was a disappointment.

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6. Separates a non-defining relative clause from the rest of the sentence. If there is no comma, the clause will be a defining relative clause. A **defining relative clause** (without a comma) identifies a person or thing in the main clause (sometimes called an 'identifying clause'), and provides essential information about the subject or object **without which the sentence would make no sense.** The clause is introduced by a relative pronoun: *who* or *that* for people, and *which* or *that* for things.

   A **non defining relative clause** (with a comma) provides extra information not essential to the sentence. The comma separates the **non essential information** from the main clause. E.g.

   My mother, ***who lives in Paro****, is 79 years old.*
   The weather, ***which had been hot for weeks****, suddenly turned bitterly cold.*
   Peter, ***whose flight had been delayed****, arrived at the conference two days late.*

   So in a sentence such as,
   A child who screams for attention is best ignored a defining relative clause, if we put commas in, as in:
   A child, who screams for attention, is best ignored,
   then this sentence would mean that we should ignore **all** children which is probably not good advice to give to parents!

A Colon (:)

Is used to indicate that an explanation, example, or a list follows. Can replace expressions like *namely, for example, such as.*

1. Introduces a list or a series of examples:
   You'll need three things for your exam: a pen, a ruler, and a calculator.

2. Introduces a quotation or lines of a dialogue:
   Kinley: Will you be gone long?
   Om: Not very long.

Semicolon (;)

1. Acts as a weak form of the full stop:
   I found it hard to sleep last night; it must have been all the coffee and wine I drank.
2. Acts as a strong form of a comma to separate items in a series:
   The members of the sub-committee are Dawa Lhamo, Personnel; Sangaymo, Marketing; and a representative from Education Media.

Parenthesis ( )

Parentheses are used for extra, non-essential material included in a sentence. They enclose material which is not part of the flow of thought in a sentence or paragraph.

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Dates, sources, or ideas that are subordinate to the rest of the sentence are set apart in parentheses. e.g.
To moderate the amount of fat you eat, you should use salad and vegetable dressings, and sauces sparingly (many of these are high in fat) or choose low-fat varieties.

Ellipsis (...)

An ellipsis may be used in an assignment when you are quoting references or other material and you want to omit some words. The ellipsis consists of three evenly spaced dots (full stops) with spaces between the ellipsis and surrounding letters or other marks. Example:

Full text

During the growing years, physical activity is an important factor if normal development of the child is to be maintained. This fact is now well accepted. However, in recent years a debate has arisen regarding the potential benefits or risks of excessive physical training on the physical growth and development of children.

Text with ellipsis

During the growing years, physical activity is an important factor if normal development of the child is to be maintained. … However, in recent years a debate has arisen regarding the potential benefits or risks of excessive physical training on the physical growth and development of children.

Note:

1. If the omission comes at the **end** of a sentence as in the sentence above, the ellipsis will be placed after the full stop, making a total of four dots. …
   Notice that there is no space between the full stop and the last character of the sentence.

2. In **mid**-sentence, a space should appear between the first and last ellipsis marks and the surrounding letters ... such as in this sentence.

3. The ellipsis can also be used to indicate a pause in the flow of a sentence and is especially useful in quoted speech. e.g.
   Alice thought and thought … and then thought some more.

1. If words are left off at the end of a sentence, use ellipsis marks (preceded and followed by a space) and then indicate the end of the sentence with a full stop... .

2. If one or more sentences are omitted, end the sentence before the ellipsis with a full stop, and then insert your ellipsis marks with a space on both sides. …

Quotation Marks (“ “)

1. Set off spoken words from the rest of the material:
   We all shouted, “Come on!”

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2. Indicate a title, or a word or idea being discussed:
   Have you read Kunzang Choden's "Dawa: The Story of a Stray Dog in Bhutan?"
   What is your understanding of the term "irony"?

3. Used when quoting material from a text:
   As Bouchard states "…failure to exercise is dangerous."(1975:26)

4. Single quotation marks are used to indicate quotes within quotes:
   "Do you know what 'love' really means?" he asked.

The apostrophe (')

The apostrophe is probably the most misunderstood punctuation mark. If you are unsure about how to use it, check your understanding against the following examples.

To show ownership

Put the apostrophe either before the **'s'** or after the **'s'** depending on whether there is one owner or more than one:

The student's books are on the desk. *(One student)*
The students' books are on their desks. *(More than one student)*
The students' flat is always a mess. *(More than one student.)*

In the case of plurals with no 's' on the end (eg. women, children, geese) the apostrophe goes before the 's'. (Ask yourself, who is the owner? If the answer does not have an 's', put the apostrophe before the 's') e.g.

The women own the house > the women's house.
The children own the toys > the children's toys.
The honking of the geese > the geese's honking.

To indicate possession when the plural already ends in 's', just put an apostrophe on the end:

The lions' water source has dried up. The wolves' howling kept me awake.
The Jones' house is on the corner.

When a word is contracted:

it is > it's; do not > don't; they are > they're; you are > you're
*The cheque **is** in the mail > The cheque's in the mail.*
She has got a lot of study to catch up on > She's got a lot of study to catch up on.

Do not use an apostrophe for possessive pronouns: ours yours hers its whose theirs

Ours is the tidiest flat in the block. Hers is always untidy. Theirs is ok. Whose book is it anyway?

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The case of "its":
The words **its** and **it's** are usually the most confused. Only put an apostrophe in **its** when it is an abbreviation for **'it is'**, and remember, possessive pronouns do not take an apostrophe:
It is terribly hot > It's terribly hot.
It is a good house but its roof leaks > It's a good house but its roof leaks.

Do not put an apostrophe in plurals just because they end in an 's'.
Please buy some potatoes and tomatoes, and order some pizzas.
NOT: *potato's, tomato's, pizza's.*

Possessive forms of compounds:
Single compounds: before **'s'**: *her daughter-in-law's gift, a friend of mine's car.* (only one daughter-in-law)
Plural compounds: after **'s'**: *the daughters-in-law's gift.* (more than one daughter-in-law)
Friends of mine's car (bit silly and clumsy - use *"the car of my friends instead"*).
Nar's and Pem's new cars are in the parking lot.
(Each of them has a new car and ownership is a separate matter.)
Nar's and Pem's new car is in the parking lot.
(They share ownership; the possessive belongs to the entire phrase.)
Sumchu's and Drugay's study found that. (There was one study.)
Sumchu's and Drugay's studies found that. (Each did a study.)

NB. Watch out for computer spell checks - they are the worst enemy of correct apostrophe use as they tend to put an apostrophe in any word ending in 's'!

Cohesion
The various elements which combine to form the text of your essay (ie. ideas, paragraphs, sentences) need to be closely related. This is achieved in several ways:
- by referring back to earlier words and ideas,
- by repeating words and ideas,
- and by the use of connectives.

When referring back to earlier words and ideas we often use *this, these*, and *those*.

Example

> Reported benefits include weight control, lower levels of stress, improved blood pressure, and a reduced risk of coronary and cardiovascular disease. The evidence on which *these* claims are based, however, is questionable, and needs to be examined more closely.

In the case of people and things we use *pronouns*.

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Example

Tara Art press was established in 1968. Initially, *it* was involved in very small jobs like creating visiting cards and letterheads.

Ideas can also be linked by *repetition*. This does not necessarily mean that the same word is repeated several times. A word may be repeated in a different form (eg. a noun instead of a verb), or may be replaced by a word with similar meaning.

Example

1st Reference	2nd Reference
It moves	This movement
The temperature is falling	This drop in temperature
Products are advertised	These ways of advertising
Regular exercise	Regular physical activity

Connectives

Another way of linking and organizing ideas in the text is to use connectives. These can have a variety of functions as you can see in the following table.

Use	Example	Use	Example
add idea	*and, also, as well as, furthermore, in addition*	add opposite idea	*but,, however, on theother hand, in contrast, although*
add similar idea	*similarly, also, as, once again*	give example	*for example, for instance, as follows*
exception, reservation	*even though, still, yet. nevertheless*	give alternative, or repeat	*in other words, or rather, alternatively*
give cause/reason	*far, because, since, as*	give effect/reason	*therefore, thus, hence, consequently, as a result, so*
showtime relationship	*presently, soon, while, later, shortly, before, afterwards*	show spatial relationship	*between, next, front, beyond, across*
givesummary, conclusion	*therefore, in summary, to conclude, in short*	generalising/give qualification	*in general, on the whole, in mostcases, usually, frequently, mainly*
highlighting	*in particular, particularly*	transition	*now, as far as X is concerned, with regard to, as far...*
list ideas intime order or order of improtance	*first, second, etc, then, next, finally*	referring	*who, which, when, where, whose, that*

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SOME TIPS ON STYLE

Do not make the mistake of thinking that because you are at university you have to use big words and very complicated sentence patterns. Your ideas may be complex, but your writing should be

- **Clear** i.e. Someone who knows nothing about the subject you are discussing should be able to make sense of what you are saying, even if they don't fully understand the details.
- **Concise** i.e. Be economical, and don't use more words than are necessary.
- **Accurate** i.e. State your intended meaning as unambiguously as possible, and make sure that you quote opinions and other sources correctly.
- **Relevant** i.e. Don't include unnecessary material which may divert the reader's attention away from your main point. Also, make sure that you are answering the question asked.

> **Instructions**: Refer *Grammar Builder 2 (Page178), 3 (Page. 166), by A. Amin, R. Eravelly and F.J Ibrahim - Cambridge University Press – Page 202 for practice.* Also refer activities under the Writing Strand.

Learning Objective 9: *Use prepositions correctly.*

The following list of prepositions should be taught to the students so that they can use them in their writing correctly. The teacher has to consciously check the correct usage of these prepositions in writing and listening and speaking.

Words often used as prepositions – with definition/purpose/functions

Examples –about, above, across, after, against, along, among, around, at, before, behind, below, beneath, beside, between, beyond, but, by, down, during, except, for, from, in, inside, into, near, of, off, on, out, outside, over, past, through, to, toward, under, underneath, until, up, with (42 words)

> **Instructions**: Refer *Grammar Builder 2 (Page170), 3 (Page. 154), 4 (Page 98) &5 (98)by A. Amin, R. Eravelly and F.J Ibrahim - Cambridge University Press – Page 202 for practice.*

Activity 1: Knowledge and Application

Preposition basketball

This is a lively activity to practise prepositions of place: "Let's play basketball!"

Choose a spot in the classroom (a corner, the teacher's desk...) and place there several different objects (pens, rubbers, books etc) at random and a small box or a bag that represents the basket. Decide with your students how many points you will score if they send the ball (you can make a very simple ball with a piece of paper) into the basket (you could give 3 or 5 points, depending on how difficult it is).

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What is fun is that each student, even if he doesn't succeed in throwing the ball into the basket, will score one point for every correct description of the final location of the ball that he/she can say: "The ball is behind the red pen", "It is under the teacher's desk", etc. In such a way, it often happens that a student scores more points when the ball doesn't go into the basket, depending on the student's ability to use the correct prepositions.

You can choose if you prefer to divide the class into teams or make an individual competition. Students have a lot of fun in practising this activity that is suitable for children and teenagers as well.

Activity 2: Knowledge and Application

Ask students to read a story or an essay and let them identify prepositions in the text. Discuss the usage and frame rules for the class.

Learning Objective 10: *Use the dictionary for a variety of purposes – word meaning, spelling, and pronunciation.*

Activity 1: Knowledge and Comprehension

The teacher will review the lessons on dictionary use taught in the earlier classes. Let students pick up the challenging words while reading the Reading & Literature text. List these words on the board pronouncing each word clearly. Students can repeat after the teacher.

Activity 2: Application

Pick some challenging words from the students Word Bank and conduct a dictation for the class. If they are able to spell and pronounce the words correctly they can be allowed to move on to the next group of words. This will help students increase their bank of new vocabularies. Words can be selected based on the word families or root words or the words which are formed by adding prefixes and suffixes.

Note: Please see appendices and also refer *The Cambridge Advanced Learners Dictionary* for guidelines on the use of dictionary.

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Annual Timetable for the English Curriculum: Class VII & VIII.

This document assumes a school year with 150 teaching days exclusive of holidays and examination time. For classes VII and VIII, it assumes the school year divided into two terms of fifteen weeks each, and that each week will have 6 periods of 40 minutes for teaching English. Therefore, classes VII and VIII will have 180 periods in a year.

Time Allocation:

Reading & Literature	67 periods
Writing	41 periods
Language	41 periods
Listening & Speaking	31 periods
TOTAL	**180 periods.**

Suggestive Plan:

Term 1.

Week	Monday	Tuesday	Wednesday		Thursday	Friday
1	Reading & Literature	Reading & Literature	Reading & Literature	Writing	Language	Language
2	„	„	Writing	„	Listening & Speaking	„
3	„	„	„	„	„	„
4	„	„	„	„	„	„
5	„	„	Reading & Literature	„	Language	„
6	„	„	„	„	Listening & Speaking	„
7	„	„	Writing	„	„	„
8	„	„	„	„	„	„
9	„	„	„	„	„	„
10	„	„	„	„	„	„
11	„	„	„	Listening & Speaking	„	„
12	„	„	„	„	„	„
13	„	„	„	Language	„	„
14	„	„	„	„	„	„
15	„	„	„	„	„	„

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Term 2

Week	Monday	Tuesday	Wednesday		Thursday	Friday
16	Reading & Literature	Reading & Literature	Reading & Literature	Writing	Language	Language
17	„	„	Writing	„	Listening & Speaking	„
18	„	„	„	„	„	„
19	„	„	„	„	„	„
20	„	„	Reading & Literature	„	Language	„
21	„	„	„	„	Listening & Speaking	„
22	„	„	Writing	„	„	„
23	„	„	„	„	„	„
24	„	„	„	„	„	„
25	„	„	„	„	„	„
26	„	„	„	Listening & Speak-ing	„	„
27	„	„	„	„	„	„
28	„	„	„	Language	„	„
29	„	„	„	„	„	„
30	„	„	„	„	„	„

Note: Library Period, which is ONE period per week, is NOT included in the plan.

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Modes of Assessment for Class VII

Introduction

In the new English curriculum the emphasis was given to improve the language skills - *reading, writing, listening and speaking* - of the students. The new curriculum also demands for a change in which students are assessed, a movement away from the formal or examination oriented approach to informal or alternative assessment. The targets of assessment are:

- to assess how well students are progressing in their studies
- to assess the performance level of the students in reference to the set Standards (*for promotion to a higher grade level)*
- to monitor the overall student achievement

Standards

The Standards are statements of what the public can expect students to know and be able to do in English when they graduate from the school system (The Silken Knot: *Standards for English for schools in Bhutan*). The Standards for Writing and Language are listed in the English Curriculum Framework Document – Pre-primary to Class XII.

Learning Objectives

The Learning Objectives will serve as indicators of achievement at each class level in reference to the Standards. The assessment is guided by the Learning Objectives.

Assessment Objectives

The objectives are listed under the Learning Objectives for Class VII under Language and Writing Strand in the English Curriculum Framework document. These objectives are inter-related and it will not normally be possible or desirable to test them in isolation.

Assessment Scheme

The overall assessment during the year will consist of the following:

- Continuous Formative Assessment (CFA)
- Continuous Summative Assessment (CSA)
- Examinations
    - o Mid-term examinations
    - o Annual Examinations

Continuous Formative Assessment

The Continuous Formative Assessment (CFA) is an assessment of student's learning that is carried out throughout the academic year involving a variety of organised, both formal and informal learning activities to facilitate quality teaching and learning in schools.

The main aims of Continuous Formative Assessment (CFA) are to:

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- 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 15%.

There are two written examinations for class VII: The Mid-term Examination conducted in the first term will be marked out of 30%. The Annual Examination conducted at the end of the year will be marked out of 40%.

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CLASS VII

Assessment will consist of Listening & Speaking strand 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 10 marks for classes VII and VIII. This mark will be added to the CA marks.

Listening & Speaking 10%
• Listening skills excercise • Reports • Debates • Extempore speeches • Presentation of their written pieces • Book talk

Assessment will consist of Continuous assessment (CA) and Written Examination.
The CA comprises three components i.e. Listening and Speaking, Writing Portfolio and Reading Portfolio, each component carrying 10 marks.
The Written examination is to be conducted out of 100 marks. The marks will then be converted to 70% to add the CA component of 30%.
The format given below is to be used for setting questions for the Written Examination:
Time 2 hours, 15 minutes (15 minutes is for the students to read the questions)
The paper will have Three Sections

SECTION A.

1. Section A is for **Writing** and will test students' writing skills through extended Response questions. It will be worth 30 marks.

Question 1:

Will require students to choose and write a narrative essay from the three choices provided. It will be worth 20 marks.

Question 2

Will require students to choose a context from the two options provided and write a friendly letter. It will be worth 10 marks.

SECTION B.

Section B is for **Language and Grammar**. It will test students' language skills through rewriting, editing, summarizing, cloze text and MCQs. It will be worth 20 marks.

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Question 1
Multiple Choice Questions – 5 marks.

Question 2.
Cloze text. 5 marks.

Question 3. Rewriting or editing or summarizing 5 marks.

Question 4. True or False - 5 marks.

SECTION C.

This section is for **Reading & Literature** and will have questions from a Short story (from the prescribed textbook, Essay (from outside the textbook) and Poem (from outside the prescribed textbook)

Short Story

Question 1
Multiple-choice questions – 4 marks

Question 2
Short-Answer Response questions – (Answer any three from the four given questions) 2+2+2=6 marks

Question 3
Extended-Response Questions – (Answer any two from the three given questions) 5+5=10 marks.

Essay

Question 1
Multiple-choice questions – 4 marks

Question 2
Short-Answer Response questions –(Answer any three from the four given questions) 2+2+2=6 marks

Question 3
Extended-Response Questions – (Answer any two from the three given questions) 5+5=10 marks.

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Poetry

Question 1
Multiple-Choice Questions – 2 marks

Question 2
Short-Answer Response questions –(Answer any two from the three given questions) 2+2= 4 marks

Question 3
Extended Response questions –(Answer any one question from the two given) 4 marks.

Table of Specification for English – Classes VII to VIII

Level of Thinking/ Content/Skill	Recalling	Understanding	Applying	Analysing	Evaluating	Creating	Total
Section A 1. Essay Writing						Essay writing (realistic fiction – narrative writing)	20
2. Letter Writing			Letter writing (10)				10
Section B: Grammar 1. MCQ – 5 2. Cloze test – 5 3. Rewriting/editing/ Summarizing – 5 4. True/False - 5	2 marks	5 marks	5 marks 3 marks	5 marks			20
Section C: 1. **Short Story** 4 MCQ – 4 (1 x 4) 4 SAQ – 3 (2 x 3 =6) 3 ERQ – 2 (5 x 2 =10)	MCQ (1) SAQ (2)	MCQ (2)	MCQ (1)		SAQ (2) Or SAQ (2)		10
			SAQ (2)	ERQ (5)	ERQ (5) Or ERQ (5)		10
2. **Essay** 4 MCQ – 4 (1 x 4 =4) 4 SAQ – 3 (2 x 3 =6) 3 ERQ – 2 (5 x 2 =10)		MCQ (2) SAQ (2)	MCQ (1)	MCQ (1) SAQ (2) Or SAQ (2)	SAQ (2)		10
				ERQ (5)		ERQ (5) Or ERQ (5)	10
3. **Poetry** 2 MCQ – 2 (1 x 2 = 2) 3 SAQ – 2 (2 x 2 = 4) 2 ERQ – 1 (4 x 1 = 4)	SAQ (2)	MCQ (1)	MCQ (1)		SAQ (2) OR SAQ (2)		6
				ERQ (4) Or ERQ (4)			4
Total	**7**	**12**	**23**	**22**	**11**	**25**	**100**

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Suggested break up of Continuous Assessment (CA) and Examination weightings

	Term One		Term Two		
	Continuous Assessment	**Mid-term Examination**	**Continuous Assessment**	**Annual Examination**	**Total**
Class VII & VIII	Listening & Speaking 5% Reading Portfolio 5% Writing Portfolio 5 %	35%	Listening & Speaking 5% Reading Portfolio 5% Writing Portfolio 5 %	35%	100%

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TEXTS FOR STUDY

Short Stories (20 periods)

1. The Girl Who Couldn't See Herself - *Leena Dhingra*
2. Somebody's Son - *Richard Pindell*
3. One day A stranger Came - *Naomi Wakan*
4. The Cherry Tree - *Ruskin Bond*
5. The Dauntless Girl - *Kevin Crossley Holland (Ed)*
6. Like Two Feet of a Traveller - *Dorji Penjore*

Essays (20 periods)

1. Identity: Youth Hot Line - *Bruce Vichert & Dr. Graham Cotter*
2. I Have Been Here Before – *Ashi Dorji Wangmo Wangchuck, Queen of Bhutan*
3. Dear Mother - *Sylvia Martin*
4. Untrodden World of Lhops - *John Michael Chiramal*
5. Tell the World: A Young Environmentalist Speaks Out - *Severn Cullis-Suzuki*
6. The Journey of Charles Wayo - *Charles L. Sanders*
7. TV Conquers Remote Bhutan - *Geeta Pandey BBC News March 10, 2005*
8. "Go for it!" - *Rachel Zimmerman*

Poems (18 periods)

1. Unfolding Bud - *Naoshi Koriyama*
2. I'm Nobody - *Emily Dickinson*
3. Be Proud of Who You Are - *Lawrence B. Hookimaw*
4. To My Son - *Helen Fogwill Porter*
5. Girl's Eye-view of Relatives -*Phyllis McGinley*
6. Starfish – *Anonymous*
7. Peace Train - *Cat Stevens*
8. Teach Me - *Wayne Burtch*
9. To Look at Anything – *John Moffitt*
10. Rural Dumpheap - *Melville Cane*
11. The Ballad of Babara Allen - *Anonymous*
12. Lochinvar - *Sir Walter Scott*
13. The Harvest Song - *Tshering C Dorji*

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Textbooks and References for Classes VII and VIII

1. Robin,S.D,Bailey,S.D, Cruchley,H.D and Wood,B.L Bridges 1 1985 Prentice-Hall Canada Inc., ISBN : 0-13-081944-1
2. Niles,O.S,Deffenbaugh,S.A, Hynes-Berry,M,Lamberg,W.J, Savage,R.C Skills for Reading E 1984 Scott,Foresman and Company USA
3. Niles,O.S,Deffenbaugh,S.A, Hynes-Berry,M,Lamberg,W.J, Savage,R.C Teacher's Edition Skills for Reading E 1984 Scott,Foresman and Company USA
4. McCarthy,M & O'Dell,F English Vocabulary in Use Upper- intermediateCambridge University press ISBN : 0-521-01633-9
5. Amin,A,Eravelly,R &Ibrahim,F.J Grammar Builder 1,2,3,4&5 2004 Cambridge university press
8. Littell,Joy ed. Building English Skills Red Level 1984 McDougal,Littell & Company Irwin Publishing Canada
9. Doff, Adrian and Jones, Christopher; Language in use (the whole set) Cambridge university press 2004, Published in south Asia by Foundation books Pvt. Ltd. ISBN 81-7596-219-4
10. McCarthy,M & O'Dell,F English Phrasal verbs in use Cambridge university Press 2004 Replica Press Pvt. Ltd. ISBN 0-521-60566-0
11. McCarthy,M & O'Dell,F English Idioms in use Cambridge university Press 2002 Replica Press Pvt. Ltd. ISBN 0-521-54087-9
12. Cambridge International Dictionary of Idioms Cambridge University Press 1998 ISBN 0-521-68598-2

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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.

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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.

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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

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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.

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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

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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.

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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:

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- **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. Unfortunatly, 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**.

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prefix: a group of letters put before a word to change the meaning. Example:
*un*known (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

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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 humourous, 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 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

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of the sonnet have recognized varying classifications, but to all essential purposes two types only need be discussed Sonnet- A Sonnet is a poem consisting of 14 lines (iambic pentameter) with a particular rhyming scheme.

The two characteristic sonnet types are the Italian (Petrarchan) and the English (Shakespearean). The first, the Italian form, is distinguished by its bipartite division into the octave and the sestet: the octave consisting of a first division of eight lines rhyming

abbaabba

and the sestet, or second division, consisting of six lines rhyming

cdecde, cdccdc, or cdedce.

On this twofold division of the Italian sonnet Charles Gayley notes: "The octave bears the burden; a doubt, a problem, a reflection, a query, an historical statement, a cry of indignation or desire, a Vision of the ideaL The sestet eases the load, resolves the problem or doubt, answers the query, solaces the yearning, realizes the vision." Again it might be said that the octave presents the narrative, states the proposition or raises a question; the sestet drives home the narrative by making an abstract comment, applies the proposition, or solves the problem. So much for the strict interpretation of the Italian form; as a matter of fact English poets have varied these items greatly. The octave and sestet division is not always kept; the rhyme-scheme is often varied, but within limits—no Italian sonnet properly allowing more than five rhymes. Iambic pentameter is essentially the meter, but here again certain poets have experimented with hexameter and other meters.

The English (Shakespearean) sonnet, on the other hand, is so different from the Italian (though it grew from that form) as to permit of a separate classification. Instead of the octave and sestet divisions, this sonnet characteristically embodies four divisions: three quatrains (each with a rhyme-scheme of its own) and a rhymed couplet. Thus the typical rhyme-scheme for the English sonnet is

abab cdcd efef gg.

The couplet at the end is usually a commentary on the foregoing, an epigrammatic close. The Spenserian sonnet combines the Italian and the Shakespearean forms, using three quatrains and a couplet but employing linking rhymes between the quatrains, thus

abab bcbc cdcd ee.

Certain qualities common to the sonnet as a form should be noted. Its definite restrictions make it a challenge to the artistry of the poet and call for all the technical skill at the poet's command. The more or less set rhyme patterns occurring regularly within the short space of fourteen lines afford a pleasant effect on the ear of the reader, and can create truly musical effects. The rigidity of the form precludes a too great economy or too great prodigality of words. Emphasis is placed on exactness and perfection of expression.

The sonnet as a form developed in Italy probably in the thirteenth century. Petrarch, in the fourteenth century, raised the sonnet to its greatest Italian perfection and so gave it, for English

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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 of her work, subject, and readers.

Vignette: A short but interesting piece of writing or section of a film/novel.

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Appendix C: 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

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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.

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Appendix D: 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.

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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.

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- 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.

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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.

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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

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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

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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;
- graphophonic instruction, students learn to use letter/sound correspondence to write;
- syntactic, students learn word patterns and spelling, prefixes, suffixes, root words, etymologies; and
- vocabulary, students learn word meanings, analogies, usage, and cognates.

Vocabulary Knowledge

Overview

All readers encounter words they do not know; strong readers have strategies for figuring out what to do with them; they use any or all of the following strategies when they encounter an unknown word:

- Skip it and read on
- Re-read
- Think about what they are reading
- Sound it out to see if it is a word they know
- Look at the headings and subheadings of the text
- Guess at what type of word would go there, such as a noun or an adjective
- Associate the parts of the word (prefixes, root words, suffixes) with words they know

Contextual Redefinition is a strategy that helps students acquire the ability to use context and structural analysis to figure out the meanings of unknown words. One important element in this strategy is the teacher modelling or thinking out loud about how to figure out the meaning of the word. This can be done by sharing the associations that come to mind when using structural analysis.

Structural or morphemic analysis simply means using the prefixes, root words, and suffixes to associate with other meaningful word parts. Putting context together with structural analysis is a very powerful strategy for figuring out the meanings of unknown words.

The Strategy in Action

Students should complete the following steps to practice the strategy.

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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

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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).*

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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. Morever, 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

Reprint 2022

ISBN: 1573221694

320 pages

Read the Review

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.

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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.

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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.

. . .

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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 Americashe 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

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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

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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?

BLACK, WHITE, AND JEWISH: Autobiography of a Shifting Self

Rebecca Walker

Riverhead Books

Memoir

ISBN: 1573221694

320 pages

Read an Excerpt

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.

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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. Variously 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

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 yourown 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