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Teacher's Guide
Class VIII

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Thimphu

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ROYAL GOVERNMENT OF BHUTAN
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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.

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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

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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

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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,

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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.

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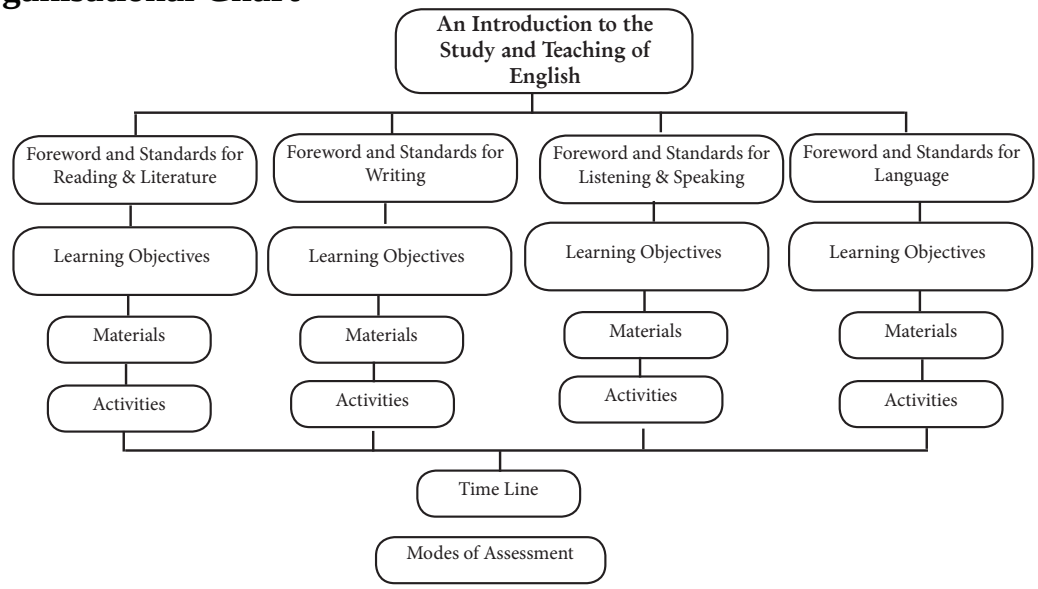
Organisational Chart



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.

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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

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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.

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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.

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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

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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.

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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 VIII students will demonstrate that they can:

1. Use the reading strategies developed in earlier classes.
2. Identify the features of a variety of texts and use them to support their reading.
3. Recognize the denotative and connotative effects of words in the texts they read.
4. Recognize the emotive effect of words in the texts they read.
5. Appreciate the beauty of language by identifying the apt uses of imagery, allusion, and cadence.
6. Identify and discuss the use of free verse in different kinds of modern poetry.
7. Read texts and make personal connections.
8. Appreciate 'big' ideas expressed in literature – for example, forgiveness, loyalty, and love.
9. Build their vocabulary and use pronunciation skills to pronounce new words clearly.
10. Employ the features of biographies of worthy personalities to make meaning in their reading.
11. Read 40 pieces of fiction and non-fiction.
12. Enjoy reading as a learning activity.

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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.

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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

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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.

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- **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.

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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 nu merical 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 conclu sion?
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

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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.

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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.

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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

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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.

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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

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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

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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 VIII 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 VIII 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 VIII 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.

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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.

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UNIT 1

Theme: Who Am I?

General Introduction for the Thematic Unit:

Me, myself and I – that's quite a trio! These characters become our life-long friends and no matter what our path in life they follow us everywhere remaining with us forever. Sometimes when we are getting ready for school we look in the mirror and wonder who is looking back at us? We change so much – not just physically – but inside too. We change how we feel about ourselves, about our relationships with others, our community, and even our world. Yet when we look in a mirror we see the most important person of all – we see ourselves – but who is looking back at us? What is this person all about?

In the next few readings you will be asked to think about how you see yourself and others. You will be asked to find yourself somewhere in the words, lines, and pages of poetry, stories, and informative texts. Your role is not just to read but also to become a part of what you read – to look within a work of literature and attempt to see yourself – just like when you glance into a mirror before leaving for school.

Main Texts

1.	Stopping by the Woods on a Snowy Evening *by Robert Frost*	Poem
2.	Dreams *by Langston Hughes*	Poem
3.	Which Way? *by Karleen Bradford*	Short Story

Supplementary Readings

1.	The Caged Bird in Springtime *by James Kirkup*	Poem
2.	Desiderata *by Max Ehrmann*	Poem

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UNIT 1

Theme: Who Am I?

1. Stopping by Woods on a Snowy Evening - *Robert Frost*

Frost's works are usually characterized by beginning in fun/enjoyment but ending in wisdom, as is seen in this poem. What starts as an ordinary and trivial act of travelling and stopping ends in a deep revelation of life and death. ***"....But I have promises to keep, And miles to go before I sleep....."***

The poem seems to convey that the call of social responsibilities and obligations are stronger than the attraction of the woods, which is "lovely" as well as "dark and deep". Frost's two worlds of ***social obligations*** *and* ***death*** *are well established and balanced in the poem "Stopping by Woods on a Snowy Evening".*

Activity 1: Pre-Reading; Real-Life Connection

Ask students that we sometimes look back on our lives and evaluate *where we've been* and *where we are going*. Have them discuss times that they have looked back to their past but had to keep going.

- Do you sometimes *daydream*? OR
- Are you sometimes lost in the world of imaginations?
- Do you have some social responsibilities? What are they?
- Do you think life has to go on? Discuss.
- What are some of your obligations before life ends?

Activity 2: Guided & Practice Reading *(Knowledge, Comprehension)*

Ask children to open the text" Stopping by the Woods on a Snowy Evening," and then ask students to read it independently several times. Then have 2 or 3 volunteers read it aloud. Teacher will initiate to discuss with the whole class the references of the horse*, snow, village, woods, bell, evening, miles, journey etc*… Have children note *new words* in their notebook for further understanding and acquisition of new vocabulary.

Teachers' Note: (Symbol analysis)

- This poem is one of Frost's most quietly moving lyrics.
- *Woods*: Here symbolizes Nature, contrast to civilization. It also interprets as an extended metaphor for death. Woods by which he is stopping belong to someone in the village; they are owned by the world of men. But at the same time they *are his* too.
- *Village*: It symbolizes Society and Civilization.
- *Horse*: is used for the 'soul', and horse is a kind of tool to reach the destination.
- *Between the woods and frozen lake* – the period of 'birth to death'

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- *Darkest evening* – season of winter (symbolizing death)
- *Bell* is a kind of guide.
- *Sleep* - Death.

Note for Teacher
Stanza wise comments:

Whose woods these are I think I know,
His house is in the village though.
He will not see me stopping here,
To watch his woods fill up with snow.

Interpretation: *The traveller appears worried that he is committing an offence by looking upon woods owned by other man "will not see me stopping here."*

My little horse must think it queer,
To stop without a farmhouse near,
Between the woods and frozen lake,
The darkest evening of the year.

Interpretation: *This stanza says that the location is remote (without nearby farmhouse), that the weather has been cold enough to freeze a lake, and that the evening is the darkest of the year.* ***Darkest*** *here could have more than one meaning –that is, the traveller could be depressed, downcast. However, the horse probably thinks it odd that his master has stopped between the woods and lake of a dark evening, the speaker says. This observation suggests that the darkness is external only, for the speaker is using the word* ***darkest*** *to explain the horse's reaction.*

Use of little (line 5): *Here, the poet bids for the sympathy of the reader. The word* ***little*** *suggests that the speaker/narrator is a humble, ordinary citizen who cannot afford a more imposing horse.*

He gives his harness bells a shake,
To ask if there is some mistake.
The only other sound's the sweep,
Of easy wind and downy flake.

Interpretation: *Sounds are important in this stanza – namely, the sounds of bell, the wind, and the snow-flake. All of the sounds are gentle, contrasting with cacophony of everyday life in a town.*

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Interpretation: *The traveller would like to stay awhile and perhaps even enter the woods to absorb its ambience and even contemplate the mystery of life and nature. However, he has obligations and responsibil-*

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ities. Therefore, he decides to move on. But the poem does not say whether he in fact moves on. It can only be presumed that he does.

NB- *The above comments/interpretations are just one among the many possible points-of-view. Please do not consider these as the only interpretations.*

Activity 3: Connotative Meanings and Symbolism *(application, analysis)* [20 minutes]

The word *symbol* is defined by the Cambridge Advanced Learner's Dictionary as: *a sign, shape, or object that represents something else: 'a heart shape is the symbol for love'; 'the dragon holding jewels in its claws in our flag signifies nation's wealth.'* There are many symbols used throughout this poem. Teacher should explain to students what symbolism is but let students make the connections if they are ready to. Teachers must remember that most students will only see 'horse as horse' and 'dark as the night time'. This literal interpretation is not wrong. Teachers should do their best to aim students in a direction where some of them might make a larger connection but not worry if they do not. It is essential that teachers not directly teach symbolism – let this come from the students. As with most poems, much of the meaning of *Stopping by the Woods on a Snowy Evening* lies in the connotations of the words.

The teacher will draw a table on the chalkboard with two columns. The teacher will list the following words: *snow, horse, sleep, woods* on the left side of the column leaving room on the right for student responses. The teacher will ask students to provide *connotations* of each word. The Cambridge Advanced Learner's Dictionary defines *connotation as a feeling or idea that is suggested by a particular word although it is not necessarily a part of the word's meaning, or something suggested by an object or situation. Denotation is the explicit or direct meaning of a word or expression.*

Words	**Connotations** *(some anticipated answers)*
Snow	*Beautiful, fair, peaceful, cold, pure*
Horse	*Help, animal friend, strong, tedious*
Sleep	*Rest, stillness (death) peace.*
Woods	*Lush, home, peace, resource, beauty, green*

As an extended activity, the teacher may choose to have students discuss the emotional connotations of the following words:

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Activity 5: Literary Terms – *Figure of Speech* *(knowledge)*

The teacher will point out the *figure of speech* incorporated in the poem. Alliteration: Repetition of same sounds in a series.

Example:

i) His house is in the village though.

ii) He will not see me stopping here.

iii) He gives his harness bell a shake.

Activity 6: Structure and Meter *(comprehension, application)*

The teacher will familiarize structure and meter to the students and include activity in the extended activity in Activity 7. The rhyme scheme is intended to suggest very subtly the look and feel of falling snow. For example, the first stanza's rhymes are **AABA**. Then the **B** is caught up in the second stanza and becomes the dominant rhyme in **BBCB**. And in the third line the **C** becomes dominant in **CCDC**. The only expectation to this scheme is in the final stanza which rhymes **DDDD**, whereas we might expect it to be **DDED**.

Activity 7: Discussion and Evaluation *(knowledge, comprehension, synthesis, evaluation)*

Short Answer Response Question

1. Why does the speaker not stop long in the woods?
2. What is the main idea of the first stanza of the poem?
3. Find out the examples of *alliteration.*
4. Write down as many rhyming words as you can find in the poem.
5. What inner conflict in a man is expressed in the poem?

Set II:
Extended Response Question

1. Why do you think Frost uses the word "woods" instead of "forest"?
2. Explain the poet's emotional, internal experience when he stops in the woods.
3. Describe the *setting* of the poem. Cite evidences from the text to support your answer.
4. What promises do you think the poet has to keep?

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2. Dreams - *Langston Hughes*
Genre: *Poetry*

All of us experience dreams. A dream is when we experience images, voices, or other sensations during sleep. During a typical lifetime a person spends about six years dreaming which would be about 2 hours each night. In this poem by Langston Hughes read about another kind of dream – and as you read, consider your own.

Learning Objectives: Reading and Literature

1. Use the reading strategies developed in earlier classes.
3. Recognise the denotative and connotative effects of words in the text they read.
5. Appreciate the beauty of language by identifying the apt uses of symbolism, imagery, allusion, and cadence.
7. Read texts and make personal connections.
8. Appreciate 'big' ideas expressed in literature - for example, forgiveness, loyalty, and love.
10. Build their vocabulary and use pronunciation skills to pronounce new words clearly.
13. Enjoy reading as a learning activity.

Learning Objectives: Writing

1. Use the writing strategies developed in earlier classes.
3. Spell correctly the words they are using.
4. USe punctuation and paragraphing to organise ideas.
5. Write compositions using a range of sentence structures to achieve different effects.
10. Enjoy writing by participating in a community of writers.

Activity 1: Pre-Reading – Personal Connections *(analysis, evaluation)*

[20 minutes]

The teacher will ask students whether or not they dreamt of anything last night? The teacher will suggest to students that the dreams we dream while sleeping often inform our feelings long before our conscious minds do. The teacher will ask students if there are other types of dreams apart from those we have while sleeping? What are some waking dreams we have in life? What are the differences between these dreams? Discuss.

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Note for Teachers: Dreams

Dreams *from Wikipedia*

A **dream** is the experience of envisioned images, voices, or other sensations during sleep. Dreams often portray events which are impossible or unlikely in reality, and are usually outside the control of the dreamer. During a typical lifetime a person spends about six years dreaming (which is about 2 hours each night). Many people report experiencing strong emotions while dreaming, and frightening or upsetting dreams are referred to as nightmares. In antiquity, dreams were thought to be part of the supernatural world, and were seen as messages from the gods. It was common for leaders to take dream-oracles to receive their advice and guidance.

After the discussion the teacher will invite students to discuss what dreams they have. This process will help with students making a personal connection to the upcoming text. It will also link well inter-textually with the last reading of this theme *Certain Choices* that deals with decision making. This activity is worded directly to the student. The teacher will simply read the introduction, copy the template onto the chalkboard, discuss the process, and then instruct students to copy down and fill in the template in their notebooks.

"If you could have or do anything what in the world would it be? Would you like to visit Taktsang? Compete in the Olympics? Visit another country? Play in a band? Go to university? Own a car? Does such a dream seem impossible for you and if so why? What obstacles stand in your way? How can you overcome those obstacles? The following exercise will help you decide what you can do to achieve your dream or how you can change your dream to make it more achievable."

I Have A Dream Chart

My wildest dream is.	
This is my dream because.	
I want to achieve my dream by this date:	
The obstacles I need to overcome to achieve my dream are:	
To overcome those obstacles I need to:	
The obstacles I cannot overcome are:	
To get around those obstacles I can:	

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

The teacher will read the poem out loud 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 ask students to make note of words, phrases, and ideas they may not understand. After the teacher has read the poem through twice the teacher will direct students to read it silently to themselves. Then the teacher will ask two or three students to read the poem aloud to the class.

Activity 3: Responding to Reading – Reinforcing the Simile *(application, analysis)*
[30 minutes]

Reinforce the literary term *metaphor. A metaphor is the concept of understanding one thing interms of another. It is a figure of speech that constructs an analogy between two things or ideas that are not alike in most ways but are similar in one important way.*

For example: Her eyes were glistening jewels.

The teacher will divide students into groups of five and ask students to discuss how similes are used in this poem and why dreams are so important to hold on to. Here are two guiding question that the teacher will present to each group:

- Identify two metaphors used in Langston Hugh's Dreams. How are these comparisons true to life? Discuss your impressions of them.
- Explain why you believe you should you hold on to dreams?

After students have had an opportunity to discuss this question the teacher will conduct a whole class discussion asking for input from all groups. Once complete the teacher will ask students to individually respond in writing to this question:

> ***"The author uses two metaphors to describe a life without dreams. In your notebooks discuss each. Explain what you believe the poet means when he equates a life without dreams with barren fields and a broken wing."***

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Activity 4: Responding to Reading by Writing– Text to Life Connection *(application, analysis)* [30 minutes]

The teacher will ask the following questions to help connect the text to the students' life experiences:

The Cambridge Advanced Learner's Dictionary defines the word **dream** in several different ways depending on how it is used. As a noun it is defined as a *series of events or images that happen in your mind when you are sleeping*. Yet for most of us we think of the word actively – as a verb. We **dream** of many things – doing well in school, being happy in our lives, and praying for peace and prosperity for Bhutan and the world. This kind of **dreaming** relates to *something that you want to happen very much,* which is synonymous with hope.

- In a paragraph discuss the kinds of dreams that Langston Hughes is talking about?
- In a paragraph compare your own dreams for the future to those that other people, (e.g. your parents) have for you.

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3. Which Way? - *Karleen Bradford*

Genre: *Short Story*

The Cambridge Advanced Learners Dictionary defines the act of **making a decision** (verb) as the process of *choosing something, especially after thinking carefully about several possibilities*. As a dictionary entry this definition seems quite simple and straightforward, after all we make decisions both consciously and unconsciously every moment of our lives. Yet decisions are not always that carefree. The results of some decisions have a tremendous impact upon our lives and the consequences of our actions can last a lifetime.

Learning objectives: Reading and Literature

1. Use the reading strategies developed in earlier classes.
2. Identify the features of a variety of texts and use them to support their reading.
3. Recognise the denotative and connotative effects of words in the texts they read.
7. Read texts and make personal connections.
9. Build their vocabulary and use pronunciation skills to pronounce new words clearly.
12. Enjoy reading as a learning activity.

Learning objectives: Writing

1. Use the writing strategies developed in earlier classes.
3. Spell correctly the words they are using.
4. Use punctuation and paragraphing to organise ideas.
10. Enjoy writing by participating in a community of writers.

Learning objectives: Listening & Speaking

1. Use the listening and speaking skills developed in earlier classes.
5. Respond effectively to talks delivered at normal speed.
8. Speak with clear pronunciation.
11. Enjoy listening to and speaking English.

Activity 1: Pre-Reading – Exploring Decisions *(comprehension, application, analysis)*

[20 minutes]

The teacher will begin by inviting students to write a few sentences about the decisions that they have made recently, for example: which item to buy, whether to go to a party, or how much time to spend studying for a test. The teacher will emphasize that the process of making decisions constantly bombards everyone. Sometimes these decisions have simple answers but sometimes they are far more complex – and the outcomes lasting.

Then the teacher will ask students to imagine that they have the power to go *back in time* and alter past decisions. Here is the question to pose to students:

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"If you could go back in time and change one decision (recent or past) what would it be and why would you alter your choice?"

Teachers will ask students to volunteer examples of choices they have made recently or in the past that they might wish to change if they could go *back in time*. This will also provide room for students to explore the possible consequences of their actions. Here is a sample template of the Graphic Organiser and some sample entries. After class discussion the teacher will either hand out a blank **Decision Chart** for each student or copy it onto the chalkboard for students to copy into their notebooks. Students will fill out the chart as outlined in the example below:

Graphic Organiser: **Decision Chart**

Recent Decisions	Past Decisions	What I'd Change & Why
Went to my friend's house after school without my parent's pern-mission. Now I have a curfew for amonth.		*I would have asked my parent's permission and avoided punishment. They might have let me go anyway!*
	Last month mother asked me to help with a household task. I did not. She did it anyway.	*I wish I had helped. I was not punished but I felt badly. My mother works hard and deseves support.*

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 who are still struggling readers. Here is a step-by-step process of using *Teacher Directed Reading* with Karleen Bradford's *Which Way?*

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 words that the students did not understand. Teach-

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ing 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. Because **Theme** is a separate activity in this reading the teacher will mention to students that they will discuss **Theme** more closely at a later time. After **Activity 5 – Identifying Theme**, the teacher will have students return to the **Handy Story Map** and have students complete the illustration, filling in the 'wrist' section to complete the whole picture.

Activity 3: Making an Audio Tape – Talking Books *(comprehension, analysis)*
[40 minutes]

Audio Books are fast becoming more and more popular. Rather than 'reading' people are 'listening' to texts on tape. Recording a text is a big responsibility. Voicing a text means a lot more than just reading words – it also implies interpretation of many of the story's elements. Voice can add a great deal to a listener's idea of what a character is like, the story's setting, and the mood and atmosphere that surrounds every part of the story. This activity will invite students not only to practice their oral reading skills, but also to practice their ability

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to understand and analyse many different elements of short story. If the technology exists and if your school has tape recorders take advantage of their availability. Teachers will divide students into groups of three. Each group will prepare, rehearse, and record an audio version of this short story. The teacher will direct students to divide the reading into three parts:

- One voice to read the first story
- Another voice to read the second story.
- Third voice to read the introduction.

For purposes of preparation and rehearsal the teacher will ask students to consider the following questions:

- When will readers switch from one to another?
- How will the group make it clear to the listener that they are exploring two different alternatives?
- How are the people in two stories different?
- How we make our voices reflect proper tone, character, and mood.
- Can we think of sound effects and/or music that might enhance our reading.

If the school does not have the means of 'recording' the readings, the teacher should still go through with the activity. It is an important one. The process far outweighs the final product in importance. Rather than evaluate a taped performance the teacher could simply schedule 'live' group performances – adjudicating them immediately after.

Activity 4: Elements of a Short Story – Characterization *(knowledge, comprehension, analysis)* [10 minutes]

The teacher will ask students to read independently up to the line: *"with little bit of luck she'd make it . . . "* The teacher will ask the following questions orally after they have read.

1. What is the name of the character?
2. Why was she late for school?
3. Why did she decide not to have a child after marriage?
4. Does the character decide to take a short cut or the long way to school?
5. What does the ellipsis in the line, *"with little bit of luck she'd make it . . . "* suggest to you? Discuss.
6. What do you think will happen after this sentence?

Characterization is the method a writer uses to reveal the personality of a character in a literary work. Methods may include (1) by what the character says about himself or herself; (2) by what others reveal about the character; and (3) by the character's own actions. For the purposes of this exercise the teacher will ask students to answer the following questions in their notebook:

- Who is the main character in this short story?
- Who are the supporting characters?
- What method does the writer use to reveal the personality of her characters? Do we learn

about character based upon what characters say, what others reveal about them, or by their own actions? Discuss with supporting evidence from the text.

Activity 5: Paraphrasing – Identifying Theme *(comprehension, analysis)* [15 minutes]

A *theme* is a common thread or repeated idea that is incorporated throughout a literary work. A *theme* is a thought or idea the author presents to the reader that may be deep, difficult to understand, or even moralistic. Generally, a theme has to be extracted as the reader explores the passages of a work. The author utilizes the characters, plot, and other literary devices to assist the reader in this endeavour. The ability to recognize a *theme* is important because it allows the reader to understand part of the author's purpose.

In groups of five the teacher will have students discuss the following questions that will lead them into a consideration of *theme*.

- Does this story have a message?
- Can even the most trivial decisions have an effect on our lives? Why or why not – discuss.
- In one sentence outline what you believe to be the *theme* of this short story.

Activity 6: Writing Process – Student Short Stories *(synthesis, evaluation)*[Home activity]

Have students revisit the **Decision Chart** created prior to reading the short story. The teacher will remind students of the crucial decisions that they have made recently. Then the teacher will ask them to consider the positive results of that decision. The teacher will direct students to write a short story of a reasonable length (approximately 300-500 words) using elements of the story's theme and personal connections made through the students' own decision making experiences. Students will follow the Writing Process employing both writing partners and conferencing. The teacher will collect and bind (*publishing*) the completed stories into a class anthology to leave at the back of the classroom for students to borrow and read at will.

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UNIT 2

THEME: My World: Relationships & Family

General Introduction for the Thematic Unit:

This textbook begins by asking you to think about yourself and who you are inside. Now take a moment to think outside of your immediate world. When you look beyond yourself the first thing you will likely see are your family and friends. These are the most important people in your world. Family and friends nurture your body and soul. They care for you, and about you. They guide and mentor you. Your relationships with family and friends help you to make sense of the world around you and your place in it. Family and friends understand how you think and feel, and often know what you are about to say even before you say it. The readings within this chapter are all about relationships. Some of the readings are about people just like you who struggle to get along with others. Sometimes they are about our neighbours and a few examine families. As you read, remember to visualize your own circumstance and try to understand that your world expands now beyond the 'self'. Your world now includes those with whom you interact each day: acquaintances, neighbours, friends, and family.

Main Texts

1.	Anne Frank's Diary *by Anne Frank*	Non-Fiction
2.	The Nest *by Robert Zacks*	Short Story

Supplementary Readings

1.	Alcohol and Sudden Death	Essay
2.	Policy Needed to Promote Drug Free Society *by Siok Sian Dorji*	Essay

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1. Anne Frank's Diary - *Anne Frank*
Genre: *Non-Fiction (Diary)*

Many of us like to keep a personal diary. The Cambridge Advanced Learner's Dictionary defines diary *as a book used to record your thoughts and feelings or what has happened on that day. Sometimes people can keep diaries for many years reflecting upon both personal and world events. Some diarists (people who write diaries) think of their diary as a special friend, even going so far as to name them. A young girl named Anne Frank, who called her diary "Kitty", kept one of the most famous diaries in history. There is a strong psychological effect of having an audience for one's self-expression, or a 'listener,' even if the diary is only meant to be read by the writer. Of course, in the case of Anne Frank, millions read her diary "Kitty".*

Learning Objectives: Reading & Literature
1. Use the reading strategies developed in earlier classes.
2. Identify the features of a variety of texts and use them to support their reading.
4. Recognise the emotive effect of words in the texts they read.
7. Read texts and make personal connections.
8. Appreciate 'big' ideas expressed in literature – for example, forgiveness, loyalty, and love.
9. Build their vocabulary and use pronunciation skills to pronounce new words clearly.
11. Read 40 pieces of fiction and non-fiction.
12. Enjoy reading as a learning activity.

Learning Objectives: Writing
1. Use the writing strategies developed in earlier classes.
2. Use the thesaurus and dictionary for vocabulary development.
3. Spell correctly the words they are using.

Learning Objectives: Listening and Speaking
1. Use the listening and speaking skills developed in earlier classes.
5. Respond effectively to talks delivered at normal speed.
11. Enjoy listening to and speaking English.

Activity 1: Pre-Reading – Historical Background *(knowledge)*
[20 minutes]

Although the nature of this reading surrounds a young girl dealing with relationships and coming of age there is still the necessity for the teacher to find out what students already know about the history surrounding Anne Frank's life. Several short articles have been provided to assist the teacher in 'setting the scene' for this text. It is imperative, however, that teachers not turn this reading into a history lesson. These abbreviated articles are simply presented as a means of defining terms and ideas that might not be familiar to everyone.

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In a whole group discussion the teacher will ask students what they know about World War II and particularly about German Nazis and the Jews. Teacher input will be necessary and could be provided by bringing along books with pictures of the Holocaust and by reading magazine or book excerpts aloud.

In addition the teacher will make reference to the Nazi occupation of Europe and the treatment of European Jews. At this point the teacher will tell students that they are going to read a diary of a young girl who lived during this time. The teacher will announce the title of the text and ask students to listen carefully as the teacher reads the introductory note with clear pronunciation and appropriate intonation.

Teacher Notes: Background Information
All adapted from Wikipedia

Anne Frank

Anne Frank (1929-1945) was a German born Jewish girl who wrote a diary while in hiding with her family and four friends in Amsterdam during the German occupation of the Netherlands in World War II. Her family had moved to Amsterdam after the Nazis gained power in Germany but were trapped when the Nazi occupation extended into The Netherlands. As persecutions against the Jewish population increased, the family went into hiding in July 1942 in hidden rooms in her father Otto Frank's's office building (the Secret Annex). After two years in hiding, the group was betrayed and transported to the concentration camp system where Anne died of typhus in Bergen-Belsen within days of her sister, Margot Frank, in February or March 1945. Her father, Otto, the only survivor of the group, returned to Amsterdam after the war ended, to find that her diary had been saved. Convinced that it was a unique record, he took action to have it published. It is published in English under the name *The Diary of a Young Girl.*

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The diary was given to Anne Frank for her thirteenth birthday and chronicles the events of her life from June 12, 1942 until its final entry of August 1, 1941. It was eventually translated from its original Dutch into many languages and became one of the world's most widely read books. Described as the work of a mature and insightful mind, it provides an intimate examination of daily life under Nazi occupation; through her writing, Anne Frank has become one of the most renowned and discussed of the Holocaust victims.

World War II

World War II, also known as the Second World War or WWII, was a global military conflict that took place between 1939-1945. It was the largest and deadliest war in history, culminating with the dropping of the atomic bomb. The Allied Powers, led by Britian, Canada, the Soviet Union and the United States defeated the Axis Powers, led by Germany, Italy, and Japan. The war was fought in response to the expansionist and racist aggression of Nazi Germany under the dictator Adolf Hitler and the imperial ambitions of Japan in Asia. It is possible that around 62 million people, or 2% of the world's population, died in the war. About 60% of all casualties were civilians, who died as a result of disease, starvation, genocide (in particular, the Holocaust), massacres, and aerial bombing.

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Nazism

Nazism was the ideology held by the National Socialist German Workers Party commonly called the Nazi Party). The word *Nazism* is most often used in connection with the government of Nazi Germany from 1933-45 also referred to as the Third Reich. Nazism combines racism, nationalism, anti-Semitism, and anti-communisim. The Nazis believed in the superiority of an Aryan master race and advocated individual in a strong, centralized government, and claimed to be defending Germany and the entire Western world against communism and subversion. Nazi ideology was overwhelmingly shaped by one man, Adolf Hitler, who joined the Nazi party when the ideology was young, and went up the ranks to be leader of the movement. Thus, Nazism is almost identical to his beliefs. The link between Hitler and Nazism is so strong that Nazism itself is sometimes considered merely a collection of one man's often contradictory ideas rather than a coherent ideology.

The Holocaust

The Holocaust, is the name applied to the state-led systematic persecution and genocide of the Jews and other minority of Europe and North Africa during World War II by Nazi Germany and its collaborators. The Jews of Europe were the main victims of the Holocaust in what the Nazis called the "Final Solution of the Jewish Problem". The commonly used figure for the number of Jewish victims is six million, though estimates by historians using, among other sources, records from the Nazi regime itself, range from five million to seven million.

Activity 2: Guided & Practice Reading *(knowledge, comprehension)*

[30 minutes]

The teacher will read the text out loud to students as they follow along in their texts. During this process the teacher will model how to read the essay providing clear distinction between words, phrases, sentences, and paragraphs.

The teacher will then guide the students in the rereading of the text by distributing readings by diary entry (date) to various class members. The teacher will be attentive to each student's intonation, articulation, and pronunciation. The teacher will correct any errors and coach the student's modulation of voice where necessary.

After reading, the teacher will illicit discussions from students as to whether they own a personal diary or not. If they do, the teacher will ask why and what for? What do they write in their personal diaries, when do they write in it, and how do they write? If students don't keep a personal diary the teacher will ask them why.

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Activity 3: Vocabulary *(comprehension)*
[20 minutes]

The teacher will familiarize students with unfamiliar vocabulary, phrases, and expressions from the text. As students read they should keep a running list of such words, however, here are some words and phrases that students may struggle with:

melancholy days, feeling limp, root of the matter/trouble, bald facts, school satchel, filled to the brim, gaudy, of our own accord, snooze, my ignorance, umpteenth time, tantrum, reprimands, cheeky answers, retiring, thick as thieves, snug, mania, refrain, beseeched, ridiculous chatter

Activity 4: Independent Reading for Comprehension *(comprehension, application, analysis, evaluation)* [40 minutes]

The teacher will ask students to recall major ideas expressed in the poem. This activity will be done orally in a whole class format. The teacher will gauge the class's understanding of text based upon their oral response. The following questions can be used as a basic guideline to assist teachers in assessing the students' knowledge and comprehension.

1. The teacher will write these questions on the board or on newsprint and display it. The teacher will direct students to use these questions to guide them as they independently reread each section. The first section is the entry from *Saturday, 20 June 1942* until the end of the entry *9 July 1942*.

   Questions
   - Why did Anne decide to keep a diary?
   - From her entry of June 20th, what kind of a childhood do you think she had?
   - What does she name her diary?
   - What was her 'moving day' like? Is it anything like a 'moving day' of yours or any of your friends'?

2. The teacher can read the text that is in italics and then get students in pairs to read the entries of *21 August, 21 September, and 27 September*. The teacher will tell students that when they read these entries they have to try and extract the main idea from each entry or rather what Anne is trying to let us know. Here are some potential anticipated responses:
   21 August 1942: Settling in their hiding place and nothing much to do
   21 September 1942: Anne being the topic of discussion
   27 September 1942: Getting to know each other and making adjustments.
3. Have students read the rest of the text individually. Then in small groups of five, have students discuss the following questions and later share their answers with the whole class:

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Questions

- Judging from Anne's diary entries, what is the thing about her that you like most and why? Or what is it that you dislike about her and why?
- If you had known Anne, would you have shared your personal diary with her? Why or why not?
- Do you think that some of Anne's feelings and ideas are close to your own? Which entries in the text show the similarity and why?

Activity 5: Supporting Evidence *(application, analysis)* [30 minutes]

The teacher will explain that when discussing an opinion it is important that students be able to support or 'back-up' that opinion with evidence from the text. This exercise will ask students to do just this. Below is a list of words that describe Anne's personality or character. These are called 'personality traits'. For each trait the teacher will ask students to find evidence in the text to support the statement. The teacher will copy this table onto the chalkboard and ask students to copy it down and complete it in their notebooks. This chart contains the answers and entry references. Teachers might wish to complete the first one as an example for students.

	Traits	**Evidence from the Text**
1.	Talkative	*"They do tell me that I mustn't talk so much." (Sunday 27 September 1942.)*
2.	Critical	*"Peter - he's so boring, he flops lazily on hi sbed half the time... what a fool!" (Friday 21 August 1942.)*
3.	Generous	*"After all I did give him an apple yesterdau." (Friday 16 October 1942.)*
4.	Thoughful	*"Really I shouldn't be so curious" [about her sistere's future. She is thoughful in the way that she respects her sister's wishes to keep it a secret] (Friday 16 October 1942.)*
5.	Insecure	*"I have no such real friend." (Saturday 20June 1942.)*
6.	Quick-tempered	*"Just had a big bust-up with mommy for the umpteenth time ... Margot and I don't hit off any too well either." (Sunday 27 Septe,ber 1942.)*

Note: As an alternative the teacher can get students to copy the table in their notebooks with the **Trait** column written down and then the teacher may proceed to work with students in a whole class setting to find the evidence for each trait. Or the teacher can direct students to work in pairs.

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2. The Nest - *Robert Zacks*
Genre: *Short Story*

In our lives there are few relationships as intense and influential as those we share with the members of our families. As you read this next selection consider your family and the bonds you share with them.

Learning Objectives: Reading and Literature

1. Use the reading strategies developed in earlier classes.
7. Read texts and make personal connections.
8. Use the dictionary to understand phonetic transcriptions and the syllabic structure of words to help with reading and pronunciation.
12. Enjoy reading as a learning activity.

Learning Objectives: Listening and speaking

1. Use listening and speaking skills developed in earlier classes.
3. Speak using correct question tag.
4. Use rhetorical devices appropriately.
6. Use elements of famous speeches when preparing and delivering speeches of their own.
7. Deliver extempore speeches well.
8. Speak with clear pronunciation.
10. Argue and debate with vigour, but maintain respect for and sensitivity to the feeling and opinions of others.
11. Enjoy listening to and speaking English.

Activity 1: Pre-Reading – Personal Connections *(application, analysis)* [10 minutes]

The teacher will discuss with the class their relationships with their parents. How do they get along with their mother and father? What kinds of rules are in place for them? The teacher will ask students to share their personal family rules with the class. Which ones can students justify and which do they find to be unfair? Are rules a good or bad thing?

Activity 2: Guided & Practice Reading *(knowledge, comprehension)* [30 minutes]

The teacher will begin by reading the story 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 read the story silently. The teacher will then ask students to reread the short story silently on their own.

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Activity 3: Paraphrasing *(comprehension, analysis, evaluation)* [15 minutes]

The teacher will test students for their ability to recall specific facts and information gleaned from the two readings of the short story. The following are some general questions based directly upon the story's plot. All questions are meant to be answered orally with the exception of the last two – they should be answered in paragraph form in the students' notebooks.

- Which word in the first paragraph describes one aspect of Jimmy's character?
- How does he look upon his mum?
- Why doesn't he like his mum's words *"my decisions are made for your own good, Jimmy"*?
- *"The Swansons were a happy family; but these days a strange restlessness had come into it."* What do you think could be the cause of their distress?
- Why did Paul fling his arm over Jimmy's shoulder happily?
- List two incidents from the text indicating that Jimmy was rebellious by nature?
- Do you like Jimmy's parents? Provide at least two examples from the story that support your position.
- Why did Jimmy feel a queer and frightening sense of loss, as well as of gain? Explain.
- Imagine that you are Paul and Jimmy doesn't turn up like the others. How would you feel and what would you have done?

Activity 4: An Informal Speech – State Your Case! *(application, analysis, synthesis)* [40 minutes]

The teacher will explain that home is not a democracy – not all members of the family are created equal. Children are the responsibility of parents and within reason they must do what they are told. Yet the teacher will invite students to use the classroom as a public forum to *State Their Case*. Students are to make a personal connection to an incident in their lives where they felt wronged by a decision made by their parents. Perhaps they asked permission to go to a friend's home after school but their parents said no because it was a school night and there were responsibilities at home. The teacher will direct students to do the following:

- Explain in detail the original request (e.g. wanting to go to a friend's house after school).
- Outline as objectively as possible the parent/guardian's 'unfair' decision (e.g. 'no' because it's a school night and you have responsibilities at home).
- Finally, the students will *State Their Case* to the class. They will explain why the decision was unfair and why they should have been granted their original request. The student will have a maximum of two minutes to *State Their Case*. They cannot speak beyond that time. After time is up the class will vote to either grant or defeat the student's motion.

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Students will be given 15 minutes to draft out their Informal Speeches. These drafts should simply be basic points that will be delivered in an extemporaneous manner. Students do not need to practice, hence the informality. The teacher will ask for volunteer speakers, however, all students should be encouraged to participate.

Activity 5: Text-to-Life Connections – Character Traits *(analysis, evaluation)*
[30 minutes]

The purpose of this activity is to get students to make Text-to-Life Connections where they have to identify personality traits in various characters with either themselves, others, or other fictional/non-fictional characters they have read about. The teacher will begin by copying the Character Template onto the chalkboard and having students copy it into their notebooks. Students will need to make several copies as they work on this activity.

Character - Jimmy			
Character Traits	**Like Me**	**Like Someone I Know**	**Reminds Me of Another Character**
rebillious	*?*	*? (my friens)*	-

For each character in the story, the teacher will direct students to make a table like the one shown above. Students should have one for each character: Jimmy, Paul, Mrs. Swanson, and Mr. Swanson. After students have the tables drawn, tell them to read through the text to find different traits of each character.

The teacher will then direct students to write the trait in the 1st column and to place a tick in the 2nd column if he or she shares the same trait. If the character shares a personality trait with someone they know the student would also place a tick in the 3rd column. If the character shares a similar trait with a fictional/non-fictional character from a past reading the student will write down the name of that character (or general description) in the 4th column). Sometimes one character trait can span all the three columns!

When students have finished, the teacher will have the class share their information in groups of four or five. After this, the teacher will have the whole class create a Master Trait List for the four characters on the chalkboard.

UNIT 3

THEME: Our Community

General Introduction for the Thematic Unit:

From looking at yourself to examining your relationships with friends and family our journey through this textbook has asked you to consider where you 'fit in' to the 'big picture'. So far, you have expanded beyond your personal world, moving past what makes you unique, to what defines you in terms of family and friends. This next chapter will challenge you to look at how people work together in a group. Such groups organise themselves into social structures called 'societies'. Societies exist within the framework of a community, and the national community that you will examine in this chapter is your home – the Kingdom of Bhutan. This chapter will provide you with several readings about your nation and ask you to consider your place in it. Bhutan is no ordinary place. It has one foot in the past and one in the future. Many of this chapter's readings will challenge you to think about the past, present and future of your community. It will require you to consider just how much you really know about Bhutan and it will ask you to reflect upon, and make connections with, what you learn about one of the most beautiful nations on Earth.

Main Text

1. My Land Is Fair for Any Eyes to See *by Jesse Stuart* — Poem

Supplementary Readings

1. In the Next War *by Robert Priest* — Poem
2. To See a World *by William Blake* — Poem
3. Lineage *by Margaret Walker* — Poem

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1. My Land Is Fair for Any Eyes to See - *Jesse Stuart*

Genre: *Poetry*

Being a part of a community means being proud of your place in that community. This is a part of a concept called patriotism. The Cambridge Advanced Learners Dictionary defines *patriotism* as *when you love your country and you are proud of it.* Although someone wrote this poem from another place as you read it think of your own community – think of Bhutan. As you read visualize your own relationship with 'your' land and consider if any of the poet's words and feelings echo your own.

Learning Objectives: Reading &Literature

1. Use the reading strategies developed in earlier classes.
2. Identify the features of a variety of texts and use them to support their reading.
3. Recognize the denotative and connotative effects of words in the texts they read.
5. Appreciate the beauty of language by identifying the apt uses of imagery, allusion, and cadence.
7. Read texts and make personal connections.
8. Appreciate 'big' ideas expressed in literature – for example, forgiveness, loyalty, and love.
12. Enjoy reading as a learning activity.

Learning Objectives: Listening and Speaking

1. Use the listening and speaking skills developed in earlier classes.
4. Use rhetorical devices appropriately.
5. Respond effectively to talks delivered at normal speed.
8. Speak with clear pronunciation.
9. Use a dictionary to learn the syllabic construction of new words to help pronounce the words clearly.
10. Argue and debate with vigour, but maintain respect for and sensitivity to the feelings and opinions of others.

Learning Objectives: Writing

1. Use the writing strategies developed in earlier classes.
2. Use the thesaurus and dictionary for vocabulary development.
4. Use punctuation and paragraphing to organize ideas.
5. Write compositions using a range of sentence structures to achieve different effects.
7. Write for a variety of purposes and audiences using wider variety of forms encountered in their reading.
8. Use criteria of effective writing to evaluate their writing and the writing of others.
9. Distinguish the best pieces of their writing and add them to their portfolio.
10. Enjoy writing by participating in a community of writers.

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Activity 1: Pre-Reading *(knowledge)* [20 minutes]
The teacher will write down the phrase *'My land is fair for any eyes to see'* and ask students what they understand from it. The teacher will ask students to identify any ambiguous or unclear terms. One such term might be the word *'fair'* as it is not used in this context in a modern idiom. If students identify this word the teacher should immediately tap into this. If not, the teacher might want to pose a question as to its meaning and usage within the phrase.

Once the class is focused upon the word *'fair'* the teacher will ask the students to consider synonyms for the word. The teacher may direct a student to use the dictionary or thesaurus to help build a word list that the teacher should print on the chalkboard. Hopefully, one of the words brainstormed by the students will be the word *'beautiful'*. If the word is not there the teacher should lead questions in that direction and let students arrive at adding the word to the class list.

Once students have exhausted the list of synonyms for *'fair'* the teacher will ask students to name the things they find beautiful within their own locality or country. The teacher will web out these points on the chalkboard – filling as much space as possible with beautiful things about their community and Bhutan in general.

Students will also be asked to name '*persons'* they find beautiful. The teacher should be prepared for students' responses in terms of physical beauty. That is often the first thought for many of us. Beauty is what we see on the outside. Yet the teacher should also challenge students to consider that individuals can be beautiful on the inside as well. This inner-beauty forms the basis of our personalities, our values, ethics, and spirituality. In many ways it is this beauty that is most lasting in our lives.

Once this brainstorming, webbing, and discussion session is over the teacher will ask the students to try to remember the many ideas they have discussed so they might be able to apply them after reading the next selection.

Activity 2: Guided & Practice Reading Focusing on Voice & Punctuation in Poetry
(knowledge, comprehension, application, analysis) [20 minutes]

The teacher will read the poem out loud 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.

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The teacher will divide the students into small groups of no more than five. The teacher will assign each group one set of five lines. The poem consists of three sets of five lines each. Each group will practice reading their lines chorally.

This is an excellent poem to use for discussing voice, emphasis, and how punctuation is used to underscore meaning. Remember, teachers may need to use the following notes as a guideline to steer discussion but not as a didactic method of teaching voice and punctuation. Let students try to discover 'how' the poet speaks to them. Let them 'hear' the poet's passion and patriotism. Let them recognize that the poet is speaking directly to them.

Here are some examples to keep in mind as you let your students reread and 'think' about this poem:

L-2 the comma after *look*, the hyphen, and repetition of *look* emphasises that the poet is speaking directly to the reader and is passionate about what he is saying! The exclamation point emphasizes the enthusiasm of his feelings and patriotism.

L-3 this line speaks directly to the reader. It's almost as if the poet is tapping the reader on the shoulder and pointing in the direction of the hills. This is voice!

L-4 now the poet is describing to the reader exactly what he sees. It's as if the reader is in the poem too – watching as the poet describes what he sees.

L-5 the poet continues to describe the scene for the reader but the exclamation point at the end of the line further indicates his passion, excitement, and love for his country. Clearly he thinks this land is a beautiful place to see.

L-6 the use of *you* reminds the reader that this is a personal two-way conversation between the poet and reader. The word *sing* is a good one to pause on for students who might not see the connection between the idiom *singing the praises* (see Cambridge Advanced Learners Dictionary). Such an expression means to praise someone or something (like your country) highly.

L-7/9 are not as important in terms of voice as they are in terms of literal/figurative connections. Suddenly the poet tells the reader that *the land is mine* and that *I am the land*. The teacher might introduce and/or reinforce the literary term *personification* (see Glossary). Suddenly we make a metaphorical 'leap' – a country is not just the land – it's the people.

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L-10/12 the exclamation points again emphasise excitement, passion, and patriotism. There is also an interesting connection between being a kin to one another and also the natural world (trees). This would be an interesting point to discuss with students considering Bhutan's conservation of natural resources.

L-13/14 the repetition of the word *deed* followed by hyphens underscore an important point being made by the poet. Let students look up the word *deed*. Let them discuss ownership of land – ownership of their nation. Perhaps ask them to consider who owns the land in a democracy?

The teacher will ask each group to give a choral reading of their five-line section of the poem. The teacher will also ask each group to discuss how punctuation, word choice, and voice added to this section of the poem.

Activity 3: Insuring Literal Understanding *(comprehension)* [15 minutes]

The language of this poem is highly rhetorical in places and the teacher might wish to test for basic student understanding of the message. This should be done in combination with Activity 2 or prior to breaking students into groups to discuss the power of 'voice' in the poem.

This activity will ask the students to recall and retell the major ideas expressed in the poem. 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. If students struggle the teacher must reread the text and discuss it more closely.

- What does the poet see in the west?
- Why does the poet say, "It would make me a brother to the tree!"
- Where is the poet's land?
- What is the colour of the skies as mentioned by the poet?
- Name two trees mentioned in the poem.

Activity 4: Felt Response *(comprehension, application & analysis)* [30 minutes]

The teacher will then ask for the students' 'felt response' to the poem. The teacher will list the following questions on the board and then divide the class into small groups. The teacher will divide the questions into Section A and Section B. The teacher will ask each group to discuss all questions but focus on any three questions from Section A and on any two questions from Section B. This will give students choice and an element of control in a student-centered environment.

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Section A *(any 3)*

- What did you think about while reading this poem?
- Which part of the poem did you like the most and why?
- What did you visualize when the poem was read? What pictures did you see?
- What do you think the poet is trying to tell us in his poem?
- What kind of person do you feel the poet is? What makes you feel this way? Use words, phrases or lines from the poem to support your answer.
- Do you agree with the opinions expressed by the poet? Why or why not?

Section B *(any 2)*

- By what right does the speaker call the country "*my land*"?
- Why does the speaker not need a *deed* to own the land?
- What passages give a feeling of the expanse of the country?
- What significance, if any, do you find in the use of the word *any* in the title?

After each group has been given enough time to consider and discuss these questions they will then report back to the whole class about the progress and content of their discussion. After whole class sharing, students will opt to choose any **one** of the ten questions and write a response to it in their exercise notebook. Their response should be in the form of a well-written paragraph. They will add this to their portfolios.

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UNIT 4

THEME: Things That Matter: Values and Ethics

General Introduction for the Thematic Unit:

So far in this textbook you have learned that who you are as an individual is shaped by many different things: your family, friends, and national community. Yet as you grow, your society will continually imprint upon you various values and ethics that will continue to define you as an individual. These are the beliefs and practices that you will one day incorporate into your daily lives and perhaps teach to your own children. It is important to remember that a nation is far more than just political borders. A nation has a heart just like you do. It may not beat in the same way but any nation that truly 'matters' demonstrates the qualities of its heart in the values and ethics reflected in its citizens. This chapter asks you to consider things that matter to you and your national community. Through songs, poetry, short story, and biography you will be asked to consider how certain beliefs and ideas might impact your own life – now and in the future.

Main Texts

1.	Drop a Pebble in the Water *by James W. Foley*	Poem
2.	Prayer flags blowing in the wind *by Gustasp Irani*	Essay
3.	Gandhi and the Salt March *by Gerald Gold*	Biography
4.	The Red Sweater *by Mark Hager*	Short Story

Supplementary Readings

1.	Fast Food Nation *by Eric Schlosser*	Article
2.	What did Buddha Teach in particular An Excerpt *from Buddhadasa Bikkhu's book* *Buddha Dhamma for University Students.*	Article

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1. Drop a Pebble in the Water - *James W. Foley*
Genre: *Poetry*

Have you ever noticed the ripples in water when you drop a pebble into it? The ripples circle out in concentric lines that reach every corner of the pond. The first ripples are large but even the smallest eventually arrive at their destination. Consider how an action generates a reaction. How hurtful words spoken in haste can cause waves of reactions from members of our family or friends.

Learning Objectives: Reading &Literature
1. Use the reading strategies developed in earlier classes.
2. Identify the features of a variety of texts and use them to support their reading.
3. Recognize the denotative and connotative effects of words in the texts they read.
4. Recognize the emotive effect of words in the texts they read.
5. Appreciate the beauty of language by identifying the apt uses of imagery, allusion, and cadence.
6. Identify and discuss the use of free verse in different kinds of poetry.
7. Read texts and make personal connections.
8. Appreciate 'big' ideas expressed in literature – for example, forgiveness, loyalty, and love.
9. Build their vocabulary and pronunciation skills to pronounce new words correctly.

Learning Objectives: Listening and Speaking
1. Use the listening and speaking skills developed in earlier classes.
2. Respond to books that they have read and talk about them.
5. Respond effectively to talks delivered at normal speed.
8. Speak with clear pronunciation.
11. Enjoy listening to and speaking English

Learning Objectives: Writing
1. Use the writing strategies developed in earlier classes.
2. Use the thesaurus and dictionary for vocabulary development.
3. Spell correctly the words they are using.
4. Use punctuation and paragraphing to organize ideas.
5. Write compositions using a range of sentence structures to achieve different effects.
7. Write for a variety of purposes and audiences using wider variety of forms encountered in their reading.

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

The teacher will ask the class if they have ever tossed a stone or pebble into a pool or a lake. The teacher will ask students what they observed. The teacher will ask students how the water reacted when they threw the stone.

The teacher should attempt to evoke imagery within the students' minds using such auditory and/or kinesthetic questions as: *"How did it sound when you threw the stone into the water?" "How did it feel?"*

The majority of this poem is easy to understand but there are some words and phrases, which may cause difficulty:

- Ere- is an Old English word that translates to *before* in present day English. In the line it says, *"And disturbed a life was happy ere you dropped that unkind word." This means that the person had a happy life before the unkind word was used.*

- I think it would also be wise to explain *"The Ripple Effect".* The Cambridge Advanced Learner's Dictionary defines *ripple effect* as: *a spreading, pervasive, and usually unintentional effect or influence.* This poem provides examples of a *ripple effect* through interactions between people. There is the sense of this being unintentional, yet the poem is pointing out that we may be doing harm to people and we must reflect upon the repercussions of our actions.

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

The teacher will read the poem out loud 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.

After modelling the reading the teacher will divide the students into six groups. The teacher will ask each group to read aloud to the class. After the six groups have had an opportunity to read out loud the teacher will ask for a student volunteer to read the poem.

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

The teacher will ask 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

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teachers in assessing students' knowledge and comprehension of the poem. These questions will direct students to the actual verse where the answer can be found. If students struggle the teacher must reread the text and discuss it more closely.

- In verse one, how many ripples does the poet count circling on and on and on?
- In the second verse how much time goes by before the poet says we will forget that we even dropped a pebble in the water?
- In the third verse from where do the circles spread out?
- In the fourth verse what is the wave made up of?
- In the fifth verse what kind of words can erase unkind words?
- In the sixth verse what kind of music is produced by rolling waves of comfort?

Activity 4: Literary Terms *(application, analysis)* [20 minutes]

The teacher will teach or reinforce for students how **onomatopoeia** works (see Glossary). The teacher will give some examples of **onomatopoeia** given in the poem. Later students will be asked to provide their own examples.

Activity 5: Felt Response *(comprehension, application, analysis, evaluation)* [25 minutes]

The teacher will then ask for students' 'felt response' to the poem. The teacher will list the following questions on the board and then divide the class into 7 groups. Each group will take responsibility to discuss one question. They will then report back to the whole class about the progress and content of their discussion.

After whole class discussion, students will opt to choose any one of the seven questions and write a response to it in their exercise notebook. Their response should be in the form of a well-written paragraph.

- Summarize the main idea of this poem in a paragraph.
- Write a paragraph about an event in your life where you "dropped a kind word"
- Write a paragraph about an event in your life where someone else "dropped an unkind word" that hurt you.
- In one paragraph, explain how this poem supports the value of being kind?
- If you came across a person who showered an unkind word upon you how would you react? What would you do? Explain in one paragraph.
- Do you believe that old adage that *'sticks and stones might break my bones but words can never hurt me?'* Choose a position and defend it in one paragraph.
- In one paragraph discuss what schools can do to promote kindness, understanding, and positive student interaction?
- Compare your views on kindness with the views expressed in the poem.

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2. Prayer Flags Blowing in the Wind - *Gustasp Irani*

Genre: *Essay*

"Indeed, there is a prayer floating on almost every gust of wind across the countryside. The land is dotted with prayer flags. In my journey across the country, I marveled at the sight of colourful flags fluttering in the wind . . . ".

What has become one of Bhutan's most enduring symbols is also one of its most spiritual. There isn't a student in a Bhutanese school who hasn't encountered one of these divine spires; yet, do they understand what they symbolize? What are prayer flags all about – and what is actually blowing in the wind?

Learning Objectives: Reading &Literature

1. Use the reading strategies developed in earlier classes.
2. Identify the features of a variety of texts and use them to support their reading.
3. Recognize the denotative and connotative effects of words in the texts they read.
8. Appreciate 'big' ideas expressed in literature – for example, forgiveness, loyalty, and love.
9. Build their vocabulary and use pronunciation skills to pronounce new words clearly.
11. Read 40 pieces of fiction and non fiction.
12. Enjoy reading as a learning activity.

Learning Objectives: Listening and Speaking

1. Use the listening and speaking skills developed in earlier classes.
2. Respond to books that they have read and talk about them.
4. Use rhetorical devices appropriately.
5. Respond effectively to talks delivered at normal speed.
8. Speak with clear pronunciation.
11. Enjoy listening to and speaking English.

Learning Objectives: Writing

1. Use the writing strategies developed in earlier classes.
4. Use punctuation and paragraphing to organize ideas.
5. Write compositions using a range of sentence structures to achieve different effects.
6. Use figurative language effectively.
7. Write for a variety of purposes and audiences using wider variety of forms encountered in their reading.
8. Use criteria of effective writing to evaluate their writing and the writing of others.
9. Distinguish the best pieces of their writing and add them to their portfolio.
10. Enjoy writing by participating in a community of writers.

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

Sometimes, in order to help students understand a text, teachers need to point out that they already possess significant background knowledge that they can bring to the reading. Some educators call this *'evoking the existing'*. It's an important step. Teachers must point out to students what they already might know and get them to share this with the class.

The teacher will begin by bringing several pieces of prayer flags into the classroom. As the teacher begins to engage students in a whole class discussion about prayer flags she will circulate the prayer flags throughout the classroom. At this point the teacher will use the following guiding questions to assist in promoting spontaneous student discussion. The teacher must attempt to build on student answers when possible.

- Why do you think that the wind is considered to be the greatest means of communicating prayers from the earth to the heavens?
- Where do you think the wind originates and where do you think it ends?
- Have you ever helped to erect a prayer flag and if so where did you place it?
- What is your favourite colour for a prayer flag and why?
- What is involved in the blessing of a prayer flag? What is the process involved?

The teacher will lead the students into the essay *Prayer Flags Blowing in the Wind* with the promise to answer some, and learn more about, some of the questions and discussion generated in class.

Activity 2: Guided & Shared Reading *(knowledge and comprehension)* [20 minutes]

Students should read and be read to everyday. It is important to share in this process. For this text the teacher will ask students to share in the responsibility of reading. The teacher will read the majority of the text but ask random students to read occasional sentences, combination of sentences, and even occasional paragraphs.

During this process the teacher will model how to read and pronounce the words. The teacher will correct any error in pronunciation and coach the student's intonation and modulation of voice where necessary. The teacher will ask that all students make note of any word(s), phrases, terms, or ideas that they are unfamiliar with. Prior to the second independent reading the teacher will list these terms on the chalkboard and review each with the class.

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Activity 3: Demonstrating Comprehension *(knowledge, comprehension, application)* [35 minutes]

The teacher will ask the students to recall and retell the major ideas expressed in the essay. She will ask them to refer to specific parts of the essay that demonstrate their direct comprehension of the text's message. The following questions can be written on the chalkboard or provided in a handout. After reading the essay independently the students can answer each in their exercise notebooks using complete sentences. Once students have finished this exercise the teacher can review the answers with the class making direct reference with the article throughout the process.

- What is the name of the airline that makes its final descent at the beginning of the article?
- What are the five colours of prayer flags described in the second paragraph?
- In the essay's third paragraph the people of Bhutan are described as being what?
- From what you learn in paragraph three, can you explain how is a prayer carried to the heavens?
- The fourth paragraph reveals where prayer flags are placed and why. Can you explain the reasoning behind where prayer flags are placed?
- After reviewing the fifth paragraph make a chart that explains the colour-code of prayer flags.
- In paragraph six find out where the prayers actually come from.
- How are the prayers 'attached' to the flag? Use paragraph seven to explain the process.
- Toward the end of this essay find out where the highest point is in the Paro valley?
- The essay's last line describes this summit as a divine point where these two places meet. Can you identify these two places?

Activity 4: Felt Response *(comprehension, application & analysis)* [15 minutes]

The teacher will then ask for the students' 'felt response' to the essay. This can be done in the forum of a whole class discussion. Teachers should ask for the students' basic felt response.

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 essay? Did you find it interesting? Why or why not?
- Did you learn anything new? Did you know some of this material before? If so what did you know and what did you learn?
- Are there any parts of this work that were confusing to you? Which parts? Why do you think you got confused?

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Activity 5: Writing and Representing Understanding of Text *(synthesis, evaluation)*
[40 minutes]

After having read, reviewed, and discussed the essay the teacher will challenge students to consider the spiritual and practical nature of a prayer flag. This project will ask students to do two things:

1. Write a short poem in the spirit of a prayer.
2. Design and create a personal prayer flag that bears the text of this poem.

The teacher will ask students, "If you could create one simple message of your own to share with the world – what would that message be? Students will pair off and discuss this question with one another. Once the teacher asks students to return to whole class discussion she will ask students to share some of their ideas. The teacher will make point form notes on the board based upon student responses.

After sharing, the teacher will challenge students to incorporate one of the messages into a Lyric or Free Verse poem (see Glossary). Teachers will ask students to consider such details as the colour of their personal prayer flag based upon the knowledge they have gleaned from reading the essay. What colour would they choose and why? Teachers will provide students with paper and students will write an original poem and print it in the manner of a prayer flag onto the paper – providing colour and graphic design. Teachers will suspend these poems from the walls and ceilings of the classrooms in the same manner as real prayer flags spreading both the symbolism of their colours and the spirit of their messages throughout the classroom and school. Teachers should encourage students to read their fellow classmates' compositions and comment upon them.

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3. Gandhi and the Salt March - *Gerald Gold*
Genre: *Biography*

When Mohandas Karamchand Gandhi was born in India in 1869 the vast sub-continent of India-Pakistan was a part of the British Empire. Before he was shot to death in 1948, Gandhi had led India into freedom. But despite the anger and frustration of the millions of poor people in his native land, he and his followers won independence without fighting. Gandhi literally invented non-violent techniques such as organizing massive labour strikes, openly disobeying unjust laws, serving prison terms, and engaging in fasts. And he used them to prove that ordinary people can challenge their rulers and change the course of their own destiny.

Learning Objectives: Reading &Literature
1. Use the reading strategies developed in earlier classes.
8. Appreciate 'big' ideas expressed in literature – for example, forgiveness, loyalty, and love.
11. Read 40 pieces of fiction and non-fiction.
12. Enjoy reading as a learning activity.

Learning Objectives: Listening and Speaking
1. Use the listening and speaking skills developed in earlier classes.
4. Use rhetorical devices appropriately.
5. Respond effectively to talks delivered at normal speed.
8. Speak with clear pronunciation.
9. Use a dictionary to learn the syllabic construction of new words to help pronounce the words clearly.
11. Enjoy listening to and speaking English.

Learning Objectives: Writing
1. Use the writing strategies developed in earlier classes.
4. Use punctuation and paragraphing to organize ideas.
7. Write for a variety of purposes and audiences using wider variety of forms encountered in their reading.
8. Use criteria of effective writing to evaluate their writing and the writing of others.
9. Distinguish the best pieces of their writing and add them to their portfolio.

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

Before beginning to read the teacher will ask students the following questions out of context:

- Can you name the immediate neighbour to the south of our country?
- Who has ever visited India? What was it like? Can you describe your experience for the class?
- Tell me everything you know about India!
- Does anyone know the name of the foreign country that once colonized India?
- When and how did India gain its independence?
- Can anyone name any of India's freedom fighters?

At this point the teacher will use the introduction found at the beginning of this selection to frame the subject of this *biography* Mohandas Karamchand Gandhi.

Activity 2: Guided & Practice Reading *(knowledge and comprehension)* [20 minutes]

The teacher will ask students to help read the essay out loud. It is important to read this essay aloud due to both the language level of the piece and the perceptual level of students. This biography will need to be read at least three times – once as a whole group, then in small groups, and finally in a shared whole group reading. With each reading the admirable nature of Gandhi's life will begin to unfold. During this process the teacher will model how to read the essay providing clear distinction between words, phrases, sentences, and paragraphs.

Activity 3: Vocabulary *(knowledge and comprehension)* [25 minutes]

The teacher will divide the students into 17 groups (one for each paragraph). Each group will be given a paragraph and the responsibility of rereading the paragraph for comprehension. They will also identify any difficult words, phrases, idioms, or concepts that they believe would cause difficulty for themselves or their fellow classmates.

Activity 4: Felt Response *(comprehension, application & analysis)* [15 minutes]

The teacher will then ask for the students' 'felt response' to the biography. This can be done in pairs, small group, or whole class. 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 is the most interesting thing you learned about Gandhi in this biography?
- Gandhi devoted his whole life to the cause of Indian independence. Do you think this would be a satisfying way to spend one's life?

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- What kind of person do you feel Gandhi is? What makes you feel this way? Think of at least 5 **adjectives** that would describe him.
- How did the life of this man make you feel? Explain your thoughts.
- Do you share any of the feelings expressed through Gandhi's work? Explain.

Activity 5: Paraphrasing *(application)* [20 minutes]

The teacher will ask the students to reread the letter written by Gandhi to the British viceroy. The teacher will then instruct the students to rewrite this letter in 100 words or less, including all his main ideas. The teacher will review the layout of the **Formal Letter** (see Glossary) and ask students to use this format in the assignment.

Activity 6: Making Inferences *(comprehension, application, evaluation)* [30 minutes]

The teacher will write the following questions on the chalkboard. The students will copy them into their exercise books and answer each in sentence form.

- Was it simple curiosity that made Gandhi try smoking as a child? Explain?
- Where did Gandhi go to study law?
- What does the term 'Mahatma' mean?
- Which policy was followed by Gandhi?
- Why did Gandhi carry out his plan of the Salt March?
- How did the newspaper coverage of the Salt March help to make it a successful campaign?
- The people who went on the Salt March knew that they were risking arrest, imprisonment, and beating. Why did they take these risks?
- Why do you think Gandhi worked to avoid the use of force?
- Violent revolutions against oppressive rulers have succeeded in the past (e.g. France, the United States). Why do you think Gandhi wanted to avoid the use of force?

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4. The Red Sweater - *Mark Hager*

Genre: *Short Story*

Sometimes when we think of giving we tend to think of only those things that we can buy. Yet the best kinds of gifts come from the heart. These gifts usually mean some kind of personal sacrifice and when we think of what makes community work self-sacrifice is a major part of it. Community is about caring about others more than ourselves. These are the things that matter most.

Learning Objectives: Reading &Literature

1. Use the reading strategies developed in earlier classes.
2. Identify the features of a variety of texts and use them to support their reading.
3. Recognize the denotative and connotative effects of words in the texts they read.
8. Appreciate 'big' ideas expressed in literature – for example, forgiveness, loyalty, and love.
9. Build their vocabulary and use pronunciation skills to pronounce new words clearly.
11. Read 40 pieces of fiction and non-fiction.
12. Enjoy reading as a learning activity.

Learning Objectives: Listening and Speaking

1. Use the listening and speaking skills developed in earlier classes.
2. Respond to books that they have read and talk about them.
4. Use rhetorical devices appropriately.
5. Respond effectively to talks delivered at normal speed.
8. Speak with clear pronunciation.
9. Use a dictionary to learn the syllabic construction of new words to help pronounce the words clearly.
10. Argue and debate with vigour, but maintain respect for and sensitivity to the feelings and opinions of others.
11. Enjoy listening to and speaking English

Learning Objectives: Writing

1. Use the writing strategies developed in earlier classes.
4. Use punctuation and paragraphing to organize ideas.
7. Write for a variety of purposes and audiences using wider variety of forms encountered in their reading.
8. Use criteria of effective writing to evaluate their writing and the writing of others.
9. Distinguish the best pieces of their writing and add them to their portfolio.
10. Enjoy writing by participating in a community of writers.

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Activity 1: Pre-Reading *(knowledge)* [5 minutes]

The teacher can remind the students about the anecdote *Starfish* read in Class VII, or the teacher can ask the students what lesson they have just learned from reading the poem *Drop a Pebble in the Water*. From either example, students will be able to define and discover what kindness means.

Activity 2: Reading *(knowledge, comprehension)* [25 minutes]

The teacher will ask the students to read the story individually and identify the meaning of those words they struggle with. The teacher will help students with this process.

Activity 3: Paraphrasing *(knowledge, comprehension)* [10 minutes]

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

- Who is the narrator?
- Who are the main characters in this story?
- Why did the boy go down the road?
- What was the cost of the red sweater?
- How did the old man get the sweater for the boy?

Activity 4: Felt Response *(comprehension, application, analysis, evaluation)* [30 minutes]

The teacher will then ask for students' 'felt response' to the story. This can be done through whole class discussion. This will immediately follow the teacher's assessment of student understanding which should also comprise assessing the students' understanding of plot. The following questions can be used as a general guideline; however, when possible the teacher should try to avoid following a scripted answer/response format and attempt to build from student comments. The format of this particular 'felt response' should be from the perspective of personal connections; however, the teacher could opt to reinforce some **Elements of Short Story** (see Glossary) through the organizational structure of the whole class discussion.

Felt Response

- Do you like this piece of work? Why or why not?
- Are there any parts of this work that were confusing to you? Which parts? Why do you think you got confused?
- Would you like to read something else by this author? Why or why not?

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Plot

- Can you retell this story in your own words?
- Would you change the ending of this story in any way? Explain your ending. Why would you change it?
- Sometimes works leave you with a feeling that there is more to tell. Did this work do this? What do you think might happen?
- Can you identify the problem or conflict within the story?
- From what point-of-view is this story told?

Characterization

- 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.
- Are you like any character in this work? Explain.
- If you could be any character in this work, who would you be? Explain.
- What quality(ies) of which character strikes you as a good characteristic to develop within yourself over the years? Why? How does the character demonstrate this quality?
- What kind of person do you feel the boy is? What makes you feel this way?
- Which characters are the most complex or interesting? What factors contribute to making them interesting?
- How do we learn about what characters are like in this story? Do we learn from what the author tells us (Direct Characterization) or by what characters say and do (Indirect Characterization)?

Theme

- Do you feel there is an opinion expressed by the author through this work? What is it? How do you know this? Do you agree? Why or why not?
- Do you think the title of this work is appropriate? Is it significant? Explain. What do you think the title means?
- What do you feel is the most important word, phrase, passage, or paragraph in this work? Explain why it is important.
- Can you explain this story's theme in your own words?

Activity 5: A Personal Anecdote *(analysis, synthesis)* [35 minutes]

The teacher will reinforce the concept of anecdote from Class VII. 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 the students might have made a similar sacrifice. If such an event has not occurred within a student's life the teacher can suggest they write about an incident they have heard of either in their family or community.

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Activity 6: Responding to Reading *(analysis, evaluation)* [35 minutes]

The teacher will challenge students to discuss and consider a general question that stems from the short story. Would the 'good times' of this story have been as significant if the characters had not gone through the 'bad times' first? Teachers will divide students into small groups to discuss a situation where it took some unpleasant experience to make one appreciate something always taken for granted. After an acceptable period of time the teacher will ask one member of each group to report on their collective response.

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UNIT 5

THEME: Look Around You! - Our World - Nature and Environment

General Introduction For The Thematic Unit:

Nature is everything around us, above us, below us. It includes the sea, the land and the sky. Nature includes the sun, the moon, the stars, the plants, the animals, the mountains and the rivers. It includes the air that we breathe, the water that we drink, the food that we eat, and the clothes that we wear. Nature is the biggest source of all our medicines, our nourishment and our support. Nature is also a great teacher and friend.

Nature expresses itself in the flowers that bloom in the hills and in our gardens, in the wind that whistles through the trees, in the rainbow across the valley, in the sights and the sounds and the smells around us, in the mystery of life, in the dance of the peacock, in the quake of the earth, in the roar of the lion and in the many manifestations that charm our world.

In Bhutan, we respect nature as the home of gods and goddesses, deities and spirits. We consider every mountain, rock and tree as sacred. Preservation of our natural environment is one of the four pillars of our development philosophy of gross national happiness.

The stories, poems and essays selected for your course are intended to enable you to understand and appreciate the precious link that we human beings have with nature. It is hoped that in the course of your reading the texts, you will be able to appreciate the beautiful ways in which language has been used by writers. You will find useful models for your own practice to improve your power of expression and communication.

Main Texts

1.	We Have Forgotten Who we are *U.N. Environmental Sabbath Program*	Poem
2.	Whose Garden Was This? *by Tom Paxton*	Song Lyric
3.	K2 Dreams & Reality *by Jim Haberl*	Narrative Essay

Supplementary Readings

1.	Death of a Giant *by Bruce Hutchison*	Narrative Essay
2.	The Cat and the Confession- *Co-authored by Nagaraj*	Short Story
3.	Story of Hunted Deer An Excerpt *From The Messenger of Renunciation' By Rigdzin Jigme Lingpa*	Poem

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1. We Have Forgotten Who We Are

- *UN Environmental Sabbath Programme*

Genre: *Poetry*

We take so much from the earth and its elements, but do we give it anything back?

The Cambridge Advanced Learner's Dictionary defines the word *community* as *people living in one particular area sharing common interests, backgrounds or nationalities*. The idea of community, however, has changed substantially over the past century. Such factors as technology have made our world smaller and as a result our concept of *community* has changed. In generations past it was once only our immediate world that directly affected our lives but times have changed. Our community is now a global one and we cannot ignore how the lives of all citizens of this planet touch one another directly and indirectly regardless of where on Earth they live.

This next poem is taken from the prose text of a report by the United Nations. This poem accuses human beings of forgetting who they are. That humankind has become *estranged from the movements of the earth* turning their *backs on the cycles of* life. See if you can make a connection between this poem and Earth.

Learning Objectives: Reading & Literature

1. Use the reading strategies developed in earlier classes.
2. Identify the features of variety of texts and use them to support their reading.
3. Recognize the denotative and connotative effects of words in the texts they read
4. Recognize the emotive effects in the texts they read.
5. Appreciate the beauty of language by identifying the apt uses of imagery, allusion and cadence.
6. Read texts and make personal connections.
7. Appreciate 'big' ideas expressed in literature – for example, forgiveness, loyalty, and love.
8. Build their vocabulary and their pronunciation skills to pronounce new words clearly.
9. Enjoy reading as their learning activity

Learning Objectives: Writing

1. Use the writing strategies developed in earlier classes.
2. Use the dictionary for vocabulary development
3. Spell correctly the words they are using.
4. Use figurative language effectively.
5. Write for a variety of purposes and audiences using wider variety of forms encountered in their reading.
6. Enjoy writing by participating in a community of writers.

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Learning Objectives: Listening and Speaking

1. Use listening and speaking skills developed in earlier classes.
2. Respond to text that they have read and talk about them.
3. Speak with clear pronunciation.
4. Enjoy listening to and speaking English.

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

As we walk through an art gallery, whether we are looking at famous paintings or unknown ones our impulse is to check out the creator and the title. The artist's name can place the work within a certain context but the most important piece of information is the title.

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 poem 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 poem after they have gone through the process of reading it several times. Here is a sample question:

- 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: Choral Reading *(knowledge, comprehension)* [10 minutes]

Choral Reading (see Glossary) engages students in the presentation of a previously scripted text. The teacher reads the poem while the students chorus the refrain: "*We have forgotten who we are"*. Let one or two students read the poem aloud. The teacher will correct any error in pronunciation and coach the students' intonation and modulation of voice where necessary.

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Activity 3: Paraphrasing *(comprehension, application, analysis)* [35 minutes]

Let students paraphrase the poem. Teachers should encourage students to believe in themselves as writers, as people with something to say to others. Unfortunately, not all of our students believe this. Many of them have little faith in themselves as communicators. These two exercises invite original writing by providing a preformed structure. The teacher furnishes the form to free students to find their own meaning. This example is based on the poem *We Have Forgotten Who We Are* but these tasks would work well with any text. Teachers should allow students the choice of one of the following two exercises:

Exercise #1: Translation

This exercise prompts students to rewrite the poem in their own words. Students who have little self-confidence often create written prose statements that can be both perceptive and creative. After each student develops a working paraphrase of the poem, groups of three students read their translations to one another, comparing their prose with the poem's original meaning and with its greater economy of words.

Exercise #2: Official Plagiarism

Students restate or reorder the poem in their own words. This means that students will reuse the basic words, phrases, and lines of the poem itself while also adding a few of their own words. The structure remains poetic. Students give their poems titles and display them under their own names, with the original poet's name and the poem's real title on the back. This approach leads students to trust themselves a bit more. They can trust the author's structure and thereby gain trust in their own words. Students should share their work in groups of three.

At the conclusion of the exercise students will share their work in a whole class setting. The teacher will provide feedback.

Activity 4: Text-To-Life Connections *(application, analysis)* [40 minutes]

Organize the class into five groups. Ask each group to discuss and list down what ought to be humankind's responsibilities towards Mother Earth. What can humankind do to make the world a better place to live in? Provide chart paper and markers for groups to write down their points. Display group responses on the wall and lead the whole class toward a discussion of whether or not human beings are fulfilling their responsibilities toward the Earth.

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Activity 5: Creating a Poem *(synthesis)* [40 minutes]

Teachers will challenge students to shift perspective regarding this poem. The Cambridge Advanced Learner's Dictionary defines *perspective* as *a particular way of considering something.* In this exercise, students will be challenged to imagine themselves as Mother Earth and write a poem in response to the poem they have studied. Teachers will tell students that they need not follow any set pattern of rhyme and rhythm and that this is called a **free verse** poem. Teachers will ask for volunteers to share their poems with the whole class.

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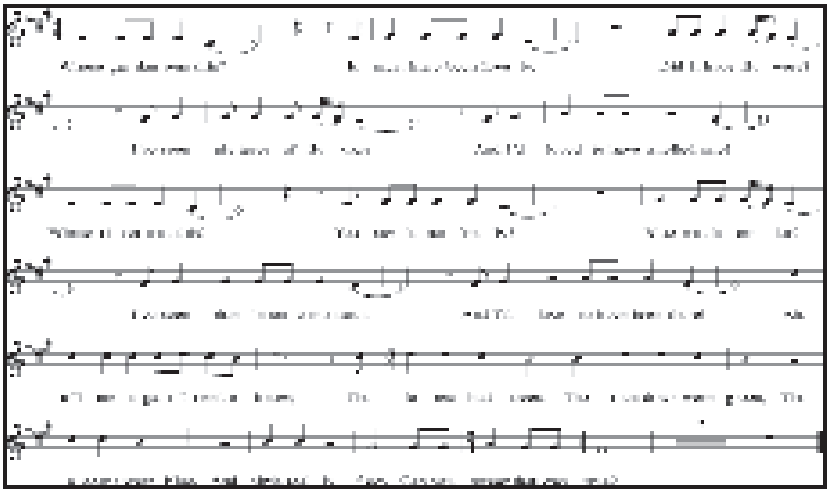
2. Whose Garden Was This? - *Tom Paxton*

Genre: *Poetry (Song Lyric)*



In Bhutan it is difficult to imagine a world without flowers. Nature surrounds us, yet we must never take nature for granted. As global citizens we must be the guardians of our planet – safeguarding the Earth for future generations. Our next text is a song lyric written in 1969 and it is considered to be one of the first 'ecological' songs ever written. As you read, or perhaps 'listen' to this text, imagine what a world without blue skies, green hills, or flowers would be like? Consider what humankind can do to safeguard our environment from the world depicted by Tom Paxton's text.

Learning Objectives: Reading & Literature

1. Use the reading strategies developed in earlier classes.
2. Identify the features of variety of texts and use them to support their reading.
3. Recognize the denotative and connotative effects of words in the texts they read
4. Recognize the emotive effects in the texts they read.
5. Appreciate the beauty of language by identifying the apt uses of imagery, allusion and cadence.
6. Identify and discuss the use of free verse in different kinds of modern poetry.
7. Read texts and make personal connections.
8. Appreciate 'big' ideas expressed in literature – for example, forgiveness, loyalty, and love.
9. Build their vocabulary and their pronunciation skills to pronounce new words clearly.

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10. Enjoy reading as their learning activity.

Learning Objectives: Writing

1. Use the writing strategies developed in earlier classes.
2. Spell correctly the words they are using.
3. Write for a variety of purposes and audiences using wider variety of forms encountered in their reading.
4. Enjoy writing by participating in a community of writers.

Learning Objectives: Listening and Speaking

1. Use listening and speaking skills developed in earlier classes.
2. Respond to text that they have read and talk about them.
3. Use rhetorical devices appropriately.
4. Speak with clear pronunciation.
5. Enjoy listening to and speaking English.

Activity 1: **Pre-Reading – A Thing of Beauty:** *(Comprehension, Application, Analysis, Evaluation)* [15 minutes]

Write the following quotation on the board:

'A thing of beauty is a joy forever'.

Ask students to discuss the meaning of this quotation. Ask the class to name some *'beautiful things'*. Tell the class that we will look into a few common objects of beauty that have been lost. The reasons for this loss could be explored by making an inter-textual connection to the previous poem: *We Have Forgotten Who We Are*. In addition, teachers will try to connect students with their own world or the 'global world' they have read about or seen on television. Consider such things as:

- Fields that no longer exist because buildings are there.
- Sources of water that are unsafe to drink.
- Areas that are unsafe to play around because of garbage.
- Being unable to swim in polluted bodies of water.
- People struggling to breathe in polluted city air.

Teachers will gather students' experiences and observations. Teachers will try to get students thinking about *'beautiful things'* and what can happen when we loose *'a thing of beauty'*.

Activity 2: Responding to Text *(knowledge, comprehension, analysis, evaluation)* [10 minutes]

The teacher will read the poem out loud 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

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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.

The teacher will ask the class to close their books and listen carefully. The teacher will read slowly, clearly, and articulately. If a recording of the song is available the teacher will play it for the students. Here are some questions that will assist teachers in determining student comprehension:

- One of the things that this lyricist wonders about is *'a garden'*; can you name three other things he also has questions about?
- Where has the lyricist seen a flower?
- What was the colour of the river in the picture?
- Where has the lyricist heard *'a breeze'*?
- What two forest creatures made sounds in the branches of the forest?
- What sense does the lyricist claim cannot be satisfied by '*a picture'* of a flower?

The teacher will ask students for their initial 'felt response.' What was their impression of the song lyric? Here are some guiding questions for whole class discussion:

- Do you like this piece of work? Why or why not?
- Describe the time and the place that you think this lyric is set in.
- What do you think is the mood of the poet in the poem? Defend your position.

Activity 3: Textual Connections *(analysis)* [20 minutes]

Remind students about the poem *Unfolding Bud* (studied in class 7) to indicate that poems can carry many layers of meanings. Have them report to the class on their interpretations. Teachers will divide students into groups of no more than five. These groups will deal with the question:

"Do you think the garden means something more than what it is? What do you believe this garden symbolizes?"

Note to Teachers About Gardens & Symbolism

The Cambridge Advanced Learner's Dictionary defines a symbol as *a sign, shape or object, which is used to represent something else.* Some symbols have been around so long that they gather many different meanings, just like a snowball rolling along the ground in winter. What students will see in an image depends on how deep they wish to dig. The garden, as a symbol, has accumulated many meanings over time. Of course, there is an underlying basic human meaning too that comes across, regardless of culture or time period. How a student will look at this symbol is their choice of course – and their ideas and impressions cannot be wrong.

In the story of *Alice in Wonderland*, we see a child trying to get into a beautiful garden but the door is too small. It's like an adult who dreams of returning to the innocence of childhood. In Christian Mythology Adam and Eve weren't too happy about being cast out of the Garden of Eden. The symbolism of the garden here was of a place without responsibility. In general, the garden is also representational of nature (life). Another interpretation of 'garden' relates to what is physically grown there. In the western world 'kitchen gardens' were once necessities, a way to put food on the table. Now most western families rely on grocery stores for food. It is interesting how a symbol can change across time and culture. Gardens began the whole process that freed humans from hunting and allowed them to eventually build cities. Now with cities people in the western world don't need to grow their own food or care for their own gardens. They also don't need to hunt either. This has taken humankind further and further away from the 'garden' – away from nature and all of the things Tom Paxton writes about in his song. Not only have human beings disassociated themselves with nature but also they inadvertently destroy it in the process.

Activity 4: Co-Creative Authors *(synthesis, evaluation)* [40 minutes]

The teacher will link the text to the personal experiences of students. The teacher will do this by inviting students to become a Co-Creative Author with Tom Paxton. The teacher will ask students to extend, elaborate, or revise Paxton's original work – by assuming the role of author. Students will do this by going through a short writing exercise where they will be asked to consider their senses. The teacher will write both the 5 Step Process and the Co-Creative Writing Assignment on the board for students to follow.

Co-Creative Author Writing Prompts

1. Imagine that you have just lost your eyesight or any of the senses.
2. Close your eyes and try to bring into your mind's vision some of the sights (sounds, smells, tastes, or touches) that you believe you will most miss.
3. Can you remember past experiences in which your vision (hearing, touch, etc.) was heightened? At such times, did you seem to sense everything more clearly and vividly?
4. Choose one sense (e.g. sight) that you would greatly miss.
5. Write down ways you would describe it to others.

Co-Creative Writing Assignment: A Poem

Once you have gone through the 5 Steps of the Writing Prompts gather your impressions together in the form of a poem. Focus on the sensory image that you selected in Step 4. Use your impressions in Step 3 and descriptions in Step 5 to help bring this particular sense to life.

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3. K2 Dreams & Reality - *Jim Haberl*

Genre: *Essay (Narrative Essay)*

Sir Edmund Hillary, the first man to climb Mount Everest once said that *'It is not the mountains we conquer, but ourselves.'* This next selection takes the reader through the triumphs and tragedies faced by two friends as they confront one of the greatest physical challenges on Earth – K2.

Learning Objectives: Reading & Literature

1. Use the reading strategies developed in earlier classes.
2. Identify the features of a variety of texts and use them to support their reading.
3. Recognize the emotive effect of words in the texts they read.
4. Read texts and make personal connections.
5. Appreciate 'big' ideas expressed in literature- for example, forgiveness, loyalty and love.
6. Build their vocabulary and use pronunciation skill to pronounce new words clearly.
7. Enjoy reading as a learning activity.

Learning Objectives: Writing

1. Use the writing strategy developed in earlier classes.
2. Use punctuation and paragraphing to organize ideas.
3. Write for a variety of purposes and audiences using wider variety of forms encountered in their reading.

Learning Objectives: Listening and Speaking

1. Use the listening and speaking skills developed in the earlier classes.
2. Respond to books that they have read and talk about them.
3. Speak with clear pronunciation.
4. Enjoy listening to and speaking English.

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.

- Ask students to think about the essay before they read it. Let them look at the title. What do they think the essay might be about?
- What light is thrown on this piece by its title?

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- Some students might be familiar with K2 as the name of a Himalayan Mountain (see Teacher Background Reading). Let students share what they know with the class.
- The teacher will write the title in the centre of a circle and ask the following question:

"What do you think motivates someone to climb a mountain?"

The teacher will link to the circle as many student generated ideas as possible. The teacher will also assist students in making as many connections and associations with this question as possible.

Teacher Background Reading

K2 the Second Highest Mountain on Earth

(from Wikipedia, the free encyclopedia)

K2 is the second highest mountain on Earth, located in the Karakoram segment of the Himalayan range. Standing at 8,611 metres (28,251 feet), K2 is second only to Mount Everest in terms of height above sea level. The summit of K2 is on the border between China and nortern Pakistan.

The mountain was first surveyed by a Eurpoean team in 1856 headed by Henry Haversham Godwin-Austen who was the member of the team who designated it "K2" for the second peak of the Karakoram range. The other peaks were originally named K1, K3, K4 and K5, but were eventually renamed Masherbrum, Broad Peak, Gasherbrum II, and Gasherbrum I. Although the summit of Everest is higher, the summit of K2 is considered a more difficult climb, due in part to its comparatively greater height above surrounding terrain. As of June 2000, only 189 people have completed the ascent, compared with almost 1,900 individuals who have ascended the more popular target of Everest. Forty-nine people have died attempting the climb; 13 climbers from several expeditions died in 1986 in what is known as the K2 Tragedy during a severe storm.

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

The teacher will read the essay out loud to students as they follow along in their texts. It is important to read this essay aloud due to both the language level of the piece and the perceptual level of students. During this process the teacher will model how to read the essay providing clear distinction between words, phrases, sentences, and paragraphs.

After the initial reading, the teacher will then distribute paragraphs to various class members. Teachers will be attentive to intonation, articulation, and pronunciation. The teacher will correct any errors and coach the student's modulation of voice where necessary.

Activity 3: Identifying Point of View *(knowledge, comprehension, application)* [5 minutes]
The teacher will ask students to read the essay's first paragraph and determine from what Point of View (see Glossary) it is written. The teacher will ask students to defend their answer using an example from the text.

Activity 4: Responding to Reading *(comprehension, analysis)* [35 minutes]
The teacher will ask students to read the essay individually. Prior to the reading the teacher will instruct students to draw two columns in their notebooks:

Physical Challenges	Mental Challenges

Teachers will ask students to maintain each list as they read through the essay keeping in mind both the actual challenges described in the essay as well as Sir Edmund Hillary's statement: *'It is not the mountains we conquer, but ourselves.'*

Activity 5: Personal Connections *(analysis)* [15 minutes]

Students always have many stories to tell – and it is important that teachers allow students the opportunity to share them. Not only does sharing personal connections enhance interest but it allows for students to 'speak and listen' and use conversational English in a public setting. The teacher should allow time for students to recall any 'climbing' or 'trekking' experience they or someone they know has had. Let them share their stories with the class. It is important that all students who want to volunteer a story have the opportunity to share. Teachers, therefore, should allow as much time as is necessary for this activity and not feel limited by the suggested time provided.

Activity 6: Reading for Information – Tree Diagrams *(comprehension, analysis)*
[20 minutes]

A Tree Diagram is a kinesthetic activity that asks students to physically plot ideas on a sketch of a tree. The teacher will sketch a tree on the chalkboard. On the trunk the teacher will leave space to print the topic that students will 'branch-off' from. The branches will hold the words, phrases, and ideas inspired by the topic printed in the trunk. This is a brainstorming/webbing activity that simply takes a more 'visual' form and encourages students to see that ideas grow from a common seed and grow and 'branch-off' in many different directions.

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The essay is entitled *K2 Dreams & Reality*. Let the students, in groups, create two Tree Diagrams: one that shows the *dreams* the climbers began with and the other the *realities* they actually encountered. The teacher will ask students to share their 'branch' ideas with the class. The teacher will construct two 'master' trees on the chalkboard utilizing all student ideas.

Activity 7: Eulogy *(synthesis)* [30 minutes]

The Cambridge Advanced Learner's Dictionary defines the word *eulogy* as *a speech, piece of writing, poem, etc. containing great praise, especially for someone who recently died.* Teachers will ask students to imagine that they are the essay's narrator and that they have been asked to deliver the eulogy for the climber who died in his attempt to scale K2. This activity will require students to combine factual material gleaned from the essay but teachers should also encourage students to add fictional material as well. The eulogies should be between one and two minutes in length and students will provide both a written version for their portfolios and an oral presentation to be delivered in class.

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UNIT 6

THEME: Reaching Beyond: Courage and Heroism

General Introduction for the Thematic Unit:

This chapter of your textbook is devoted to extraordinary acts and extraordinary people. Perhaps one day you might aspire to reach beyond yourself, your family, community, nation, or perhaps even the world! Reaching beyond can take you across oceans, deserts, and solar systems. Courageous acts can lead you up mountains, or challenge you to face frightening adversaries in the name of love and patriotism. As you read through this chapter consider where you have come so far in this textbook. Think about who you are now and how you relate to others. Think about your national community and those values and ethics that extend from it. And now, reflect upon grand acts of courage and heroism that define exceptional citizens not only in Bhutan but also around the world. As a citizen of Bhutan you have the potential to aspire to greatness – take a moment to close your eyes and reflect upon what could be! Take a moment to dream – and to reach beyond!

Main Text

1. In the Jaws of the Alligator *by P.C. Arnoult* — Short Story

Supplementary Readings

1. The Charge of the Light Brigade *by Alfred Lord Tennyson* — Poem
2. The Puritan's Ballad *by Elinor Wylie* — Poem

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1. In the Jaws of the Alligator - *P.C. Arnoult*
Genre: *Short Story*

What would you do if you were faced with a terrifying situation? Imagine that someone you care for deeply has been suddenly swept from your side by a frightening animal. Would you face such an adversary without a moment's hesitation, or would you recognize the immensity of the danger and run for help? Read on and see how a character faces death with a courage that most of us might not possess.

Learning Objectives: Reading & Literature
7. Read texts and make personal connections.
8. Appreciate 'big' ideas expressed in literature – for example, forgiveness, loyalty, and love.

Learning Objectives: Listening and Speaking
2. Respond to books that they have read and talk about them.

Learning Objectives: Language
9. Use idiomatic expressions in appropriate contexts.

Activity 1: Pre-Reading – Title Testing *(knowledge, comprehension, analysis)* [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 story'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 map as many diverse connotations, suggestions, allusions, connections, and associations as you can.

Once the teacher has gathered various reactions she will ask students to share their 'animal' stories and/or experiences. Perhaps they have tales of such wild animals as: elephants, wild boars, tigers, monkeys, snakes etc. Allow students the time they need to share their stories before reading the next selection.

<u>Teacher Background Notes: Alligators</u>

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Alligators

Adapted from Wikipedia

There are two living alligator species: the American Alligator and the Chinese Alligator. They are closely related to crocodiles. The name *alligator* is an English form of the Spanish word *el lagarto* ("the lizard"), the name by which early Spanish explorers in Florida called the alligator. Alligators are characterized by a broader snout and eyes more dorsally located than their crocodile cousins. Both living species also tend to be darker in colour, often nearly black (although the Chinese alligator has some light patterning.) Also, in alligators only the upper teeth can be seen with the jaws closed (in contrast to true crocodiles, in which upper and lower teeth can be seen). The eyes of an alligator glow red when a light is shined on them. This fact can be used to find alligators in the dark. The largest alligator ever recorded was measured at 5.8 metres long and was found on Marsh Island Lousisana, USA. Alligators are solitary, territorial animals. The largest of the species (both males and females), will defend prime territory; smaller alligators have a higher tolerance of other alligators within a similar size class. Although alligators have heavy bodies and slow, they are capable of short bursts of speed that can exceed 50 km per hour. Alligators' main prey are smaller animals that they can kill and eat with a single bite. Alligators may kill larger prey by grabbing it and dragging it in the water to drown. Alligators consume food that cannot be eaten in one bite by allowing it to rot or by biting and then spinning or convulsing wildly until bite size pieces are torn off. This is referred to as the "death roll." As humans encroach onto to their habitat, attacks on humans are not unknown, but are few and far between. Unfortunately deaths by alligators have increased. Eleven people were killed in the United States by alligators between 2001 and 2006. For a long time people have been taught that alligators fear humans, which is true, but this leads some people to be more courageous and enter the animal's habitat.

Activity 2: Buddy Reading *(knowledge, comprehension)* [30 minutes]

Schools tend to assign a lot of importance to a child's ability to read aloud fluently without benefit of practice beforehand. 'Cold Readings' can be frightening tasks for anyone – including teachers! It is common to become flustered when reading aloud to any group – children especially. For students to become better oral readers they need to hear good models. Teachers will read the short story out loud to the class. During this process the teacher will model how to read the story providing clear distinction between words, phrases, sentences, and paragraphs (see Teacher Directed Reading – Activity 3). After having read the story the teacher will introduce an exercise called *Buddy Reading*. The teacher will follow these steps:

1. Before reading the story the teacher will give students a general overview of the plot to help weaker readers make connections with text.

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2. The teacher will read the story aloud (see Teacher Directed Reading – Activity 3).
3. The teacher will pair struggling readers with more competent readers.
4. The teacher will instruct the pairs of students to reread the story. The teacher will emphasize that each student must share in the reading perhaps alternating paragraphs. The teacher will also direct students to assist one another with any difficulties they encounter during the reading (e.g. pronunciations, definitions etc.)

Activity 3: Teacher Directed Reading & Story Maps *(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 P.C. Arnoult's *In the Jaws of the Alligator*. Note that the majority of these steps need to be incorporated into the second step of *Buddy Reading* (see Buddy Reading – Activity 2).

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 words 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 participate in the *Buddy Reading* exercise (outlined in Activity 2).
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**.

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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.

Activity 4: Responding to Reading – Comprehension *(knowledge, comprehension)*
[15 minutes]

The teacher will ask students to respond to the following guided reading questions. Teachers will be able to gauge student comprehension from their overall responses.

- Who is the narrator of the story?
- Why was the author on Papuan Island?
- List the characters in the story.
- Who is Ume? Why was he there at the author's place that particular evening?
- Why did Ume and his family go to the Ethel River?
- Describe the scene when an alligator attacked Taita?
- How did Ume try to save his wife from the alligator's jaws? Did Taita survive? If not why not?

Activity 5: Visual Representation of Text – Six-Panel Comic Book *(application, synthesis)*
[40 minutes]

Students will adapt the short story *In the Jaws of the Alligator* into a six-panel comic book page. The teacher will explain that students will need to highlight key moments in the story and that some details will need to be omitted. The teacher will make reference to the students' story maps explaining that these will help guide students toward the most important elements that should be included in their visual representations. Students will be directed to:

- Illustrate six scenes from the story in panels drawn either in their notebooks or on newsprint. They will be expected to colour each panel carefully.
- Write key moments of description and/or dialogue at the bottom of each panel – printing legibly in ink.

This is an excellent activity to reinforce both Elements of the Short Story and the story itself. The process of creating the visual representation also exercises the students' organizational skills and allows for critical thinking.

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In the Jaws of the Alligator

A Six Panel Comic Strip

Activity 6: Writing – Short Story *(synthesis)*
The teacher will ask students to write a story about an act of courage and bravery in the same style as *In the Jaws of an Alligator*. A Writers Workshop format will be used. The teacher will remind students of the following Short Story Writing Tips:

Teaching Strategy: Tips for Writing Short Stories

Short Story Writing Tips for Students

When writing a short story remember that it must always:

- Get off to a fast start.
- Generally have a limited number of characters and scenes.
- Start as close to the conclusion as possible.
- Frequently deal with only one problem.
- Use only the detail necessary for understanding the situation.

Once students have completed their stories they will exchange them with one another and/or read them orally in a small group or whole class setting.

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UNIT 7

THEME: What We Hear And See: Media & Communication

General Introduction For The Thematic Unit

We come in contact with countless numbers of signals and stimuli that come to us all the time. Our eyes, our ears, our hands, our nose, our tongue receive these signals and stimuli from the environment and send them to our brain. We see, we hear, we feel, we smell, and we taste with our organs of sense. These organs are our media through which the outside world and its objects and impressions are brought to us. It would be impossible to imagine our life without these sense organs. These are our media for the discovery of the world.

Today, when we talk about media, some things immediately come to our mind. By media, today we mean things like the radio, television, newspapers, magazines, the Internet, recorded music, films and other technologies used for communication. Media can be print media that include newspapers, magazines, books, pamphlets, and journals. Broadcast media would include radio and television used to transmit sound as well as sound and images respectively. The new media could include computers, the Internet, other fiber optic devices and means that communicate messages instantly.

It is amazing to think how these different media bring the world, its people and their doings to us from times and places far removed from us. We see and hear about different peoples and their cultures, their way of life, their successes and failures in different fields all without ever leaving our seat.
We learn and know and become aware of what lies beyond our own limited world. Media make us wiser.

Our world and our life would be a very different place without media. If there were no radio, television, newspapers, magazines, music, computer, the Internet, the whole working of governments and business would be different. We would have to organise our life differently without media.

Media have a lot of positive qualities. But there are also some negative influences of media. Often, there is a lot of fighting, killing, stealing, robbing, and many other undesirable things shown on television. Young people are particularly affected by these unhealthy images. Some of the notorious activities that young people get into are the result of watching such things on the screen.

Advertisement is another powerful medium with both positive as well as negative effects. You should learn how to use your judgement to select what programmes are healthy for you and

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for your friends. What you see and hear on TV is not always good. You have to be a critical viewer and listener. Otherwise, soon you will realise that you have lost some of the best things of life to the negative power of media.

The selections for this thematic unit should give you excellent opportunities to learn more about the media and the influence they can have on your life. You will also gain much media literacy and become a more alert listener and viewer. Have fun and learn.

Main Texts

1. On Television *by Roald Dahl*	Poem
2. Has TV Changed Bhutan? *By Geeta Pandey*	Non-Fiction
3. Tricks of the Trade- *Anonymous*	Essay

Supplementary Readings

1. The Computer *by Raymond Souster*	Poem
2. In a world gone mad, there's still Bhutan *By Ruth Anne Kocour*	Non-Fiction
3. Selling the Movies *by Malcolm Vance*	Non-Fiction

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1. On Television - *Roald Dahl*
Genre: *Poem*

For many Bhutanese there is a new addition to the family structure – the television set. It may sound strange to consider that an electronic device can suddenly assume a central role within a family but in many homes it has. Already in countries throughout the world television has gained incredible influence and power within family structures. Where families once shared conversation televisions have brought silence. Many families have become passive 'listeners and viewers' and the television has taken a prominent space in homes throughout the kingdom. Television has tremendous potential but it is something that must be carefully managed. Read this poem and determine how this poet feels about television.

Learning Objectives: Reading & Literature

2. Identify the features of a variety of texts and use them to support their reading.
3. Recognize the denotative and connotative effects of words in the texts they read.
4. Recognize the emotive effect of words in the texts they read.
5. Appreciate the beauty of language by identifying the apt uses of imagery, allusion, and cadence.
7. Read texts and make personal connections.
8. Appreciate 'big' ideas expressed in literature – for example, the impact of media on the family
9. Build their vocabulary and use pronunciation skills to pronounce new words clearly.

Learning Objectives: Writing

7. Write for a variety of purposes and audiences using a variety of forms encountered in their reading including paraphrasing and taking notes to prepare summaries, and complete information transfer.
10. Enjoy writing by participating in a community of writers.

Learning Objectives: Listening and Speaking

2. Respond to books that they have read and talk about them.

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

Teaching Strategy: Gateway Activity – Tree DiagramTeachers are reminded that one of the most essential elements of any lesson is the *gateway activity.* This activity invites students to enter into the text without pretence or fear that they are incapable of dealing with it. The purpose is to activate students' thoughts, experiences, and feelings about something essential in the text. It also permits teachers the opportunity to build background knowledge necessary for reading. Think of a *gateway activity* as a chance for teachers to open a gate for students to make them ready and receptive for the text they are about to enter. Throughout this curriculum teachers have used several different kinds of *gateway activities.* This next one is called a ***Tree Diagram*** and is another means of using brainstorming and/or webbing to encourage student thought. The teacher will begin by sketching a large diagram of a 'tree' on the chalkboard. (See Diagram) On the trunk the teacher will print the word **MEDIA** in large bold letters. The teacher will ask students to list the different kinds of media they can think of in their modern world. The teacher will print their responses on the large branches extending from the trunk. If the students have suggested: *newspapers* the teacher will print this on a large branch. If they have said *Kuensel* or *Bhutan Times* etc. the teacher will print this on smaller branches leading off the branch bearing the word *newspapers.* It is important that the teacher try to keep the 'tree' as organized as possible.

The teacher will read the background notes on Mass Media to prepare for this lesson; however, the teacher will only use this material to supplement student ideas and contributions. The teacher should not 'lecture' from this adapted article.

Mass Media

Adapted from Wikepedia

Mass media is a term used to denote, as a class, that section of the media specifically conceived and designed to reach a very large audience. It was coined in the 1920s with the advent of nationwide radio networks and of mass-circulation newspapers and magazines in north America. The mass-media audience has been viewed by some commentators as forming a mass society with special characteristics, notably atomization or lack of social connections, which render it especially susceptible to the influence of modern mass media techniques such as advertising and propaganda. Media (the plural of *medium*) refers to *media of communication*, referring to those organized means of dissemination of fact, opinion, entertainment, and other information, such as newpapers, magazines, flim, radio, television, the World Wide Web, books, CDs, DVDs, videocassettes, computer games, and other forms of publishing.

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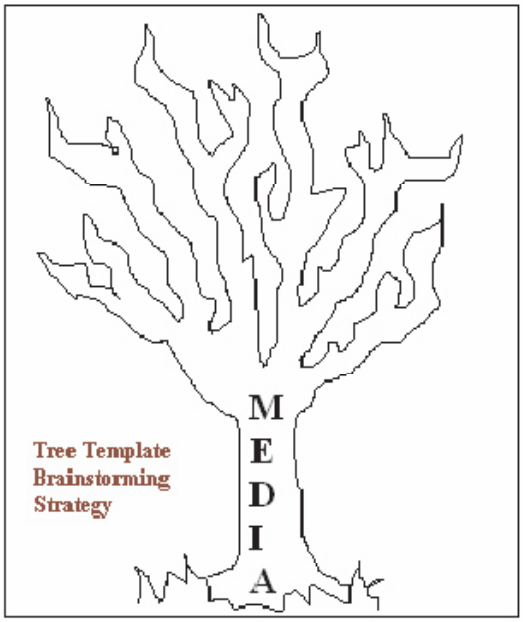
Mass media can be used for various purposes:

- Advocation, both for business and social concerns. This can include advertising, marketing, propaganda, public relations, and political communication.
- Enrichment and education, such as literature.
- Entertainment, traditionally through performances of acting, music, and sports, along with light reading; since the late 20th century also through video and computer games.
- Journalism.

Electronic media and print media include:

- Broadcasting, in the narrow sense, for radio and television.
- Various types of discs or tape. In the 20th century, these were mainly used for music. Video and computer uses followed.
- Film, most often used for entertainment, but also for documentaries.
- Internet, which has many uses and presents both opportunities and challenges. (Blogs and podcasts, such as news, music, pre-recorded speech, and video)
- Publishing, in the narrow sense, meaning on paper, mainly via books, magazines, and newspapers.
- Computer games, which have developed into a mass form of media since devices such as the PlayStation have been developed.



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

The teacher will read the poem out loud 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. She will then ask for a student volunteer to read the poem out loud. The teacher will correct any errors in pronunciation and coach the student's intonation and modulation of voice where necessary.

Activity 3: Felt Response *(comprehension, application, analysis)* [10 minutes]

In a whole class discussion the teacher will then ask for the students' 'felt response' to the poem. The following questions may 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.

Teaching Strategy: Responding to a Poem

These are **universal questions** that teachers may 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 4: Personal Connections & Comprehension *(comprehension, application, analysis)* [15 minutes]

The following questions (to be discussed in a whole class setting) may be used as a general guideline to assist teachers in assessing the students' ability to apply knowledge gleaned from reading the poem. The teacher will ask the following questions to assess comprehension:

- If there were no televisions how do you think people would spend their time?
- Does television ever bring families together? If so, how? Explain.
- Does television ever have the capacity to divide families, and if so, how? Discuss making references to the poem.
- What is the speaker's attitude towards viewing television?
- Discuss how television watching has affected your family life.
- Is the amount of time your family spends viewing television increasing or decreasing? Discuss.

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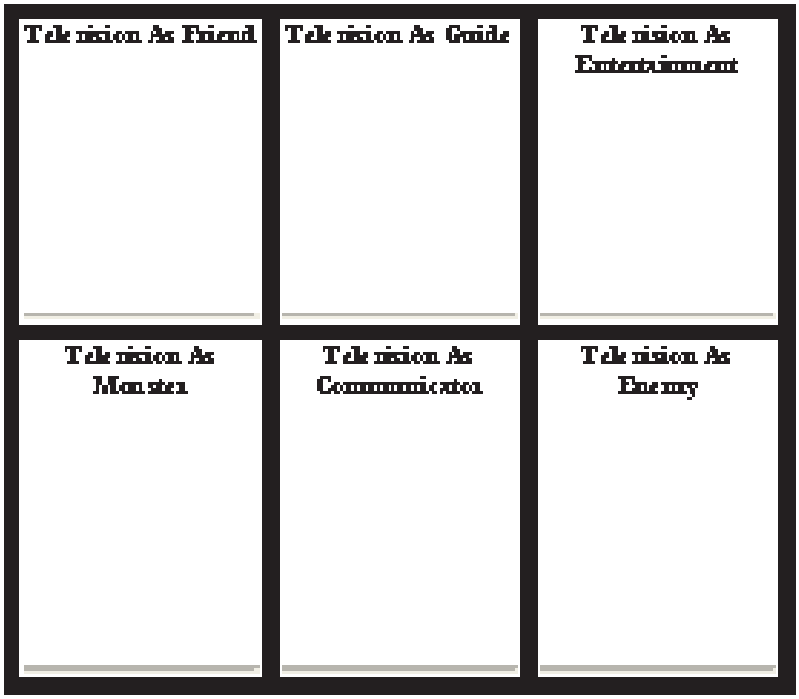
Activity 5: Visual Texts – Comic Panels *(application, analysis, synthesis)* [20 minutes]

The teacher will divide students into pairs. On the chalkboard she will draw a set of six panels. The teacher will challenge each pair of students to discuss the following topics. In each panel the students will create a comic book character that personifies that topic and provide an original name for the character in the space provided. For example, **Television as a Friend** might depict a *'smiling television superhero'* with the name *'Tele-Buddy'* printed beneath. When students complete their six panels they can either post them on the classroom walls or circulate them throughout the class. Note: the template is much smaller than the student version should be. Each panel should be at least the size of a half sheet of standard paper.



Activity 6: Paraphrasing – Translation *(comprehension, application, synthesis)* [20 minutes]

Teaching Strategy: Translation of a PoemParaphrasing 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.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 paraphrasings as possible. In the end, the teacher will divide the class into groups of three and allow the students an opportunity to read their translations aloud.The teacher may decide to collect the translations for evaluation purposes.

Activity 7: Debate *(analysis, evaluation)* [80 minutes]

The teacher will review the Teacher Background Notes: Debate *Class VII Media & Communication*. She will divide the 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. The teacher may need to outline the general steps of informal classroom debate noting that for this particular task research will not be necessary as this is an informal 'critical' debate based upon opinion and personal point-of-view. Groups may choose to debate any one of the following propositions:

- *"Television kills the imagination."*
- *"Television is a window to the world."*
- *"Television is detrimental to a family's health."*

The teacher will allow time for all groups time to prepare to debate these resolutions. She will also set aside some time for at least one debate for each of the above resolutions. As a final whole class activity the teacher will ask students to summarize some of the most effective arguments that arose during the debates.

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2. Has T.V. Changed Bhutan? - Geeta Pandey
Genre: Non-fiction (Report)

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.

Learning Objectives: Reading & Literature.

4. Recognize the emotive effect of words in the texts they read.
7. Read texts and make personal connections.
9. Build their vocabulary and use pronunciation skills to pronounce new words clearly.

Learning Objectives: Writing

4. Use punctuation and paragraphing to organise ideas.
5. Write compositions using a range of sentence structures to achieve different effects.
6. Use figurative language effectively.
7. Write for a variety of purposes and audiences using wider variety of forms encountered in their
   reading to include formal letters.
8. Use criteria of effective writing to evaluate their writing

Learning Objectives: Listening and Speaking

2. Respond to books that they have read and talk about them.

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

The teacher will begin by asking students if they have ever had the opportunity to watch television. How many students have a television in their homes? Do students have places they can go to watch television? The teacher will ask students to try and remember their very first impressions of a television. What did they think when they first saw moving images on a screen and heard sound? Can they recall what it was like the first time their parents brought a television into their home? The teacher will read the adaptation from Peter Familari's newspaper article *Sets Appeal Seduced Us All.*

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Adapted from: **Sets Appeal Seduced Us All**
By Peter Familari
Herald Sun – July 12, 2006

THE first TV show I ever saw didn't stick in my memory, but the first TV set sure did.

I guess you could say, without being too dramatic, that it changed my life. It was 1956 and, in every suburb, the first models were being proudly displayed in the windows of single-fronted radio-appliance stores.

For me, it was Lock's electrical store in Melville Rd, West Brunswick, Austrailia. It's still there, just a block up from Albion St. I'd go there every morning before school and after my newspaper round in the evening. Lock's name and the logo of the cute little *His Master's Voice* dog, ear cocked to the horn of a gramophone, have long been stripped from the shop window. But if you look carefully at the store's south-facing brick wall, you can still make out the banner: "Radio TV Appliances". We locals who knew the shop implicitly understood that Mr. Lock would also repair anything he sold if, heaven forbid, it had a glitch.

Time is slowly whittling away at that sign, but not the memory I still have of seeing my first 17-inch, black and white, tubed TV in all its glory, proudly dominating the front window of Lock's tiny shop. It was a square, teak HMV box with a steeply curved, silver-glass screen supported — perilously, I thought — by four delicate legs.

And the prices of the new TVs were amazingly similar. As Derham Groves points out in his natty history of Australian TV called *TV Houses*, a 21-inch model cost 249 guineas — several months' wages at the time. An antenna was also required. Some people made do with an indoor aerial that cost pound stg. 5, but an outdoor roof-mounted model was pound stg. 22, Groves says.

The pulling power of Australia's first TVs was immense. Blokes who should have gone home after a hard day's graft in the local factories preferred to stay on the footpath outside shops such as Lock's, hypnotised by the flickering black and white pictures on the small screen. The crowd-pulling shows were *I Love Lucy, The Cisco Kid, Highway Patrol* and *Father Knows Best*. But I suspect they stayed because the magic of the new technology in those days was greater than the content.

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Activity 2: Guided & Practice Reading *(knowledge, comprehension)* [20 minutes]

The teacher will read the essay out loud to students as they follow along in their texts. It is important to read this essay aloud due to the language level of the piece. During this process the teacher will model how to read the essay providing clear distinction between words, phrases, sentences, and paragraphs. The teacher will guide the students in the rereading of the essay distributing readings by paragraph to various class members. The teacher will be attentive to intonation, articulation, and pronunciation. The teacher will correct any errors and coach the student's modulation of voice where necessary.

Activity 3: Responding to Reading – Comprehension *(knowledge, analysis, evaluation)* [15 minutes]

The following questions (to be discussed in groups of no more than five) may be used as a general guideline to assist teachers in assessing the students' ability to apply knowledge gleaned from reading the poem. The teacher will ask the following questions to assess comprehension

- When was TV introduced in Bhutan?
- What were the main reasons behind the introduction of TV in Bhutan?
- What is the full form of ICT, BBS and BBC?
- How do you think life has changed since the introduction of television?
- Is television a good thing?

Activity 4: Responding to Reading – Demand Writing *(analysis, synthesis, 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 prompt, however, 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). The teacher will write three different Demand Writing Prompts on the chalkboard and instruct students to choose one to expand upon in their notebooks.

Demand Writing Prompts

A. *What changes has television brought to Bhutanese society?*

B. *Has television diluted Bhutanese culture? Discuss how?*

C. *"There is nothing violent on Bhutanese TV," said Aum Dorji. Do you agree with this statement? Discuss.*

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Activity 5: Letter to the Editor *(analysis, synthesis)* [40 minutes]

The language of letters is closest to natural speech and represents the casual nature of conversation. This is why letters are such a good form of writing to use with reluctant and beginning writers. In this activity the teacher will challenge students to write a letter (see **Formal Letter** in Appendix). Student will choose from one of the following two scenarios:

A. *Write a letter to the TV Cable Proprietor asking the company to remove a certain program from the TV. The letter will need to clearly state the student's rationale and reasoning for the request.*

B. *Write a letter to the TV Cable Proprietor complementing him or her about the good things about a television program that you have enjoyed watching?*

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3. Tricks of the Trade - *Unknown*
Genre: *Essay*

What you often see in visual advertising isn't always what you think you see! Did you know that there are people called 'food stylists' whose job it is to prepare food for photographs and television? These people dye milk with blue colouring so it will photograph white and spray deodorant and talc powder on grapes so they will look fresh after a long day of shooting. There are many 'tricks to the trade' in advertising and this next reading will reveal even more!

Learning Objectives: Reading & Literature
4. Recognize the emotive effect of words in the texts they read.
5. Appreciate the beauty of language by identifying the apt uses of imagery, allusion, and cadence.
9. Build their vocabulary and use pronunciation skills to pronounce new words clearly.

Learning Objectives: Writing
6. Use figurative language effectively.
7. Write for a variety of purposes and audiences using wider variety of forms encountered in their reading to include advertisements.
8. Use criteria of effective writing to evaluate their writing and the writing of others.

Learning Objectives: Listening & Speaking
4. Use rhetorical devices appropriately.
5. Respond effectively to talks delivered at normal speed.

Activity 1: Pre-Reading *(knowledge)* [5 minutes]

The teacher will ask students to remember one interesting advertisement they have seen on television or in print and share with the class what they found interesting about it. She will extend the discussion by asking students if they can remember one item that they have purchased after they have seen an advertisement on television or in the print media.

Activity 2: Responding to Reading – Comprehension *(comprehension, application)* [30 minutes]

The students will read the essay independently. After they have read the text the teacher will put them in groups of five to discuss the text and come to an understanding of the content..

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The following questions) may be used as a general guideline to assist teachers in assessing the students' ability to apply knowledge gleaned from reading the essay. The teacher will write the following questions on the chalkboard. Students will be given time to discuss each question as the teacher circulates throughout the classroom. After discussion students will answer any five questions individually in their notebooks.

1. How do advertisements influence buyers? Discuss this with what you know from the article and from personal experience.
2. How do advertisements grab the attention of the viewers? Discuss this with what you learned from the article and from your personal observations.
3. What kind of words do the advertisers use to attract viewers? Discuss this with what you learned from the article, from what you know about connotative language and from your personal observations.
4. What are *onomatopoetic* words? List some examples from the text.
5. What are the advertising devices used by both advertisement writers and poets?
6. How do the advertisement writers and poets select their words?
7. Why do commercial companies spend lot of resources in the advertisement of their products?
8. How are poets and advertisement writers similar?
9. How do advertisers make everything sound so wonderful on television?
10. How do advertisers engage your attention and get you to remember their products?

The teacher will lead a whole class discussion on advertising based on these questions after the students have had the opportunity to discuss the questions and prepare their written answers. The teacher will also collect the students' answers to read for evaluation purposes.

Activity 3: 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 prompt, however, 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). The teacher will write the Demand Writing Prompt on the chalkboard and instruct students to expand upon it in their notebooks.

Demand Writing Prompt

A. *The best advertisement writers know that they are selling more than a product. What do you understand by this statement?*

The teacher will collect and evaluate the demand writing.

Activity 4: Visual Literacy – Advertisement *(analysis, synthesis, evaluation)* [40 minutes]

The teacher will begin by teaching a short lesson on how to read an advertisement (see Teacher Background Notes: How to Read an Advertisement). The following is directed to the student:

Use your knowledge of advertising techniques to create an ad aimed at teens. Try using some the techniques suggested in this article to communicate your feelings about it. Create a new brand name for a product such as an automobile, food item, etc. Now make the ultimate ad, complete with people, settings, situations, words and ideas meant to appeal to teens. Develop a slogan/wording that carries appropriate emotional messages to teenage consumers. To make your ad realistic, identify what magazines the ad will run in. If possible, do a mock up (a 'fake example' usually a title page) of the magazine with your ad posted in it. *(Note that the students may opt to design an advertisement for school concerts, school magazines, exhibitions etc.)*

Students will display their advertisements on a giant billboard that will cover the entire wall of the classroom. Students will select the 'ads' that best 'spoke-to-them' as consumers and in a whole class setting they will discuss why.

Reading Advertisements
By Ingrid Porter
Adapted from Newsweek Educational Program 2006

"Reading" advertisements is valuable for students, and adults, so they can evaluate the appropriateness of an advertiser's message. As part of a population that is constantly being presented with advertising, you need to become aware of who wants you to spend your money and how they would like you to spend it. Understanding how to "read" advertisements critically, that is, understanding how ads are functioning to persuade you, can make you more astute about how companies create their ads to encourage you to buy certain products. Knowing when and how you are being targeted will make you a more critical consumer.

Teacher Background Notes: How to Read an Advertisement

What Are The Elements of a Magazine Ad?

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

The Promise

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

Techniques

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

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

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

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

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

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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.

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.

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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.

Learning Objectives

Class VIII students will demonstrate that they can:

1. Use the writing strategies developed in earlier classes.
2. Use the thesaurus and dictionary for vocabulary development.
3. Spell correctly the words they are using.
4. Use punctuation and paragraphing to organise ideas.
5. Write compositions using a range of sentence structures to achieve different effects.
6. Use figurative language effectively.
7. Write for a variety of purposes and audiences using wider variety of forms encountered in their reading to include narrative essays.
8. Use criteria of effective writing to evaluate their writing and the writing of others.
9. Distinguish the best pieces of their writing and add them to their portfolio.
10. 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 of Murray's ideas to use with primary students in a rural New Hampshire school. The results of Graves' work in Atkinson, NH led to the publication of his seminal work *Writing: Teachers and Children at Work* (1983). In more than twenty years since the publication of this work, Graves has continued to study the development of student writers and to work with teacher

educators. Other teachers and researchers, notably Lucy Calkins, author of several books including *The Art of Teaching Writing* (1987 and 1993), and *Living Between the Lines* (1994) among others; Nancie Atwell, author of *In the Middle: Working with Adolescent Writers* (1987 and 1998) and *What Writers Need* (2002); Linda Rief, author of *Seeking Diversity* (1994) and *100 Quickwrites* (2003); and Tom Romano, author *Clearing the Way* (1987) have further refined the theories of Murray and Graves and adapted them to teaching writing at all levels from kindergarten (Pre-primary) to High School (Higher Secondary). Teachers may find the reading of such texts helpful in refining their skills in the teaching of writing.

For the purpose of discussion we will look at the stages of writing from prewriting to publication, keeping in mind that these stages are recursive and writers move back and forth among the stages. By introducing students to these stages and some strategies to use in these stages, we give students tools they need to become better writers.

The first stage of the writing process is commonly referred to as the *prewriting stage* but is sometimes called *rehearsal* (Murray, 1985). Rehearsal is the 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 as 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 15% 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 ensure 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 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 have finished their draft, just ask them to choose another topic from the list they started on day 1.) While the students are writing, the teacher begins informal conferences. She asks a student to read what he has written and the teacher comments on what is working well and asks questions about content that is not clear. These conferences should be short, between three and five minutes. (Initial conferences do not deal with mechanics; this comes in editing conferences.)

Allow ten to fifteen minutes towards the end of class to begin training students on how to respond to writing. The first step in responding to writing is called *pointing* (1981, Elbow). A volunteer reads what he has written so far in his draft (the drafts do not need to be complete to share) and other students comment on what they hear. To help establish a positive attitude in the workshop, comments at this point must be positive. Each comment must begin with the "I like…" or "I liked…". After the draft is read, anyone who wishes to comment must raise his hand and the reader calls on his peers to speak. The teacher may raise her hand to give a comment, too. The comments should be specific and where possible use the words of the writer. For example, a comment like, "I liked the part where you said, 'Dorji's eyes widened and his knees weakened at the sight in the clearing' because it showed that he was scared." is preferred to, "I liked it because it is exciting."

A second reader volunteers and the same procedure used with the first student is followed. This time, however, you introduce the second step in responding – *questioning*. After the students have made pointing comments, they can ask a question about any aspect of the content that is not clear. The reader may answer the question if he wishes or simply thank the person for his question. It is a good idea to keep the questions to three or four so the writer can consider these questions when he redrafts. Too many questions will overwhelm the writer. After this is done, the teacher may remind the reader that he may want to consider the questions asked when he redrafts.

Day 3

Similar procedure to Days 1 and 2 are followed – students write, teacher conducts individual conferences. As in day 2, the last ten or fifteen minutes should be allotted to responding and the final two steps in responding are demonstrated and practiced. The third step is *summarizing*. After a volunteer has read and students have pointed and asked questions, students are encouraged to summarize in a phrase or short sentence what the piece is about. This helps the writer see if his main idea is coming across and if the piece has focus.

The last step in responding is *questions from the author*. After the volunteer reads, his peers point, ask questions, and summarize. The reader is then given the opportunity to ask questions of the audience. If there is something he is concerned about and no one has commented on

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

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

Day 4

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

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

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

Days 5 – 10

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

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

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

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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 VIII.

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

- 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.

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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.

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

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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 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.

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.

(Adapted from Primary National Strategy, DFES 0493-2003 © Crown copyright 2003*)*

Learning Objective 4: *Use punctuation and paragraphing to organise ideas.*

Activity 1: Knowledge and Application
Refer paragraph writing in the Appendices. The teacher may find the following information valuable as well.

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 syudy 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 a lower risk of coronary disease, including a 23-29% lower chance of 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 sifnificance of the findings.	Topic sentence First supporting sentence Second supporting sentence Third supporting sentence

Learning Objective 5: *Write compositions using a range of sentence structures to achieve different effects.*

Check appendices for sentence variety**.**

Activity 1: Knowledge and Comprehension

The following guidelines have been provided for the teacher to teach sentence structure to the students while writing compositions. Get students to prepare a check list for the class after the discussion. This activity could be followed by a writing exercise on how to write a composition.

SENTENCES

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

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

subject group	verb group
Extreme caution	may be needed

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 storm flooded roads	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	independent clause
The storm flooded roads	tore of the roads

Sentences may also be made up of a combination of **independent** and **dependent** clauses (i.e. 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 storms	which have hit England recently	is enormous

dependent clause	independent clause
If the rain continues	even more areas will be flooded

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Example two:

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

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. 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 + verb 'to be'**	
	Your bill	has not been paid	

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Examples 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

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. Example: *"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.

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."*

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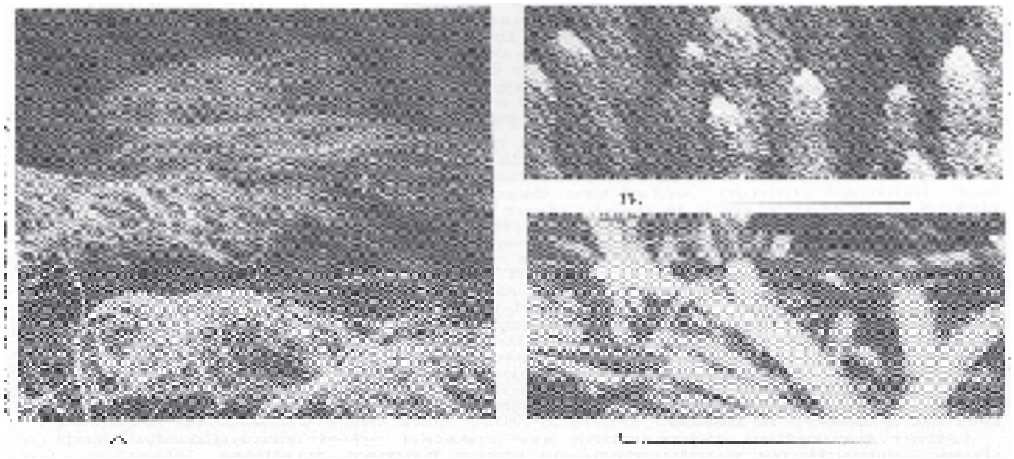
To spot a fragment put each phrase through a simple test:

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 6*: Use figurative language effectively.*



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 terrain, 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 sunless current, tethered by a single delicate thread. Nearby, forests of white tubes sway like slender birch trees in a breeze. Their feathery, bright-red tips peep in and out like cardinals.

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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.

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 implied 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 figurative. If the two things compared are very much alike, the comparison 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 fence posts 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: _____

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

3. The people in the neighbourhood 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

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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!

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?

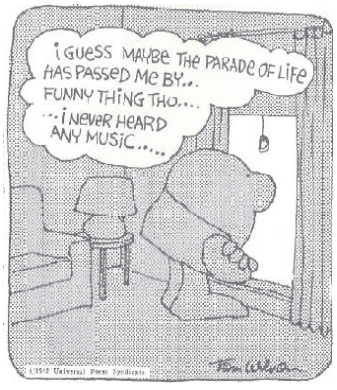
4. What seems to be Night's mood in lines 13-14? (Circle one.)
   a. amused b. fearful c. serious d. furious

5. The poem never tells precisely what kind of "person" Night is. 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 moving. It's filled with colour 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 effective 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.

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"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.

As we turned the corner of the old barn we spotted the newborn 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 statement. 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."

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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

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 butter lamps
b. delicate moonlight
c. yachts sailing noiselessly into a harbour

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

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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

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 sheltered cove, you will find numbered blanks where figurative expressions should go. Choose the one suitable figure of speech from the choices given below 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 resembled 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

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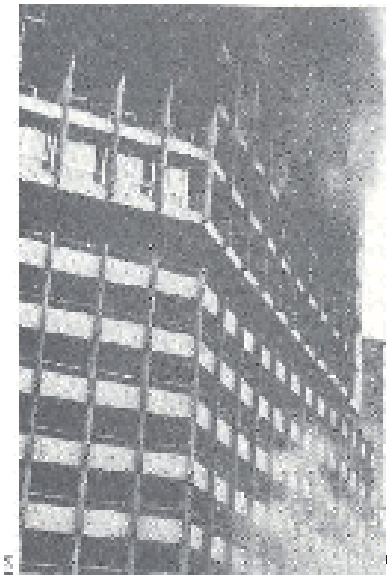
4. a. sailboat
   b. starfish
   c. torpedo

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

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.

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_____ b. The dense, cloudy breath of the beast is changing colour 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.

Activity 7: Figures of Speech

As you read the poem "The Perforated Spirit" on the next page, 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?

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 armoured 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 penetrate 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 figurative 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

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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.

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 drawing and a handful of words, often use symbols: a set of scales to represent 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.

Words	**Symbols**
_____1. courage	a. dove
_____2. war	b. lamb
_____3. peace	c. winter
_____4. wisdom	d. sword
_____5. death	e. sheep
	f. olive branch
	g. lion
	h. owl
	i. skull and crossbone
	j. tank

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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 that follow.

> 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 symbolism?

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.

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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.

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 forest.
_____d. Deer are beautiful animals, but dogs can be dangerous.

Learning Objective 7: *Write for a variety of purposes and audiences using wider variety of forms encountered in their reading including narrative essays.*

Check appendices on different kinds of essays.

- Writing process approach, Explanations, Summaries, Resume, Reports, Fantasy – fiction writing – imaginative – features, Essays
- Poems
- Journals
- Letters
- Diary
- Memoir

Learning Objective 8: *Use criteria of good writing to evaluate their writing and the writing of others.*
Criteria for Good Writing:

- Use of simple and complex sentences
- Clarity of ideas
- Good paragraphing
- The power to hook on to the reader
- Tone
- Appreciation of writing

Learning Objective 9: *Distinguish best pieces of their writing and add at least 5 pieces to their portfolio.*

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APPENDICES

GUIDE TO DIFFERENT KINDS OF ESSAYS

An ***essay*** is a short piece of writing that discusses, describes or analyzes one topic. It can discuss a subject directly or indirectly, seriously or humorously. It can describe personal opinions, or just report information. An essay can be written from any perspective, but essays are most commonly written in the first person (*I*), or third person (subjects that can be substituted with the *he, she, it,* or *they* pronouns).

There are many different kinds of essays. The following are some of the most common ones:

Descriptive:

Examples: A descriptive essay could describe . . .

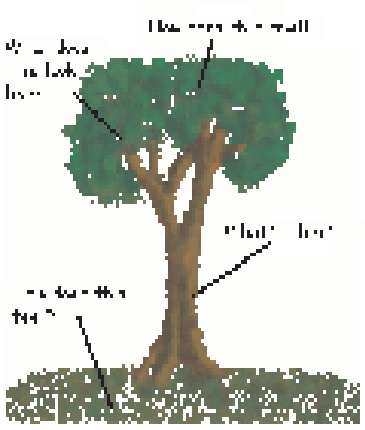
* a tree in my backyard;
* a visit to the children's ward of a hospital;
* a hot fudge sundae;
* what an athlete did in order to make it to the Olympics.

The **descriptive** essay provides details about how something looks, feels, tastes, smells, makes one feel, or sounds. It can also describe what something is, or how something happened. These essays generally use a lot of sensory details. The essay could be a list-like description that provides point by point details. Or, it could function as a story, keeping the reader interested in the plot and theme of the event described.

Narrative:

Examples: A **narrative essay** could tell of . . .

* my brother's and my fishing trips;
* a boring trip to the grocery store;
* my near-death experience at the beach.



The **narrative essay** tells a story. It can also be called a "short story." Generally the narrative essay is conversational in style, and tells of a personal experience. It is most commonly written in the first person (uses *I*). This essay could tell of a single, life-shaping event, or simply a mundane daily experience.

Argumentative:

Examples: An **argumentative essay** may persuade a reader that . . .

* he or she should use public transportation instead of driving.
* cats are better than dogs.

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An **argumentative essay** is one that attempts to persuade the reader to the writer's point of view. The writer can either be serious or funny, but always tries to convince the reader of the validity of his or her opinion. The essay may argue openly, or it may attempt to subtly persuade the reader by using irony or sarcasm.

Critical:

Examples: A **critical essay** may analyze . . .

* how Shakespeare presents the character, Othello, in his play, *Othello;*
* the strengths and weaknesses of the movie, *Children of a Lesser God;*
* the use of color in Monet's painting, *Sunflowers.*

A **critical essay** analyzes the strengths, weaknesses and methods of someone else's work. Generally these essays begin with a brief overview of the main points of the text, movie, or piece of art, followed by an analysis of the work's meaning. It should then discuss how well the author/creator accomplishes his/her goals and makes his/her points. A critical essay can be written about another essay, story, book, poem, movie, or work of art.

Check List for Essay Writing - *Developed by Ellen Beck and Patrick Peters*

Introduction	**Yes**	**No**
Did you write a clear thesis?		
Body:Topic One (the first reason/example why you believe the thesis)		
Does the first topic sentence support the thesis?		
Do you explain each example and tell why it's important? (Don't just write a list)		
Are there enough examples, explanations, details to provide support fo rthe first topic?		
Do the examples and the details follow a logical order?		
Are the transition words used correctly?		
Body:Topic Two (the second reason/example why you believe the thesis)		
Did you use a transition to introduce your second topic?		
Do you explain each example and tell why it's important? (Don't just write a list)		
Is this second topic sentence different than the first topic sentence?		
Are there enough examples, explanations, details to provide support for the second topic sentence?		
Are these examples clearly different than the examples you used in your second topic?		
Do the examples, details, explanations, support) follow a logical order?		
Are the transition words used correctly?		
Body:Topic Three (the third topic is only necessary if you need to provide additional support for your thesis)		
Did you use a transition to introduce your third support topic?		
Do you explain each example and tell why it's important? (Don't just write a list)		

Is this third topic sentence clearly different than the first topic sentence?		
Are there enough examples, explanations, details to provide support for your first and second topic?		
Do the examples, details, explanation follow a logical order?		
Are the transition words used correctly?		
Conclsion		
Did you restate the thesis?		
Did you sum up your two or three topic sentences?		
Overall Structure		
Does the whole essay flow in a logical order?		
Is each paragraph related to the paragraph before it and the paragraph after it?		
Do the introduction and conclusion match (are they discussing the same thesis and supporting ideas?)?		
Grammer		
Do your subjects and the verbs agree? (If the subjects is plural, the verb doesn't add "s").		
Do your verb follow a logical verb tense? For example, you don't switch from present to past or past to present without a good reason.		
Do your pronouncs match the nouns they are replacing? For example, students/they; Domchu/it; Pem/she; Tenzin/he.		
Do you use capital letters where necessary? For example, proper nouns like *English* are always capitalized.		
Do you use the proper forms of related eords? For example, success (n), successful (adj.), succeed (v), successfully (adv).		
Is your spelling correct?		

Foreword to Listening and Speaking

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

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

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

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

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

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

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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.

Standards for Listening and Speaking

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

Learning Objectives

Class VIII students will demonstrate that they can:

1. Use the listening and speaking skills developed in earlier classes.
2. Respond to books that they have read and talk about them.
3. Speak using correct question tag.
4. Use rhetorical devices appropriately.
5. Respond effectively to talks delivered at normal speed.
6. Use elements of famous speeches when preparing and delivering speeches of their own.
7. Deliver extempore speeches well.
8. Speak with clear pronunciation.
9. Use a dictionary to learn the syllabic construction of new words to help pronounce the words clearly.
10. Argue and debate with vigour, but maintain respect for and sensitivity to the feelings and opinions of others.
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 V-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.

Learning Activities:

Learning Objective 1: *Use listening and speaking skills developed in earlier classes.*
Listening and Speaking skills are cumulative - 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 VIII.

The following is an activity that may be used to get the year started:

Activity 1: An ice-breaker

The teacher may wish to organize '**The Secret Code game**' developed by Ana Maria Mari, Argentina.

This is an ice-breaker/warmer for the first time a class meets. It is suitable for all ages and levels. It should take 15 - 25 minutes.

Preparation

You will need lollipops, sweets with wrappers or slips of paper. Prior to the lesson write a secret message (the code is described below) on the wrappers or lollipops or another type of sweet. You may also write out the secret messages on slips of paper that are folded into various shapes.

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Procedure

- Greet and welcome students to their first lesson.
- Tell them you'll play a game called "Hidden message". You may also tell them, if they are young learners, that you will be playing a game called "Spies".
- Then, if the class is lower level, elicit the alphabet and write it on the board.
- Give out the sweets or lollipops wrapped with the slips of paper. This paper will have a hidden message which will have to be worked out by students if they want to eat their sweets or lollipops. Tell students that each letter used represents the previous letter in the alphabet (Note: Z comes before A). You can demonstrate by writing it on the board and you should have spelled out "HI".
- Once students understand, allow them two minutes to work out their messages individually. The first one to find out the hidden message should read it out to the rest of the class and carry out the instructions on it. See example below:

TBZ ZPVS OBNF UBML BCPVU ZPVS IPMJEBZT

(Decoded: "Say your name. Talk about your holidays")

- Continue around the class until everyone has deciphered his/her messages. Give help as needed.

Why it works

This game helps students learn each other's names and builds a sense of community at the beginning of the school year. It also helps students develop their fluency and truly "breaks the ice" if students have just come back from a break or are just starting their studies.

This creative classroom aid is usable in multi-level, large classes with limited resources as well as adaptable for elementary classrooms too.

Variations

Higher level students can be given hidden messages which review functions such as complaints, apologies, etc. Teachers may include any topics they want students to talk about such as hobbies, family, animals and so on.

Follow-up

Once they have finished getting to know each other, they may write a short paragraph about what they learned about their friends as homework.

(This activity was previously published by ETA magazine (The English Teacher Assistant - US) May 2000, Herald Educational Newspaper - July 2004 (Argentina). It appeared at English Club Net web site (2000), Parlo web site and China Education Exchange site.)

Learning Objective 2: *Respond to books that they have read and talk about them.*
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: Book Talk

The teacher may choose to use book talks anytime during the year. Books talks are one way to encourage students to talk about the books they have read and recommend these books to their peers. The elements mentioned below are some things to include in a book talk but not all would be included in any one book talk. The teacher or student will choose four or five of the items below to include in their book talks.

- *Author*
- *Title*
- *Characters*
- *Plot*
- *Setting*
- *Theme*
- *Reflections*
- *Do they recommend the book?*
- *Language style – active/passive voice, tone,*
- *Figures of speech*
- *Context*
- *Audience*
- *Genre*
- *Types of writing*
- *Point of view*
- *Paraphrase*
- *Story re-telling*

Learning Objective 3: *Speak using correct question tag.*

Activity 1: Knowledge and Comprehension

The teacher will review the content on question tags learned in Class VII. Have students frame sentences using question tags. E.g. Pema Om is a very bright student, isn't she?
Dorji doesn't like to play football, does he?

- 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?

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- Was she? Wasn't she?
- Had I? Hadn't I?

Instructions: For Question Tags please refer *Grammar Builder 3 by A. Amin, R. Eravelly and F.J Ibrahim - Cambridge University Press – Page 114 for practice.*

Learning Objective 4*: Use rhetorical devices appropriately. (Debates- arguments, persuasive)*

Activity 1: Knowledge and Comprehension
The teacher may organise the following game as a warm-up exercise and to familiarise the students on the concept of debate.

Fun discussion of controversial topics - the 'Tap-In Debate' *Paul Southan, New Zealand*

The 'Tap-In Debate' is a fun way for students to discuss controversial topics. It is excellent for speaking and listening practice.

Basically, you need a controversial topic to start. Once you have established a controversial topic, divide your students into two groups; those who agree with the statement and those who disagree. They now prepare their arguments. Once you have done this, arrange your chairs so that there are two hot seats facing each other and then place chairs behind each of the two hot seats (enough for all of your students).

The idea is that two students start the topic of conversation, trying to defend their group's point of view. Once started, you then tap any two students on their shoulders during the conversation (Always one who is in a hot seat and one who isn't) Once they have been tapped on the shoulder they MUST stop the conversation and two new students must resume it exactly where the other two left it, even if this is in mid sentence (they change places with the person in the hot seat). They must make it coherent and follow the previous opinions and statements! They must continue the sentence of the previous speaker exactly where the previous student in the hot seat left it!

One positive aspect of this activity is that it involves all the students and they can't afford to be disengaged from the process because they know they will wreck the lesson if they do!

One other point: pre-teach some useful vocabulary they can use prior to doing it. For example, the vocabulary associated with the topic or which people use in debates e.g. I disagree, I think you are right, In my opinion, to be honest etc.

- *Meetings – panel discussions, seminars, presentations, group meetings, group discussions, team talking,*
- *Announcements,*
- *Telephone conversations*

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- *Giving instructions*
- *Demonstration talk*
- *Speak formally – Introduction*

(Ref. Building English Skills Pg. 2266-282)

Learning Objective 5*: Respond effectively to talks delivered at normal speed.*
Ref. Language Arts Survival Guide – Pg. 158-159

Activity 1: Synthesis

Arrange a 'Talking Time' or Hot-seating Time' by inviting some parents to the school. Students may ask questions on the impact of TV on Bhutanese youths.

Or

Teachers may invite any guest speakers to give a talk on the impact of television on the Bhutanese youths. (Questionnaire has to be prepared beforehand).

Some suggestions for this activity:

- TV Trowa – In Focus - BBS
- Topics of interests
- Ask students to prepare a talk on a topic of interest and conduct question-answer session
- Role play – doctor or other professional
- Aid worker

Activity 2: Application

Doctors and Patients - speaking activity

Gillie Cunningham, Teacher/Teacher Trainer

This lesson can take anything from half an hour to an hour and a half.

Divide your class in half, half are doctors, half are patients.

Put the patients in an area of the class which becomes the waiting room. The patients should either come up with their own symptoms, or you can give them a few ideas - the one who wakes up in the morning feeling sick, the one who can't sleep or the one who's putting on a lot of weight or the one who's losing weight - you may have any kind of ailment you want and the idea is that every patient should visit every doctor and get advice from that doctor.

Be careful to set a time limit for each consultation with the doctors. Once the patients have visited each doctor – they may want to make notes of the advice given – they return to the waiting area and decide who was the best doctor, and perhaps who was the craziest! Meanwhile, the doctors all get together, because they are at a medical conference, and they have to compare the advice they'd given – and perhaps decide who was the craziest patient!

This activity can be used for both vocabulary and structures – you may use it for reported speech 'he said ... he told me…', you may use it for practising modals like 'should' or 'must', or for practising verb patterns such as 'he suggested I should ....' or 'he insisted on my doing ..', 'he told me to do ..'

It's usually a great fun lesson, students love it because there's lots of speaking and listening practice and they can use their imaginations and sense of humour.

Learning Objective 6: *Use elements of famous speeches when preparing and delivering speeches of their own.*

Learning Objective 7: *Deliver extempore speeches well.*

- Speeches- extemporary, impromptu, formal speech (Ref. Language Arts Survival Guide – Pg. 172-173)(Ref. Building English Skills Pg. 281-285)

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.

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.

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:

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 First of July 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.

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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.

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	W e a t h e r
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 *Dawa: The Story of a Stray Dog in Bhutan* 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 *Canadian Periodical Index,* the vertical file, audio-visual aids, and the many varieties of reference books. Refer to Chapter 12, "Using the Library/' for specific sources. Whatever resources you decide to use, be

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sure to take notes. The best procedure is to use 10 cm x 15 cm index cards to organize your information.

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

   V. 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.

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.

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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

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.

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- ❖ 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 everyone to hear you. Use good expression to keep the attention of your audience. Do not read your talk.

Delivering the Talk

The best exercise for delivering a talk is to give one to the class. First practise in front of a mirror. If you have a tape recorder, use that also. Then present your talk to the class. Good luck!

EVALUATION

Having your talk evaluated is important to you. 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:

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Guides 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 give strict 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.

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. **Gestures:** 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 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.

Learning Objective 8: *Communicate effectively in practical and social situations.*

- *Telephone conversations*
- *Giving instruction/directions*
- *Asking for help/directions*
- *Demonstration talk*
- Opening remarks (Bhutanese etiquette - official)
- Supporting ideas
- Conclusion
- Guidelines

Learning Objective 7: *Speak with clear pronunciation.*

Reference: Cambridge Advanced Learners Dictionary with CD

Activity 1: **Homophones**

The teacher can ask students to name the words that have the same pronunciation but with different meaning and spelling. List the words on the board and ask students to say the word with clear pronunciation.

Use the list given below to give them more practice in pronunciation.

HOMOPHONES - are words that have the same pronunciation but different meaning and spelling

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Read these homophones

Allowed, aloud	board, bored	cast, caste	check, cheque	died, dyed	feat, feet
flour, flower	grown, groan	herd, heard	knead, need	meat, meet	none, nun
pane, pain	peace, piece	pray, prey	road, rode	scene, seen	soar, sore
stationary, stationery	throne, thrown	weight, wait	birth, berth	brake, break	ceiling, sealing
current, currant	dose, dose	find, fined	four, fore	hair, hare	higher, hire
loan, lone	miner, minor	nose, knows	pair, pare	peal, peel	quiet, quite
root, route	scent, sent	sole, soul	tail, tale	waist, waste	witch, which
blue, blew	buy, by	cell, sell	deer, dear	fair, fare	flew, flu
grate, great	heal, heel	idle, idol	made, maid	missed, mist	pale, pail
pause, paws	plain, plane	raise, rays	sail, sale	serial, cereal	stare, stair
their, there	weak, week	won, one			

Activity 2: Knowledge and Application

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.

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.

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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.
13. Said the two to the tutors: Is it easier to toot or to tutor two tutors to toot?
14. The swan swam the sea.
15. We shouted, "Swim, swan, Swim".
16. The swan swirled and swam back again.
17. "What a swim, swan, you swam."
18. A fly and a flea in a flue.
19. 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.
20. 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.
21. 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 and flumped each other—till they were all torn into little bits. And at last there was nothing left to record this painful incident, except the cherry and seven small green feathers. And that was the vicious and voluble end of the seven young parrots (*Edward Lear*).

Learning Objective 8*: Use a dictionary to learn the syllabic construction of new words to help pronounce the words clearly.*

Activity 1: Knowledge and Comprehension

The teacher will ask students to list the words that they have difficulty pronouncing. The teacher will list the words on the board and conduct a whole class practice on pronouncing the words on the board.

Activity 2: Knowledge and Application

The teacher will discuss with the students the following guidelines on pronunciation.

Using Pronunciation Clues

There are four types of words that can give you trouble in pronunciation:

1. compound words *(goldsmith, workshop)*

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2. affix words *(illiterate, unknown)*
3. sound-by-syllable Words *(monastery, rhetoric, magister)*
4. dictionary words *(Freiburg, Charlemagne)*

Use these pronunciation clues when you come across a word that you don't know how to pronounce. Look at the word closely. Then see if you recognize any familiar word parts.

You already know that compound words are two or more words put together as one (somewhere, nonetheless etc.). You have studied words with affixes (non-smoker, renewable etc.). Sound-by-syllable words are those that must be divided into syllables because there are no recognizable word parts. Dictionary words have foreign or unusual spellings and must be looked up in a dictionary for pronunciation.

All these kinds of words, except dictionary words, can be pronounced by finding the largest part you recognize, pronouncing it, pronouncing the other word parts, then saying everything together. Here are some nonsense words to practice on.

battledump

- Is it a compound word? Yes. Go no further. Say the word.

dekettleship

- Is it a compound word? No. Tell why. (dekettle is not a word)
- Is it an affix word? Yes. Separate affixes and root. Say each part. Say the word.

ferluntobor

- Is it a compound word? No.
- Is it an affix word? No.
- Is it a sound-by-syllable word? Yes. Divide and say the syllables. Say the word.

pfauenstrich

- Is it a compound word? No.
- Is it an affix word? No.
- Is it a sound-by-syllable Word? No.
- Is it a dictionary word? Yes. It has an unusual spelling. If it were a real word, you would have to look it up in a dictionary.

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The chart below will help you remember the four kinds of pronunciation clues.

CLUES TO PRONOUNCING UNFAMILIAR WORDS

COMPOUND *WORDS*	frostbite	sandpaper
AFFIX WORDS	prepayment	powerful
SOUND-BY-SYLLABLE WORDS	delta	astronaut
DICTIONARY WORDS	quiche	Waikiki

Exercise 1: Part A

Try to identify the words below through pronunciation clues. Write in the blank before each word the clue that best helps you pronounce each word. Use CW for Compound Word, AW for Affix Word, SSW for Sound-by-Syllable Word, and DW for Dictionary Word.

_____1. Horseradish
_____2. Redouble
_____3. Secular
_____4. Stepbrother
_____5. Maimonides
_____6. Lamentation
_____7. Improbably
_____8. Ghiberti
_____9. Saskatoon
_____10. Prefrabicate
_____11. gladiola
_____12. decorum
_____13. formative
_____14. rattlesnake
_____15. coaelacanth
_____16. precancerous
_____17. octavo
_____18. lagniappe
_____19. secondhand
_____20. cinnabar

Exercise 1: Part B

Read the sentences, noting the words in italics. Write the italicized words on the blank; then after them write the pronunciation clue that helps you pronounce the word (Compound Word, etc.). Pronounce each word.

1. The class watched the *millstone* grind up the corn *ponderously* and turn it into corn meal.
   _____
2. The museum had a section devoted to old uniforms, including the colorful costume of the *Zouaves* and the *utilitarian* outfits of the Marines.
   _____
3. The Milky Way is really the edge of our *galaxy,* not just an *accidental* grouping of stars.
   _____
4. Raoul's parents originally owned an *estancia* in Argentina but sold the ranch after an *insurmountable* two years of drought.
   _____

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5. Lorene's mother suffered from a *cataract* in one eye, though the condition was not yet serious enough to impair her *eyesight* badly.

_____

Pronouncing Compound Words

Compound Words are words that are made of two or more words combined to make one word in meaning. The word, *graveyard,* is made of *grave* and *yard* and is a compound word. To pronounce compound words, separate the individual words, say each word singly, then say them together.

Here is a list of words. All of them are compound words, except one. Cross out the word that is not a compound. Then pronounce the rest.

tenderfoot	sawdust	tumbleweed	six-shooter	bunkhouse
mesquite	gunslinger	sodbuster	longhorn	

Each sentence contains two compound words. Remember, a compound word can be two words written as one *(graveyard),* two or more words joined by a hyphen *(brand-new),* or several words written separately *(saddle soap).* Write the compound words on the blank and then pronounce them.

1. Life in the early western plains was sometimes hard, and for a ranch hand the hardest time was the roundup.

_____

2. At this time, usually in the fall, most of a ranch's salable cattle were gathered by the cowboys and driven to the nearest railhead.

_____

3. During the drive, the hands were fed by a cook who carried all his gear in a chuck-wagon and who cooked simple meals over a camp-fire.

_____

4. At the railway yards, buyers purchased the herd from its owner; after which saddlesore riders headed for home.

_____

5. The life of a cowpuncher was hard work; yet there were always plenty of greenhorns who yearned to become ranch workers.

_____

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Pronouncing Affix Words

Consider the word *unfearful*. If you study its word parts you will find that the word consists of a root and two affixes. The root *fear* and the affixes *un-* and *-ful* form an Affix word**.**

Some affix words have only one affix, as in the word *tourism*. Some, as in *unfearful,* may have more than one.

Affixes can help you pronounce a word. If you divide an affix word into its individual parts, say each part separately, then say all the parts together, you will find the word easy to say.

Look at the derivatives in the list. Separate the affixes from the root words by a slash (/). Pronounce each word part, then the entire word. Be sure to look for the root word first.

1. presuppose
2. nonsupport
3. misinformation
4. destabilize
5. countless
6. parliamentarianism
7. inconsolable
8. forewarn
9. midsection
10. legendary

Exercise 2

Read the sentences, paying special attention to the derivatives in italics. Separate the root words and affixes by a slash. Then say the words to yourself. Be prepared to read the sentences aloud.

1. The shopkeeper offered Jan a little *figurine* that he claimed was from ancient Egypt.
2. Cathy found the noise upstairs *insufferable* and moved out of her apartment in two weeks.
3. After World War II was over, it was decided to *decommission* many warships and put them in mothballs.
4. The problem was caused by a tiny *undetectable* crack in the head of the engine.
5. It wasn't the cold that caused the car's motor to die but a *malfunction* of the carburettor.

Pronouncing Sound-by-Syllable Words

Do you know how to pronounce *denarius?* It is a word that is best pronounced by using the sound-by-syllable word clue.

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Sound-by-Syllable Words are not combinations of affixes and roots. They must be divided into syllables in order to pronounce them. You must say each syllable separately, then all together. For *denarius:* de nar i us.

Read the following short paragraph and pronounce the sound-by-syllable words in italics aloud.

> When the Romans first minted the *denarius,* about 260 B.C., their previous coins had been the as and the *didrachma.* The denarius proved so trustworthy that it remained the standard unit of currency in Rome for over five centuries. Later, in the time of Augustus, the *aureus,* a gold coin, was issued. But it was not as commonly used as the denarius. Then about a.d. 300, when Roman coinage had become very untrustworthy, the emperor *Constantine* issued the *solidus,* a gold coin "worth its weight" and so reliable that it remained in circulation long after the Roman Empire had fallen. Even today the solidus survives: in the Italian word *soldi,* which means "money."

NOTE: Some sound-by-syllable words seem to contain English root words, like solid in solidus, and constant in Constantine. But these are not English root words and should not be pronounced as such.

Exercise 4

Divide the words below into syllables by putting a slash between the syllables. Pronounce the words.

Portamento chivalry falderal scrivener zircon Diaspora CanopyMelodeon deltoid subterfuge Hindenburg tetrahedral Magma Callisthenics repertory virtuoso Wilmington orthodox Precentor

Learning Objective 10: *Argue and debate with vigour, but maintain respect for and sensitivity to the feelings and opinions of others.*

Refer to Class VII document for the format for conducting debates. The teacher and students will come up with topics for debate. The topics should be current and of interest to the students. It will also be helpful to choose topics that students already have some knowledge of so as to minimize the necessity of research. After all, this is a Speaking and Listening outcome.

Learning Objective 11: *Enjoy listening to and speaking Englis*h

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.

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.

Learning Objectives

Class VIII students will demonstrate that they can:

1. Use the knowledge of grammar learned in earlier classes.
2. Use relative pronouns appropriately.
3. Use antonyms, synonyms, and homophones correctly.
4. Use some conjunction coordinators and correlatives (either… or; neither… nor; not only… but also) correctly.
5. Use the continuous forms of the compound tenses (present perfect, past perfect and future perfect).
6. Use phrases (adjectival, adverbial, and participial) in complex sentences correctly.
7. Distinguish among the moods – indicative, imperative, and interrogative.
8. Use additional phrasal verbs correctly.
9. Use idiomatic expressions in appropriate contexts.
10. Use direct and indirect speech correctly.
11. Use the dictionary to enhance vocabulary and spelling.

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Notes to the Teacher

There are two parts to the Language activities for the Language Strand. The first part engages students in the study of grammar and usage, the second, introduced in the upper classes, deals with language itself as a subject for study.

With regard to the first part, this curriculum offers opportunities for students to practise their grammar and usage skills every year from Classes IV to XII. As noted in the Learning Objectives for Language, the formal study of language will begin only at Class IV. This will allow the students in PP-III to acquire sufficient vocabulary, structures, and skills so that they can participate actively in the Language Study activities when they move on to Class IV. The Committee responsible for the programme considers the study of grammar and usage to be very important to the students of Bhutan and have planned accordingly.

Even a quick glance at the Timetable and at the learning objectives for each class will bear this out. Indeed most of the work required in Language for Classes XI and XII is a review of the Grammar that students have studied in their earlier classes. Time has been set aside in this curriculum for that to happen.

As to the second part**,** the study of language is a new element introduced in the programme for the Language Strand. It is intended to acquaint students to simple notions of language and help them see this language as an evolving means of communication. It is instructive to note that what was slang is now often accepted as proper usage. It is helpful as well to know that in the matter of an evolving language, the revised Oxford English Dictionary will report 315,000 words in English, 200,000 of which are in common usage. That compares with an earlier report of French with 100,000 words in common usage and German with 184,000. All of this is to say that the study of language is broader than grammar and usage and can prove to be interesting indeed.

In Classes IX-XII, teachers and students will find provisions for the exploration of the various theories of language acquisition; activities which enable the exploration of the changing nature of language; how words come into being and how they become obsolete and the changing nature of the rules which govern English. The English Review Committee is hopeful that the teachers and students will find this new element a sound companion to the study of grammar and usage.

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

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Language Strand: Class VIII

Class VIII students will demonstrate that they can:

Learning Objective 1: *Use the knowledge of grammar learned in earlier classes.*
The Language and Grammar strand builds on skills taught in earlier classes. It is important for teachers to be familiar with the skills taught in earlier classes in order that she can build on these skills in Class VIII.

Learning Objective 2: Use relative pronouns appropriately – who, which, that, what, whose, whom

Refer: *Grammar Builder 5* by A. Amin, R. Eravelly and F.J Ibrahim (Cambridge University Press – Page 110-118) and *The Good Grammar Book with Answers* by Michael Swan & Catherine Walter- Page 237-244 (OUP)

Learning Objective 3: ***Use antonyms, synonyms, and homophones correctly.***
Antonym - *a word which means the opposite of another word*
Two antonyms of 'light' are 'dark' and 'heavy'. (*Cambridge Advanced Learner's Dictionary 2nd Edition*)

Synonyms - *a word or phrase which has the same or nearly the same meaning as another word or phrase in the same language* (*Cambridge Advanced Learner's Dictionary 2nd Edition*)
The words 'small' and 'little' are synonyms.

Homophones - *a word which is pronounced the same as another word but has a different meaning or a different spelling or both (Cambridge Advanced Learner's Dictionary 2nd Edition*)
Examples: The words 'so' and 'sew', 'peace' and 'piece', 'night' and 'knight', 'doe' and 'dough' are homophones.

Instructions: Homonyms - Refer "*Mending Wall*" (Poetry) Class 8- Activity 3. Vocabulary

Homonyms - *a word that sounds the same or is spelled the same as another word but has a different meaning (Cambridge Advanced Learner's Dictionary 2nd Edition*)
'No' and 'know' are homonyms.
'Bow' (= bend at the waist) and 'bow' (= weapon) are also homonyms.

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Learning Objective 4: *Use some conjunction coordinators and correlatives (either… or; neither… nor; not only… but also) correctly.*

Instructions: Refer *Grammar Builder 5 by A. Amin, R. Eravelly and F.J Ibrahim - Cambridge University Press – Page 202 for practice.*

Learning Objective 5: *Use the continuous forms of the compound tenses (present perfect, past perfect and future perfect).*

Instructions: Refer *Grammar Builder 5 by A. Amin, R. Eravelly and F.J Ibrahim - Cambridge University Press – Page 26 for practice.*

Learning Objective 6: *Use phrases (adjectival, adverbial, and participial) in complex sentences correctly.*

Instructions: Refer *Grammar Builder 5 by A. Amin, R. Eravelly and F.J Ibrahim - Cambridge University Press – Page 162 for practice.*

Learning Objective 7: *Distinguish among the moods – indicative, imperative, interrogative, subjunctive.*

A verb may be in one of three **moods**: the indicative mood, the imperative mood, and the subjunctive mood. A mood is a manner or mode of speaking. The mood shows the intention of the speaker and his attitude to the subject. He might view what he has to say as a fact or a wish or a question or a demand. In any case he will use a mood whose form shows his intention and attitude.

The Indicative Mood:

The **indicative mood** is the most common and is used to express what the speaker or writer sees to be facts and opinions. The speaker treats what he says as factual or true. Many of the statements you make or you read will be in the indicative mood.

The highlighted verbs in the following sentences are all in the indicative mood:

Joe picks up the boxes.
The german shepherd fetches the stick.
Charles closes the window.

The Imperative Mood:

The imperative mood is also common and is used to give orders or to make requests. The imperative is identical in form to the second person indicative. The students need to learn proper tone when using this form or they may come across as rude. The use of phrases like "please" or "would you mind" or "I'd like it if your would…" may be used to indicate respect while allowing the request to be made.

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The highlighted verbs in the following sentences are all in the imperative mood:

Pick up those boxes.
Fetch.
Close the window.

The interrogative mood is used to ask questions or make inquiries. The form is usually a question form and takes an auxiliary verb or an adverb, places it first, then the person, then the main verb. Examples: Have you seen my dog? Did you eat my dinner? Where are you going?

Students need practice in "making" questions and practice direct and indirect questions.

The Subjunctive Mood:

The **subjunctive mood** is common in the English language and is used to indicate wishes, preferences, desires, possibilities, and probabilities.

There are varying definitions of the subjunctive in English. Webster's New Universal Unabridged Dictionary defines *subjunctive* as "in grammar, designating or of that mood of a verb used to express condition, hypothesis, contingency, possibility, etc., rather than to state an actual fact: distinguished from *imperative*, *indicative*."

One important note: many scholars have dismissed the persistence of the subjunctive in its unmarked form, that is, when it is indistinguishable from the indicative. "I wish you were here" and "I wish they were here" are every bit in the subjunctive as "I wish she were here". Just because "you" and "they" take "were" in both moods does not negate the existence of the subjunctive. Trust that in the earlier days of English, when verbs were distinguished by inflection (e.g., different ending forms), the indicative and subjunctive were quite distinct. A hallmark of the subjunctive is that tenses are often mixed – one says "I wish [present] she were [past? – ah, subjunctive] here" instead of "I wish [present] she is [present indicative, but incorrect] here".

Learning by examples

Counterfactual statements

***If** I **were** you, then I would not do that.*

I am not you, however, so I use the subjunctive to express this hypothetical or counterfactual condition. Especially note that the modern usage *If I was* you is completely incorrect.

***If only** she **were** here, then she would speak up.*

She is not here, however, so the subjunctive expresses that fact appropriately. Again, *If only she was* has drifted into modern usage and should be avoided.

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*We should act **as if** he **were** watching.*
We doubt that he is watching or know that he is not.

*It is **as though** she **were** here.*
We know she is not here, but it seems so.

Wishful statements

*She **wishes** she **were** not here.*
The modern usage *She wishes she was* is incorrect.

*He **wishes** he **had** a hammer.*
Without the subjunctive, this would be constructed in the indicative as *He wishes he has a hammer,* but the indicative is incorrect.

*I **wish** I **knew.***
This formulation is distinctly different from the following indicative statement: *I wish I know* (which makes no sense). The indicative is inappropriate here.

Conjunctive formulations

*Do this now, **lest** you **be** harried later.*
Lest typically takes the subjunctive.

*He keeps the faith, **though** he **face** so many trials.*
Here, *though* takes the subjunctive. This sounds very pretentious.

***Whether** it **be** true, we shall proceed.*

*They like all dogs, **be** they large or small, short or tall, ...*

You form the present tense subjunctive by dropping the "s" from the end of the third person singular, except for the verb "be".

paints
: present subjunctive: "paint"

walks
: present subjunctive: "walk"

thinks
: present subjunctive: "think"

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is

present subjunctive: "be"

Except for the verb "be," the past tense subjunctive is indistinguishable in form from the past tense indicative. The past tense subjunctive of "be" is "were".

painted

past subjunctive: "painted"

walked

past subjunctive: "walked"

thought

past subjunctive: "thought"

was

past subjunctive: "were"

The subjunctive is usually found in complex sentences and in dependent clauses following verbs of wishing or requesting.

It is used in a dependent clause when the independent clause uses a verb such as "ask," "command," "demand," "insist," "order," "recommend," "require" "suggest," or "wish." Eg. I demand that you pay me my money.
The subjunctive mood is also used in a dependent clause attached to an independent clause that uses an adjective that expresses urgency (such as "crucial," "essential", "important," "imperative," "necessary," or "urgent"). Eg. It is essential that you be in the meeting room tomorrow morning at 9:00 am.

Each of the verbs in the following sentences is in the subjunctive mood.

It is urgent that Lhamo attend Monday's meeting.
The sergeant ordered that Karma scrub the walls of the mess hall.
We suggest that Mr. Tenpa move the car out of the no parking zone.
The committee recommended that the bill be passed immediately.
If Paro were a tropical place, we would be able to grow pineapples in our backyards.
If he were more generous, he would not have chased the canvassers away from his door.
I wish that this book were still in print.

Subjunctive

FORM

Use the simple form of the verb. The simple form is the infinitive without the "to." The simple form of the verb "to go" is "go." The subjunctive is only noticeable in certain forms and tenses.

USE

The Subjunctive is used to emphasize urgency or importance. It is used after certain expressions (see below).

EXAMPLES:

I suggest that he study.
Is it essential that we be there?
Don recommended that you join the committee.

NOTICE :

The Subjunctive is in certain forms and tenses. In the examples below, the Subjunctive is not noticeable in the *you* form of the verb, but it is noticeable in the *he* form of the verb.

EXAMPLES:

You try to study often. **You form of "try"**
It is important that you try to study often. **Subjunctive form of "try"**
He tries to study often. **He form of "try"**
It is important that she try to study often. **Subjunctive form of "try"**

Verbs Followed by the Subjunctive

The Subjunctive is used after the following verbs:
to advise
to ask
to command
to demand
to desire
to insist
to propose
to recommend
to request
to suggest
to urge

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EXAMPLES:
Dr. Pemba asked that Tashi submit his research paper before the end of the month.
Lemo requested that Yishey be at the party.
Expressions Followed by the Subjunctive

The Subjunctive is used after the following expressions:
It is best (that)
It is crucial (that)
It is desirable (that)
It is essential (that)
It is imperative (that)
It is important (that)
It is recommended (that)
It is urgent (that)
It is vital (that)
It is a good idea (that)
It is a bad idea (that)

EXAMPLES:
It is crucial that you be there before Tsenden arrives.
It is important that she attend the meeting.
It is recommended that he take some warm clothes with him if he wants to hike to the top of the Jhomolhari.

Negative, Continuous and Passive Forms of Subjunctive
NOTICE
The Subjunctive can be used in negative, continuous and passive forms.

NEGATIVE EXAMPLES:
The boss insisted that Gado not be at the meeting.
The company asked that employees not accept personal phone calls during business hours.
I suggest that you not take the job without renegotiating the salary.

PASSIVE EXAMPLES:
Gem recommended that Yangzo be hired immediately.
Bidha demanded that I be allowed to take part in the negotiations.
We suggested that you be admitted to the organization.

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CONTINUOUS EXAMPLES:

It is important that you be standing there when she gets off the plane.
It is crucial that a car be waiting for the boss when the meeting is over.
I propose that we all be waiting in Norbu's apartment when he gets home.

Should **as Subjunctive**

After many of the above expressions, the word "should" is sometimes used to express the idea of subjunctiveness. This form is used more frequently in British English and is most common after the verbs "suggest," "recommend" and "insist."

EXAMPLES:

The doctor recommended that she should see a specialist about the problem.
Professor Lhadon suggested that Sither should study harder for the final exam.

Subjunctive: An Interactive Exercise

Three of the sentences below do not contain subjunctive forms. Can you find them? The answers are at the bottom of the page.

1. It's important that she (remember) …… to take her medicine twice a day.
2. I suggest that Kinga (read) …. the directions carefully before assembling the bicycle. He doesn't want the wheels to fall off while he is riding down a hill.
3. Mrs. Deki demanded that the heater (repair) …. immediately. Her apartment was freezing.
4. It's vital that Bhutan (focus) … on improving its public education system. What we do now will affect our country for generations to come.
5. The monk insisted that the tourists (enter) … the temple until they had removed their shoes.
6. I am not going to sit here and let her insult me. I demand that she immediately (apologize) … for what she just said.
7. Jungney asked that we (attend) … her graduation ceremony next week.
8. Was it really necessary that I (sit) … there watching you the entire time you were rehearsing for the play? It was really boring watching you repeat the scenes over and over again.
9. It is important to remember that Tara (think) … very differently from you. She may not agree to the changes you have made in the organization of the company.
10. It's a little difficult to find the restaurant. I propose that we all (drive) … together so that nobody gets lost along the way.
11. The woman insisted that the lost child (take) … to store's information desk so his parents could be paged.
12. The nutritionist recommended that Pema (reduce) … her daily fat intake.

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13. The environmental leader felt it was extremely important that the people of the city (allow) … to voice their concerns over the new hotel being built on the bay.
14. She says that the government (regulate) … the airline industry. I don't know if that is true.
15. The sign at the pool recommended that you (swim) … after eating a large meal.
16. It is necessary that a life guard (monitor) … the swimming pool while the children are taking their swimming lessons.
17. The sun is scorching today. I suggest you (put) … on sun block immediately before you get sunburn.
18. Ram insists that Sita (invite) … to the wedding; otherwise he will not attend.
19. I think it's an interesting fact that she (come) … from Laya.
20. It is imperative that the world (work) … towards a solution to global warming before the weather patterns of the world are disrupted irreparably.

Learning Objective 8: *Use additional phrasal verbs correctly.*

Instructions: Refer – *Cambridge International Dictionary of Phrasal Verbs*

Phrasal verbs – What are phrasal verbs? What do they mean?
Examples:

Agreeing e.g. – *go along with, believe in, side with, settle on/upon, give in, bring around/round, bring over to, win around/over/round, fall in with*
Disagreeing - e.g. *have against, frown on/upon, quarrel with, turn against*

Emotions
Feeling annoyed or unhappy – e.g. *get down, gnaw at, tear apart, be put out*
Starting to feel happier – e.g. *cheer up, perk up, brighten up, liven up*
Feeling better after bad mood e.g. *calm down, get over, pull yourself together*
Losing control of your emotions e.g *be carried away*

Weather
Bad weather – e.g. *pour down, cloud over, blow up, roll in, keep off/hold off*
Effects of bad weather – e.g. *wash out, be snowed in / up, flood out, cut off, be rained off*
Weather improving – e.g. *brighten up, clear up, warm up, let up, blow itself out/blow over*

Work
Stopping and starting work – e.g. *clock in/on, clock off/out*
Not working hard – e.g. *slack off*
Illness - *Pick up, fight off, break out in/into, come out in, pass out/black out, keep down, swell up*
While you are ill – e.g. *look after, care for*
Recovery – e.g. *get over, pull through, heal up, heal over*
Dying – e.g. *pass away*

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Learning Objective 9: *Use idiomatic expressions in appropriate contexts.*

Topics for study:

Knowing and understanding
Success and failure
Having problems
Dealing with problems
Structuring and talking about arguments
Conversational response
Praise and criticism
Behaviour and attitude
Opinions on people and actions
Reacting to what others say
Feelings
Human relationships
Communication 1 &2
Life and experience: proverbs
Memory

Instructions: Idioms *Refer - English Idioms in Use by Michael McCarthy and Felicity O'Dell – Cambridge University Press 2003*

Learning Objective 10: *Use direct and indirect speech correctly.*

Instructions: Refer *Grammar Builder 5 by A. Amin, R. Eravelly and F.J Ibrahim - Cambridge University Press – Page 78 for practice.*

Learning Objective 11: *Use the dictionary to enhance vocabulary and spelling.*

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

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- 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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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 VIII

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 VIII under Language and Writing Strand in the English Curriculum Framework document. These objectives are inter-related and it will not normally be possible or desirable to test them in isolation.

Assessment Scheme

The overall assessment during the year will consist of the following:

- Continuous Formative Assessment (CFA)
- Continuous Summative Assessment (CSA)
- Examinations
    - o Mid-term examinations
    - o Annual Examinations

Continuous Formative Assessment

The Continuous Formative Assessment (CFA) is an assessment of student's learning that is carried out throughout the academic year involving a variety of organised, both formal and informal learning activities to facilitate quality teaching and learning in schools.

The main aims of Continuous Formative Assessment (CFA) are to:

- provide opportunities to both the teacher and the learner to reflect on the learning process and on the level of achievement
- help teachers to find out what teaching methods and materials work best

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- 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
- 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 VIII: 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%.

CLASS VIII

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.

Poetry

Question 1
Multiple-Choice Questions – 2 marks

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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. Which Way? - *Karleen Bradford*
2. The Nest - *Robert Zacks*
3. The Magic Brocade - *Kevin Crossley- Holland*
4. The Red Sweater - *Mark Hager*
5. Hector's Great Escape - *Bel Mooney*
6. In the Jaws of the Alligator - *P.C. Arnoult*

Essays (20 periods)

1. Speaking Out - *Anant Vinjamoori*
2. Anne Frank's Diary - *Anne Frank*
3. A Country with a Vision to Seek Happiness (Interview) *Kuensel*
4. Prayer Flags blowing in the wind - *Gustasp Irani*
5. Gandhi and the Salt March - *Gerald Gold*
6. Reconnecting with the Earth - *David Suzuki*
7. K2 Dreams & Reality - *Jim Haberl*
8. Swimming to Antarctica - *Lynne Cox*
9. Bhutan puts farm before markets – *Tracy Worcester*
10. Has TV Changed Bhutan? - *Geeta Pandey*
11. Tricks of the Trade - *Anonymous*

Poems (18 periods)

1. Dreams - *Langston Hughes*
3. The Mending Wall - *Robert Frost*
4. Thoughts on Silence - *Mary Jane Sterling*
5. My Land Is Fair for Any Eyes to See - *Jesse Stuart*
6. The Warp and Woof of Bhutanese Womanhood - *John Chirmal*
8. Drop a Pebble in the Water - *James W. Fole*
9. We Have Forgotten Who we are - *U.N. Environmental Sabbath Program*
10. Big Yellow Taxi - *Joni Mitchell*
11. Whose Garden Was This? - *Tom Paxton*
12. Earth - *John Hall Wheelock*
13. Everest Climbed - *Ian Serraillier*
14. On Television - *Roald Dahl*

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Textbooks and References for Classes VII and VIII

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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).

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Literary ballads
Literary ballads are those composed and written formally. The form, with its connotations of simple folkloric authenticity, became popular with the rise of Romanticism in the later 18th century.
http://www.google.com/search?hl=en&q=ballad&btnG=Google+Search

Bias: An underlying preference or prejudice for or against a particular idea, value, or group of people, that makes it difficult or impossible to judge fairly in a particular situation.

Character: Refers to (i) an individual in a story, narrative, poem, or play, and (ii) the qualities of the individual. The latter are usually revealed through dialogue, description, and action. Characters can be further divided into:

- **Dynamic/Round Character –** a complex, three dimensional character who undergoes a significant and permanent change in personality or beliefs.
- **Stock/Flat Character –** a type of character who the audience will immediately recognize and who serves a familiar function. These characters do not show any growth in the course of the story.

Choral reading: reading together in chorus. Children are often assigned parts, which they practice several times.

Climax: the point in the plot where something is solved, accomplished or achieved.

Complex sentence: a sentence that has one main clause and one or more subordinate clauses. Its arrangement allows the writer to emphasize *one* main idea and to indicate the close relationship of the secondary ideas to it. Example: The little girl hid behind the trees *until the train of packhorses had passed.* (Subordinate clause is in italics.)

Compound sentence: a sentence made up of two or more independent statements, questions or commands. Its arrangement enables the writer to show the relationship (equality or contrast) of *two* main ideas. Example: We all arrived on time but we were cold and wet.

Compound word: a word that is made up of two or more parts that are words themselves. Example: highway, whatsoever

Colloquial Language: Words, phrases, and expressions used in everyday conversation; it is relaxed and informal rather than literary and formal.

Comic Strip: A sequence of drawings (cartoons) that tell a humorous story.

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Conflict: A struggle between opposing characters, forces or emotions, usually between the protagonist and someone (sometimes between the protagonist and his/her emotions) or something else.

Context: The situation or background information relevant to understand a word, idea, character, or incident in a text. It could refer to the surrounding event(s) or information in the text, the background of the writer, or the social situation in which the text was written. As well, the context the reader brings to a text affects how a piece of writing is received and experienced.

Dramatic Irony: A type of situational irony contrasting what a character perceives, and what the audience and one or more of the characters know to be true.

Dramatic Monologue: A poem in which a single speaker who is not the poet utters the entire poem at a critical moment. The speaker has a listener within the poem, but we too are his/her listener, and we learn about the speaker's character from what the speaker says. In fact, the speaker may reveal unintentionally certain aspects of his/her character. Robert Browning perfected this form. (source: Abrams glossary)

Diorama: a three-dimensional scale model of a landscape typically showing a scene from a story. In school settings dioramas are often used to have students respond to a story. Dioramas have a backdrop drawn by the student and miniature figures (often toy figures that the students have) to represent the characters in a particular scene from the story. Dioramas are usually contained in a shoe box or other small box.

Direct speech: reporting the exact words of the speaker. Direct speech can be identified by the use of quotation marks (" "), also referred to as inverted commas. Example: When Yeshey came in he said, "It's not raining now."

Echo reading: the teacher reads a line or short section of a poem and the children read it back, becoming the echo. As the children echo read, they try to match the teacher's expression and phrasing.

Ethic: [ethics: plural] A set of principles that people use to decide what is right and what is wrong.

Epilogue: A closing or concluding section of a text.

Epistolary: [adj.] Relating to the writing of letters. An epistolary story consists of a series of letters written by the characters in the story.

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Expository: Expository essays require that the writer give information, explain the topic or define something. To accomplish that, they are best developed by the use of facts and statistical information, cause and effect relationships, or examples. Since they are factual, they are written without emotion and usually written in the third person. That means that the use of the pronoun " I " is not usually found within the essay.

Fact and opinion: A fact is something that is known to be true or real; something that exists or has happened. An opinion is information based on what a person believes, rather than on what can be shown to be true or real. *Fact:* Bhutan is a small country in Asia. *Opinion:* Bhutan is a good place to live.

Fantasy: story about the nonexistent or unreal in which the action may depend on magic or the supernatural. The writer of fantasy creates another world for characters and readers, asking that the readers believe this other world could and does exist within the framework of the story.

Flashback: A device that shifts the narrative from the present to the past, usually to reveal a change in character or illustrate an important point.

Folktale: a story passed down from one generation to the next by word of mouth. The folktale usually has a progressive plot with lively action. The characters are usually flat – bad ones and good ones. The conflict is usually between people or personified animals in person-versus-person conflict. Good triumphs over evil.

Free verse: a type of non-rhyming poetry. It usually has rhythm, although the rhythm is not always patterned or consistent. Typically not popular with children until they gain some background with poetry.

Foreshadowing: It refers to plot technique in which a writer plants clues that hints at what is going to happen later in the plot. Foreshadowing is used to arouse the readers' curiosity, build suspense, and help prepare the reader to accept events that occur later in the story.

Genre: A type of class of literary texts [e.g. Short stories] within which there are categories of forms [e.g. realistic fiction, science fiction, fantasy].

Graphic organizers: visual representations of information through charts, webs and diagrams. Word webs, Venn diagrams, and comparison charts are common graphic organizers used at this level.

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Guided reading: a strategy used by teachers to guide students – whether whole group, small group, or individual – through an activity designed to help them apply their word identification and comprehension strategies.

hyperbole: a figure of speech that uses exaggeration or overstatement for effect.

Image: a mental picture created with words.

Indirect speech: reporting what the speaker said without reporting his/her exact words. Example: Yeshey said that it was not raining when he came in.

Inner dialogue: the dialogue that goes on constantly in the mind. In literature, the author often shows what the character is thinking through the use of inner dialogue.

Interview: a meeting or conversation in which one person asks another person questions in order to get information.

Irony: It occurs when a statement or situation means something different from (or even the opposite of) what is expected. See also **Dramatic Irony**.

Jargon: language used by a particular group that may be meaningless to those outside the group.

Metaphor and Simile

Metaphor and simile are special ways of writing, describing things (often abstract ideas) more powerfully by referring to other (often concrete) things. What is a simile? In a simile the connection is made using a word such as 'like' or 'as'. For example, The athlete ran like a greyhound, and Her eyes are as blue as the morning sky.

What is a metaphor? Metaphors are more indirect. A metaphor allows you to associate something that you are describing with something well-known. For example, expressions such as, I can't swallow that suggestion, That argument smells fishy and Could we chew over these ideas together? are all based on the metaphor 'ideas are food'.

Mixed metaphors: When two different metaphors are used in the same expression we call them mixed metaphors, and consider them to be clumsy, for example, They were talking behind my back right under my nose.

Overused metaphors: Sometimes, metaphors are used so frequently that people no longer consider them forceful, for example, She is a pillar of the community is used so often that

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the metaphor 'people are buildings' is not really noticeable any more. (Chambers Teachers' Resources © Chambers Harrap Publishers Ltd 2004 www.chambers.co.uk)

Monologue: A monologue is a speech by one person directly addressing an audience. In a monologue, the actor need not be alone, however, none of the supporting casts speak. When the actor is alone and thinking out loud this is a soliloquy, not a monologue. There are two basic types of monologues:

- **Exterior/Dramatic Monologue –** this is where the actor speaks to another person who is not in the performance space or to the audience.
- **Interior Monologue** – this is where the actor speaks as if to himself/herself. It is introspective and reveals the inner motives to the audience.

Mood: the feeling that a piece of writing gives the reader. The mood may be dark and serious or light and comic.

Narrator: The storyteller in narrative writing; a function of the **point of view**. A narrator may use **first person narration** or a more objective **third person style** such as **omniscient narration** or **limited omniscient narration.** [see **point of view**].

Ode: An ode is a poem that is written for an occasion or on a particular subject. They are usually dignified and more serious as a form than other forms of poetry. 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**.

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."

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sequel: a complete story that continues from where an earlier story ended. Example: ***The River*** by Gary Paulsen is a sequel to his novel ***Hatchet***. Both novels are centered around the same character, Brian, who is stranded in the wilderness in northern Canada.

setting: *when* and *where* a story takes place. A story can have an **integral setting** – when the action, character or theme are influenced by the time and place where the story happened – or a **background setting** – where the time and place of the story are not specific and have little bearing on the action of the story. ***Hatchet*** by Gary Paulsen is an example of an integrated setting as the hardships that Brian faced in the northern Canadian wilderness could not have happened anywhere else. ***Winnie-the-Pooh*** by A. A. Milne is an example of a backdrop setting since the action occurs on the bank of a stream, or by a big oak tree with a honeybee hive. This location could easily be England or America and the location does not influence the story in a significant way.

Simile: See "Metaphor and Simile".

simile: a figure of speech where a comparison between two unlike things is made with the use of *like* or *as*.

slang: a type of language that is more relaxed than standard language. Slang uses new or made-up words and expressions that are 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.

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suffix: a word ending that changes or adds to the meaning of the root word. *Painter*, *painting*, and *painted* are formed by adding suffixes to the word *paint*.
theme: the underlying meaning of the story: what the author wants us to learn about life or society.

Sonnet

A lyric poem of fourteen lines, following one or another of several set rhyme-schemes. Critics of the sonnet have recognized varying classifications, but to all essential purposes two types only need be discussed Sonnet- A Sonnet is a poem consisting of 14 lines (iambic pentameter) with a particular rhyming scheme.

The two characteristic sonnet types are the Italian (Petrarchan) and the English (Shakespearean). The first, the Italian form, is distinguished by its bipartite division into the octave and the sestet: the octave consisting of a first division of eight lines rhyming
abbaabba

and the sestet, or second division, consisting of six lines rhyming

cdecde, cdccdc, or cdedce.

On this twofold division of the Italian sonnet Charles Gayley notes: "The octave bears the burden; a doubt, a problem, a reflection, a query, an historical statement, a cry of indignation or desire, a Vision of the ideaL The sestet eases the load, resolves the problem or doubt, answers the query, solaces the yearning, realizes the vision." Again it might be said that the octave presents the narrative, states the proposition or raises a question; the sestet drives home the narrative by making an abstract comment, applies the proposition, or solves the problem. So much for the strict interpretation of the Italian form; as a matter of fact English poets have varied these items greatly. The octave and sestet division is not always kept; the rhyme-scheme is often varied, but within limits—no Italian sonnet properly allowing more than five rhymes. Iambic pentameter is essentially the meter, but here again certain poets have experimented with hexameter and other meters.

The English (Shakespearean) sonnet, on the other hand, is so different from the Italian (though it grew from that form) as to permit of a separate classification. Instead of the octave and sestet divisions, this sonnet characteristically embodies four divisions: three quatrains (each with a rhyme-scheme of its own) and a rhymed couplet. Thus the typical rhyme-scheme for the English sonnet is
abab cdcd efef gg.
The couplet at the end is usually a commentary on the foregoing, an epigrammatic close. The Spenserian sonnet combines the Italian and the Shakespearean forms, using three quatrains and a couplet but employing linking rhymes between the quatrains, thus
abab bcbc cdcd ee.

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Certain qualities common to the sonnet as a form should be noted. Its definite restrictions make it a challenge to the artistry of the poet and call for all the technical skill at the poet's command. The more or less set rhyme patterns occurring regularly within the short space of fourteen lines afford a pleasant effect on the ear of the reader, and can create truly musical effects. The rigidity of the form precludes a too great economy or too great prodigality of words. Emphasis is placed on exactness and perfection of expression.

The sonnet as a form developed in Italy probably in the thirteenth century. Petrarch, in the fourteenth century, raised the sonnet to its greatest Italian perfection and so gave it, for English readers, his own name.

The form was introduced into England by Thomas Wyatt, who translated Petrarchan sonnets and left over thirty examples of his own in English. Surrey, an associate, shares with Wyatt the credit for introducing the form to England and is important as an early modifier of the Italian form. Gradually the Italian sonnet pattern was changed and since Shakespeare attained fame for the greatest poems of this modified type his name has often been given to the English form.

Among the most famous sonneteers in England have been Shakespeare, Milton, Wordsworth, and D. G. Rossetti. Longfellow, Jones Very, G. H. Boker, and E. A. Robinson are generally credited with writing some of the best sonnets in America. With the interest in this poetic form, certain poets following the example of Petrarch have written a series of sonnets linked one to the other and dealing with some unified subject. Such series are called sonnet sequences.

Some of the most famous sonnet sequences in English literature are those by Shakespeare (154 in the group), Sidney's *Astrophel and Stella*, Spenser's *Amoretti*, Rossetti's *House of Life*, and Mrs. Browning's *Sonnets from the Portuguese*. William Ellery Leonard, Elinor Wylie, Edna St. Vincent Millay, and W. H. Auden have done distinguished work in the sonnet and the sonnet sequence in this century. The brevity of the form favors concentrated expression of idea or passion.

A Sonnet is a poem consisting of 14 lines (iambic pentameter) with a particular rhyming scheme.

http://www.google.com/search?hl=en&lr=&q=sonnet&btnG=Search

Stereotype: It is an over simplified picture, usually of a group of people, giving them all a set of characteristics, without consideration for individual differences, often reflecting some **bias**.

Stream of Consciousness: A continuous flow of a person's thought process without any special consideration for sentence structure or organization.

Symbol: A person, place, or thing that stands for both itself and for something beyond itself. The **symbolic meaning** of a work is developed through the symbols that the author includes.

Theme: A statement of the central idea of a work usually implied rather than directly stated.

tone: tells how the author feels about his or her subject. Words express the writer's attitude towards his 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?

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- Start making the collection of work samples of students right from the early stage in the course starting from basic work to more advanced and improved items.
- Continue examining the contents of the Portfolios and decide if any item should be replaced.
- File or put the work samples in an envelope, a carton or a box for others to be accessible to them and store them in such a way that students will also have an access to them whenever they want.
- Let the student analyse and reflect about the topic he or she has learnt/liked/disliked using some of the questions given in the book review form.
- Use the Portfolio for discussion and reporting to the students, parents and guardians.
- Retain in the class the original or a copy of typical/exemplary Portfolio items with the student's permission, so that you can use them as examples for future classes.

Points to remember while developing Portfolios:

- Start with fewer materials to work with, continue to modify and improve the Portfolio over the year.
- The Portfolio is a file containing a teacher selected input as well as student selected input.
- The materials in the Portfolio may include samples of:
  - Reading records
  - Journals
  - Pieces of writing
- Review Portfolios from time to time with the student.
- Use two types of self-assessment:
  - The student writes notes to comment on the specific entries.
  - A form developed by the teacher can be completed and attached to each entry.
- Consider the following points while assessing Portfolios:
  - Amount of information included
  - Quality and variety of pieces included
  - Growth in performance and apparent changes in attitude or behavior
  - Quality and depth of self reflections assessed
- Allow students to review their Portfolios and write an evaluative summary
- Conduct an evaluative conference with each student. Together review the Portfolio and the student's self-evaluative comments and summary. The teacher shares his or her assessment of the Portfolio. It is also possible that student and teacher discuss the next course of action: What goals the student should focus on next and how he or she should go about achieving those goals.
- Write a narrative summary of the conference and instructional strategies for the student.

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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.

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.

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

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be exposed to literature beyond their reading ability, aural exposure to more complex patterns prepares listeners to predict these structures in future experiences, listening comprehension is developed, and vocabulary is increased (Shoop, 1987).

- Developing comprehension through questioning in a teacher-question, student-response format. Neither literal (focused on details) nor affective (focused on attitudes) questions are sufficient.

- Questioning prior to reading aloud (prior knowledge aids).

- The reciprocal questioning procedure: students are asked to listen and to formulate questions they can ask the teacher.

- Students are asked to develop their own questions about the text. The teacher can provide exemplary questions, if necessary.

- Questioning the author: reminding students that what they read is just someone else's ideas written down. Sometimes what authors have in their minds does not come through clearly as they write about it. Generating questions and answering them. A more advanced comprehension checks (Chatel, 2002).
  http://education.umn.edu/NCEO

Appendix G: Memoir

Autobiographical Genres

auto + bio + graph = self + life + writing (from the Greek)

A genre is a literary form. There are many genres that are autobiographical in nature. In other words, the writer writes about his or her own life. Here are some of the various genres that are considered to be autobiographical.

autobiography, confessional, credo, diary, journal, letter, log, memoir, personal essay

All of these would generally be considered to be nonfiction. However, there is sometimes a fine line between autobiography and fiction. For example, a book called The Autobiography of Miss Jane Pittman is actually a fascinating work of historical fiction that follows the life of a slave through her freedom and eventually to the end of her life. It depicts actual historical events, but it is written as fiction, despite the title. Sandra Cisneros' book, The House on Mango Street, presents a similar situation. The story is Cisneros' personal story of her own life, but it is told through a fictional character.

Definition of Memoir

A **memoir** is a piece of autobiographical writing, usually shorter in nature than a comprehensive autobiography. The memoir, especially as it is being used in publishing today, often tries to capture certain highlights or meaningful moments in one's past, often including a contemplation of the meaning of that event at the time of the writing of the memoir. The memoir may be more emotional and concerned with capturing particular scenes, or a series of events, rather than documenting every fact of a person's life .

Characteristics of the Memoir Form

... Focus on a brief period of time or series of related events
... Narrative structure, including many of the usual elements of storytelling such as setting, plot development, imagery, conflict, characterization, foreshadowing and flashback, and irony and symbolism
... The writer's contemplation of the meaning of these events in retrospective
... A fictional quality even though the story is true
... Higher emotional level
... More personal reconstruction of the events and their impact
... Therapeutic experience for the memoirist, especially when the memoir is of the crisis or survival type of memoir

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Here's another definition written by Dr. Beth Burch, a professor of education at Binghamton University. It is from her book, ***Writing For Your Portfolio*** *(Boston: Allyn and Bacon, 1999).*

Characteristics of the memoir form: another perspective

... explores an event or series of related events that remain lodged in memory
... describes the events and then shows, either directly or indirectly, why they are significant
...or in short, why you continue to remember them
... is focused in time; doesn't cover a great span of years (that would be an autobiography)
... centers on a problem or focuses on a conflict and its resolution and on the understanding of why and how the resolution is significant in your life

Do memoirs tell the truth?

According to J. A. Cuddon, "An autobiography may be largely fictional. Few can recall clear details of their early life and are therefore dependent on other people's impressions, of necessity equally unreliable. 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
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

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drives a huge, hopelessly American Oldsmobile Toronado.

Mama remembers long lines of waiting black women at this hospital, screaming in the hallways, each encased in her own private hell. Daddy remembers that I was born with my eyes open, that I smiled when I saw him, a look of recognition piercing the air between us like lightning.

And then, on my twenty-fifth birthday, Daddy remembers something I've not heard before: A nurse walks into Mama's room, my birth certificate in hand. At first glance, all of the information seems straightforward enough: mother, father, address, and so on. But next to boxes labeled "Mother's Race" and "Father's Race," which read Negro and Caucasian, there is a curious note tucked into the margin. "Correct?" it says. "Correct?" a faceless questioner wants to know. Is this union, this marriage, and especially this offspring, correct?
A mulatta baby swaddled and held in loving arms, two brown, two white, in the middle of the segregated South. I'm sure the nurses didn't have many reference points. Let's see. Black. White. Nigger. Jew. That makes me the tragic mulatta caught between both worlds like the proverbial deer in the headlights. I am Mammy's near-white little girl who plunges to her death, screaming, "I don't want to be colored, I don't want to be like you!" in the film classic Imitation of Life. I'm the one in the Langston Hughes poem with the white daddy and the black mama who doesn't know where she'll rest her head when she's dead: the colored buryin' ground behind the chapel or the white man's cemetery behind gates on the hill.

But maybe I'm being melodramatic. Even though I am surely one of the first interracial babies this hospital has ever seen, maybe the nurses take a liking to my parents, noting with recognition their ineffable humanness: Daddy with his bunch of red roses and queasiness at the sight of blood, Mama with her stoic, silent pain. Maybe the nurses don't load my future up with tired, just-off-the-plantation narratives. Perhaps they don't give it a second thought. Following standard procedure, they wash my mother's blood off my newborn body, cut our fleshy cord, and lay me gently over Mama's thumping heart. Place infant face down on mother's left breast, check blankets, turn, walk out of room, close door, walk up hallway, and so on. Could I be just another child stepping out into some unknown destiny?

My cousin Linda comes from Boston to help take care of me while my mother writes and my father works at the office. Linda has bright red hair and reddish brown skin to match. Linda sits on our tiny porch for hours, in the same chair Daddy sits in sometimes with the rifle and the dog, waiting for the Klan to come. Linda sits there and watches the cars go by. When she sees the one she wants, she stands up and points. She says she wants a black Mustang, rag top. "That car is live," I say, putting extra emphasis on live but not sounding quite as smooth as my cousin. "Rag top," I say, trying it on as we sit together on the cement porch.

Linda gets sick after a few weeks and can't get out of the extra bed in my room. She tells me

secretly, late at night from underneath all our extra quilts and afghans, that she wants to stay here with us forever, that she loves Uncle Mel, wants to marry Uncle Mel. She says, "Your daddy is a good white man!" and smiles, her big teeth all white and perfect.

Linda is sick for a long time. Does she have the mumps, tonsillitis? Daddy says it's because she doesn't want to go home. Mama ends up taking care of both of us. She boils water in the yellow kettle and makes Linda honey and lemon tea, Mama's cold specialty. She tells me and Linda to lie on the brown sofa in the living room, in the sun. Linda lies one way on the corduroy couch, I the other. Before she goes back into her study, Mama covers us with the big, colorful afghan.

Linda and I stay there, whispering, and tickling each other with our toes until it is dark, listening to the click-clacking of Mama's typewriter, until we see the shadowy outline of Daddy walk through the front door.

Mrs. Dixon comes twice a month to vacuum our house and clean the kitchen and bathroom. She is tall and light-skinned and wears her hair pulled back in a bun. She is older than Mama, and very quiet. I know she is in the house only because of the sound of the vacuum cleaner, which seems especially loud in our house that is usually so still and silent.

Sometimes, after Mrs. Dixon goes home and leaves the house with a clean lemony smell, Mama puts on a Roberta Flack or Al Green record and runs a bath for us. After we scrub and wash with Tone soap or Dial, we spread our bright orange towels out in the warm patches of sunlight that streak the light wood of the living-room floor. We rub cocoa butter lotion all over our bodies and then do our exercises, leg lifts, until our legs hurt and we can't do any more. Sometimes we fall asleep there, after the arm on the phonograph swings itself back into place, my little copper form pressed against the smooth warm length of my mother's cherry-brown body.

Grandma Miriam comes for a visit. She says she can't stay away from her first-born, oldest grandchild. She drives up in her yellow Plymouth Gran Fury and right away starts talking about all the things we don't have and what is wrong with our house. She buys Mama a washer-dryer in one and a sewing machine. She buys me a Mickey Mouse watch that doesn't stay on my wrist. It is way too big, but she says I will grow into it. She also buys me a package of pens with my name printed on them in gold.

Grandma Miriam is so strong, sometimes when she picks me up it hurts, holding too tight when I want to get down. She also walks fast. She also always turns up our air conditioner because she says it is too hot "down here." She lives in Brooklyn, the place where Daddy was born. She brought all of her clothes and presents and everything in a round red "valise"

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with a zipper opening and a loop for a handle. She has white skin and wears red lipstick and tells me that the nose she has now is not her real nose. When I ask her where her real nose is, she tells me, "Broken," and then right away starts talking about something else, like the heat.

Daddy seems happy Grandma came to see us, but Mama seems nervous, angry. I think this is because Grandma doesn't look at Mama. When she talks to Mama, she looks at me.

. . .

Mama has to have an operation on her eye. She leaves early one morning and doesn't come home until late the next day. I wait, listening all afternoon for her key in the lock. When the door finally swings open and I see the sleeve of her dark blue winter coat, my heart jumps. I want to run into her arms, but something stops me. Mama has a big white patch over her eye. She looks different. Suddenly I am afraid that if I am not gentle, I will knock her down.

I must look worried because she smiles her big smile and tells me that she's all right. The operation wasn't as bad as she thought it would be. I almost believe her.

Later, as she dresses to go out, Mama opens her straw jewelry basket and searches for a necklace to wear. I watch her, face resting in my upturned hands, as she tries first the heavy Indian silver amulet and then a simple stone on a leather strap. I notice that she holds her head a new way, hurt eye away from the mirror and chin slightly down.

After choosing not to wear either, she turns and kisses my forehead. Looking deep into my eyes she tells me that one day, all of the jewelry in the basket will belong to me.

Almost every week people come to our house to visit. They come from up north, they come from other countries. They come to see us, to see how we are living in Jackson. Most people bring presents for Mama: books, teas, quilts, bright-colored molas from Central 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 red pants with snaps up one leg. Suddenly Daddy stops and points in the direction of Mrs. Cornelius's house. He looks at me: "Do you think you can walk by yourself?"

With my eyes I find Mama, who waves and smiles encouragingly from the porch. "Don't worry, I'll watch you from here," Daddy says, but I'm already confused. He pats my backside. "Go on. Go to Mrs. Cornelius's house." I feel trapped, uncertain, and so I just stand there, looking first at Daddy and then across the street at Mama. Before I can say anything, Daddy nudges me again and I take a tentative step toward Mrs. Cornelius's house, my shoes tiny and white against the dirty gray pavement.

One night after I am supposed to be in bed, I crawl into Mama and Daddy's room, making my way around their big bed where they lie talking and reading the newspaper. Johnny Carson is on the television, and every few minutes Mama laughs, throwing her head back. From where I sit, underneath the little table by Mama's side of the bed, I can see the television, but not much else. I watch and watch quietly until I forget where I am and what time it is and hear myself laugh out loud at Johnny Carson. He has put on a silly hat and robe and is waving a magic wand. For a second everything in the room is quiet, and then Daddy swoops down from nowhere and asks me what I am doing, how did I get under this table, why am I not in bed. He is trying to be serious, but he and Mama are laughing even while they try to pretend to be mad. Daddy reaches for me and says, I AM GOING TO SPANK YOU! But I am already running, giggling so loud I can hear myself echo through our dark house, my socks sliding against the wood floor as I make my way to my bed.

When I am almost there, when my feet slide over the threshold of my bedroom door, Daddy catches me and swings me up over his shoulder, tickling me and telling me I should have been asleep long ago. I can barely breathe I am so excited. It is past my bedtime and I am out of breath and high in my daddy's arms, caught doing something I shouldn't. My heart races as I squirm to get down. Will Daddy really spank me? When we get to the edge of my bed,

Daddy stands there for a few seconds, letting me writhe around in his strong arms. When I quiet down a bit, he smacks my upturned butt, his big hand coming down soft but firm on my tush. We both laugh and laugh at our hysterical game, and after he throws me down on my bed and tucks me in, kissing my forehead and telling me that I am the best daughter in the whole world and he loves me, I lie awake for a few minutes, a grin spread wide across my face.

It is poker night at our house. Daddy and a bunch of other men sit around the dark wood captain's table in the kitchen, laughing and smoking. Each player has a brightly colored package of cigarettes close by, a red or blue box that says Vantage, Winston, or Kool. Until it is time for me to take a bath, I sit on Daddy's lap picking up red, blue, and white plastic poker chips and dropping them into slots in the round caddy. It is hot and I'm wearing one of Daddy's tee shirts that comes to my knees. The back door is open. It is pitch black outside. Steamy pockets of air seep in through the screen.

Mama walks into the kitchen to put her big, brown tea mug in the sink. She wants to know why they aren't playing over at Doc Harmon's place, in the room behind his drugstore, like they usually do. The men, Daddy's law partners, one of whom will later become the first black judge in the state, and another the first black elected official, and a few other white civil rights workers from the North like Daddy, chuckle, glance at each other from behind their cards. "What's the matter, Alice, you don't like us over here? Hmmph. And we heard you wanted your husband at home for a change."

But Mama isn't fooled. She sees the rifle leaned up against the wall behind Daddy. The Klan must have left one of their calling cards: a white rectangle with two eyes shining through a pointed hood, THE KLAN IS WATCHING YOU in red letters underneath. She eyes the screen door, checks to see that it's locked, while my naked mosquito-bitten legs swing carelessly back and forth from up high on Daddy's lap.

Before I go to sleep, Daddy takes a "story break" from his poker game to tell me my favorite story about the man who lines up all the little girls in the world and asks my father to choose one. In my mind the guy who lines us all up looks like the guy on television, the man from The Price Is Right. Mr. Price Is Right beckons for my father to "step right up" and have a look at "all the girls in the world." My father walks up slowly, cautiously looking at Mr. Price Is Right as he puts his hand on my father's elbow. "Mr. Leventhal," he says, "you can have your pick of any girl you want. I have some of the best and brightest right here." For a second my father mocks interest. "Really?" But then Mr. Price Is Right shows his cards. "Yep. The only catch is that I want to keep Rebecca for myself."

Suddenly my father's body stiffens up and he shakes his head adamantly. "Oh no," says Daddy, "that won't do at all." And then he's angry. "Where is she?" he demands, already starting to

walk down the line of little girls stretched out seemingly forever. "Where is my Rebecca?" Mr. Price Is Right doesn't know what to say. He hopes that if he doesn't answer, my father won't find me and he'll be able to keep me. But, my father says, turning to me all tucked into my jungle sheets, what Mr. Price Is Right doesn't know is that my father will always be able to find me, he's my father and I'm his daughter. We can always find each other.

So he walks and walks down the long line of little girls of every size and color, each girl calling out to him and trying to convince him to take them, until at last he finds me. His eyes light up as he takes my hand and leads me out of the line. Of course, Mr. Price Is Right runs over and tries once more to convince my father to leave me. "Oh please, Mr. Leventhal, look at all these other girls. Surely one of them will be just as good a daughter for you?" But my father is firm, shaking his head no and smiling a secret smile into my ecstatic face. "Come on, Rebecca," he says, "let's go home."

When they meet in 1965 in Jackson, Mississippi, my parents are idealists, they are social activists, they are "movement folk." They believe in ideas, leaders, and the power of organized people working for change. They believe in justice and equality and freedom. My father is a liberal Jew who believes these abstractions can be realized through the swift, clean application of the Law. My mother believes they can be cultivated through the telling of stories, through the magic ability of words to redefine and create subjectivity. She herself is newly "Black." She and my father comprise an "interracial couple."

By the time they fall in love, my parents do not believe in the über-sanctity of family. They do not believe that blood must necessarily be thicker than water, because water is what they are to each other, and they will be together despite the objection of blood. In 1967, when my parents break all the rules and marry against laws that say they can't, they say that an individual should not be bound to the wishes of their family, race, state, or country. They say that love is the tie that binds, and not blood. In a photograph from their wedding day, they stand, brown and pale pink, inseparable, my mother's tiny five-foot-one-inch frame nestled birdlike within my father's protective embrace. Fearless, naive, breathtaking, they profess their shiny, outlaw love for all the world to see.

I am not a bastard, the product of a rape, the child of some white devil. I am a Movement Child. My parents tell me I can do anything I put my mind to, that I can be anything I want. They buy me Erector sets and building blocks, Tinkertoys and books, more and more books. Berenstain Bears, Dr. Seuss, Hans Christian Andersen. We are middle class. My mother puts a colorful patterned scarf on her head and throws parties for me in our backyard, under the carport, and beside the creek. She invites all of my friends over and watches over us as we roast hot dogs. She makes Kool-Aid and laughs when one of us kids does something cute or funny. I am not tragic.

Late one night during my first year at Yale, a WASP-looking Jewish student strolls into my room through the fire-exit door. He is drunk, and twirling a Swiss Army knife between his nimble, tennis-champion fingers. "Are you really black and Jewish?" he asks, slurring his words, pitching forward in an old raggedy armchair my roommate has covered with an equally raggedy white sheet. "How can that be possible?"

Maybe it is his drunkenness, or perhaps he is actually trying to see me, but this boy squints at me then, peering at my nose, my eyes, my hair. I stare back at him for a few moments, eyes flashing with rage, and then take the red knife from his tanned and tapered fingers. As he clutches at the air above him, I hold it back and tell him in a voice, I want him to be sure that he'd better go.

But after he leaves through the (still) unlocked exit door, I sit for quite a while in the dark. Am I possible?

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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. 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

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