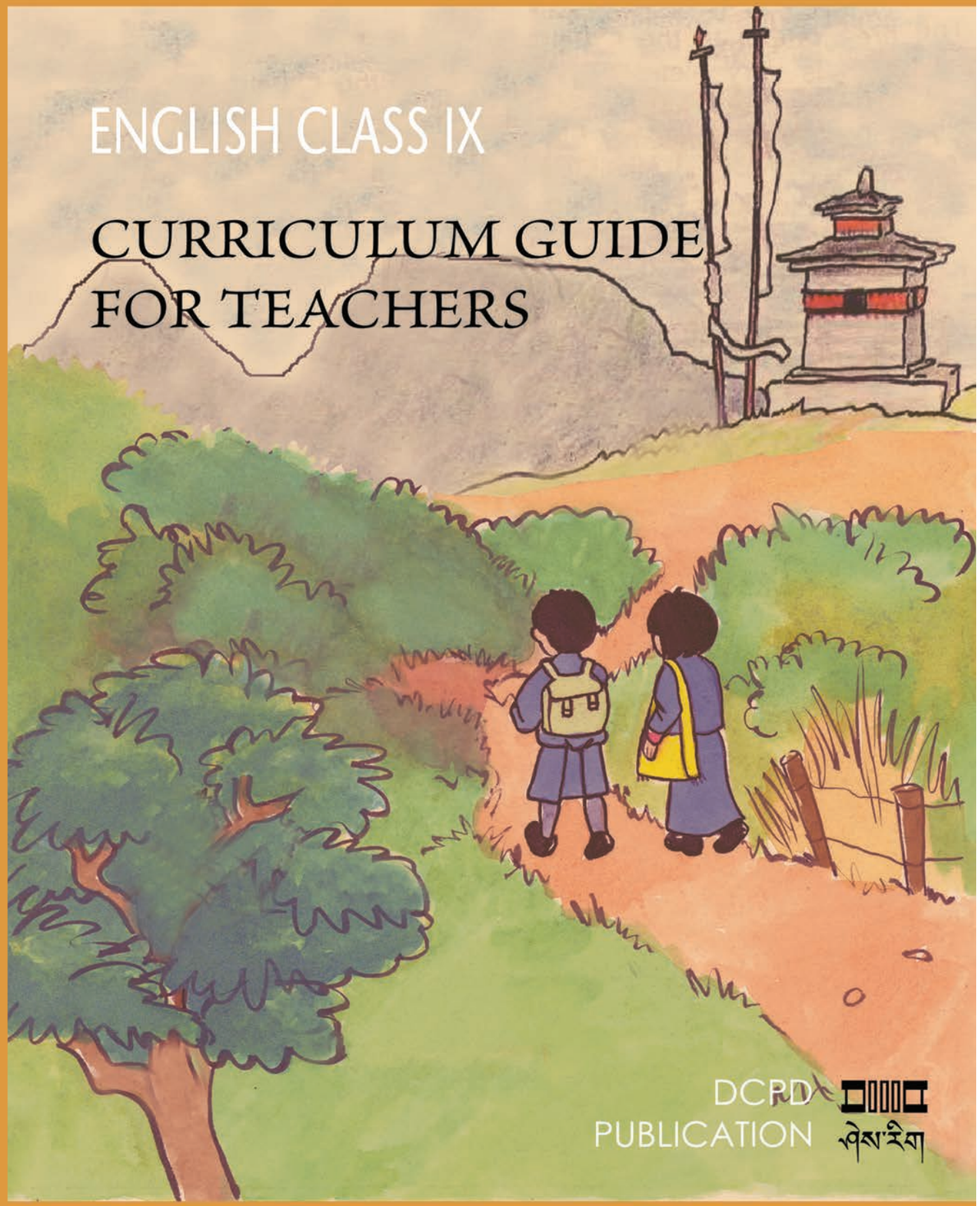
ENGLISH CLASS IX CURRICULUM GUIDE FOR TEACHERS



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Curriculum Guide for Teachers
Class IX

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

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

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

The Ministry of Education hopes that the new English curriculum will open the doors to new opportunities for our students to improve their English language skills. The programme

will ensure that they will acquire the knowledge to continue higher studies and the skills they require to become competent communicators - in Reading, Writing, Listening and Speaking as required in the workplace and society.

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

Trashi Delek.

Thinley Gyamtsho
Minister
Ministry of Education

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Introduction

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

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

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

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

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

T. S. Powdyel
Chairman
English Subject Committee

An Introduction to the English Curriculum

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

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

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

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

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

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

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

Given these circumstances, the question of how best to build and maintain a modern English

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

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

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

Some Thoughts on Language Learning

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

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

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

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

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

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

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

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

The concept of Reading put forward by the Organization for Economic Cooperation and

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

GUIDES FOR TEACHERS

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

Student-centered Classrooms

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

The recommendation, by both reports cited above, that students be actively engaged in their own learning, was accepted by the Ministry; however, there is a fear that if an active classroom program be put in place then teachers will have nothing to do. That fear has been addressed directly. Teachers and parents will see in the guides an approach that balances direct teacher

input and planning with the participation of students in activities that help them develop the skills and knowledge necessary to meet the standards set out in this document.

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

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

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

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

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

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

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

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

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

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

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

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

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

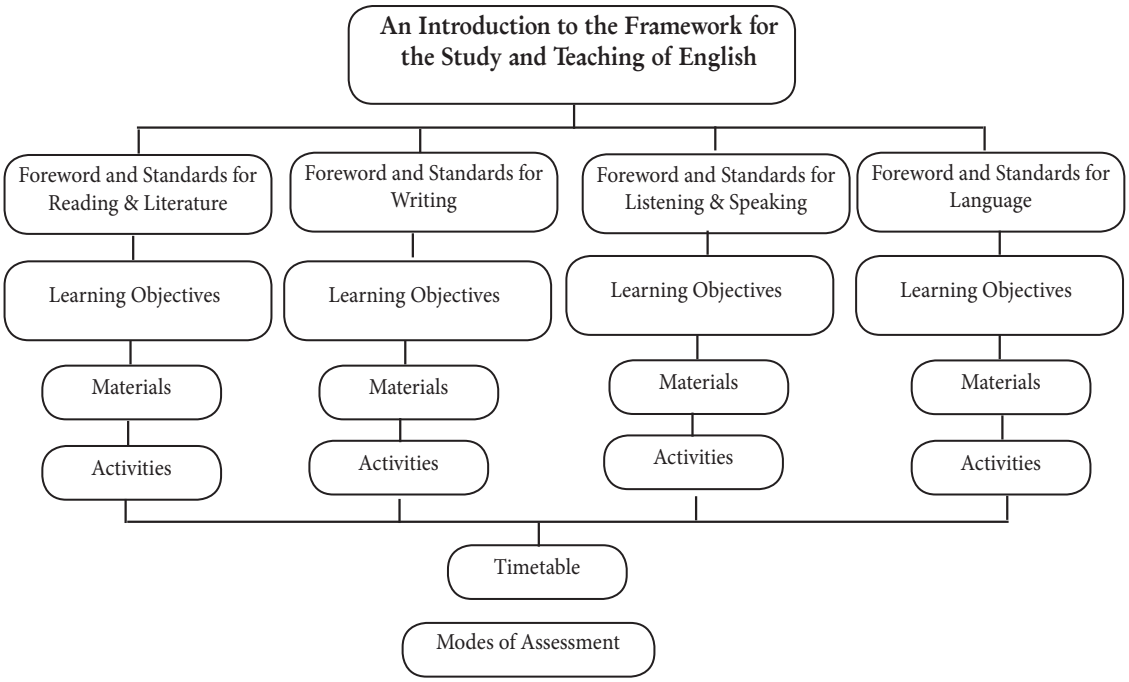
Revision 12: The curriculum presents changes in the Modes of Assessment in examination test items which will permit students to show that they have learned the skills and content presented in each strand.

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

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

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

Organisational Chart



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

The Learning Objectives will serve as indicators of achievement at each class level in reference to the Standards.

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

Introduction to the Teacher's Guide

This guide has been prepared for teachers teaching English at the secondary school level Class IX. It has been developed by a committee of 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 for 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 higher 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 (See appendix A) 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 both Classes IX and X which is divided into two terms. It assumes, as well, that eighty classes of fifty minutes will be allotted to Reading & Literature, fifty classes of fifty minutes to Writing, thirty classes of fifty minutes to Language and twenty 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, fifty 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 it be taught, not as homework to answer questions, but as a programme in its own right. The activities for the Writing strand assume that a Writers' Workshop approach will be employed. This approach is keeping with the philosophy of a student-centred curriculum while, at the same time, meeting the objectives for the Writing strand.

For Reading & Literature, the document presents materials, both fiction and non-fiction, which are to be used to help students develop the skills and acquire the knowledge they need to be proficient in English. The teaching of these materials should help the students become independent readers. The activities set out for each selection will help the students move away from dependence on the teacher. The teacher will set up situations where individually, in pairs, and in larger groups, students will explore the selections at levels of understanding beyond simple knowledge of the text. This is not to downplay the importance of knowledge. Knowledge of the text is essential. Students need to know the time, the events, the characters, the issues and the resolution of a text; however, once that has been done, the curriculum asks that students move to engage with the selections at levels of comprehension, analysis, application and evaluation. This does not mean that every selection has to be done this way. Teachers will decide how far to take the study of any one text, but will ensure that students will engage with each selection well beyond the knowledge level. To do that, teachers need to teach their students how to do the following reading tasks:

- Develop a general understanding of the text.
- Retrieve information from a text, that is, to look for specific information or arguments that support their general understanding.
- Reflect on the meaning of the text at a thematic level using what they have read to aid them in making significant meaning with the text.
- Recognise and use the structure and purpose of the text to assist them in their meaning –making. This is the reason for the variety of text forms in the Reading &Literature selections. Teachers and students will find a wide selection of kinds of poems, short stories and essays 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 both classical and contemporary literature and become familiar with the best known writers of poetry, fiction and non-fiction and drama. Each of the selections in the Reading & Literature section is presented for the teacher in a similar but not uniform format. The teacher will find the title and the name of the author, followed by a rationale for its inclusion in the curriculum. These are followed by a list of activities for the teacher to use with the students to meet the Learning Objectives for Reading & Literature for Class IX. 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 A : Bloom's Taxonomy for the pattern) They are meant as examples to show teachers who are unfamiliar with teaching Reading how they could proceed. They are by no means exhaustive and teachers are encouraged to work together to develop and share other activities, keeping in mind the objectives of the curriculum.

For Language, thirty classes of fifty minutes each per year, or fifteen classes each term, have been allotted. Again, the curriculum requires that it 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, of course, but that does not mean that the time for regular separate classes in language should 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, twenty classes of fifty minutes per year have been allotted. In the Classes PP-VII, far more time is given to Listening and Speaking, the oral skills, because the students are learning the language. But at this level, the textual skills of the students become more important and this is reflected in the time allotment. The activities are fun and provide opportunities for students to learn how to work together in English and learn the skills of public speaking.

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

Foreword to Reading & Literature

"I am part of all that I have met;
Yet all experience is an arch wherethro'
Gleams that untravl'd world, whose margin
Fades for ever and for ever when I move."

- "Ulysses", Alfred, Lord Tennyson

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

Reading is the key to unlocking the vault of the wisdom of the race. To read well is to be in contact with those who have gone before us and 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; also we read to learn the ideas of others on more abstract issues like political thought or religious beliefs. We also 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 doing it, it is making meaning with text in an interactive process that engages the reader, the writer, and the text in a dialogue about the subject of the piece.

Engaging in the dialogue begins when the reader tries to be clear about what the writer or her characters are saying and doing. Frequently, once that has been achieved and is clear, the reader does not want to go further. The knowledge of what has been read is enough .But just as frequently, readers want to move beyond the simple knowledge of a book to levels of dialogue which engage them, the writer, and the text in negotiations about the significance of what has been said or enacted in the piece. It is in this kind of dialogue that the focus shifts 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 similar 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. They need to be taught the critical 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.(see in text Secondary Reading Strategies and also Appendix F :Secondary reading Strategies)

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

Standards for Reading & Literature

1. Graduates are able to read a wide range of texts – fiction and non-fiction – independently.

2. Graduates know the different forms of literature and the purposes they serve.

3. Graduates know and use appropriate reading strategies for making meaning with a variety of texts- fiction and non-fiction.

4. Graduates have read relevant major literary works from Bhutan and other countries.

5. Graduates have an interest in books and continue to read for enjoyment and learning.

6. Through their reading, graduates have studied and reflected on the cultural values of Bhutan and other countries, particularly the different ways in which people discover meaning in their lives; different expressions of fundamental values like Truth, Goodness, and Beauty; the possibilities of human achievement; and have found directions and models for their own aspirations.

7. Through their reading, graduates have developed a heightened sense of beauty and harmony which informs their lives.

Learning Objectives for Reading & Literature

Class IX students will demonstrate that they can:

1. Use the reading strategies introduced in earlier classes.

2. Read and articulate personal and critical responses to fiction and non-fiction texts.

3. Talk and write about major classical and modern writers, including Bhutanese writers, and their works.

4. Utilise the features of literary texts to help them understand the ideas they encounter in these texts they are reading.

5. Evaluate the point of view of the writer on issues like right and wrong, justice and injustice, in literature.

6. Build their vocabulary and use the pronunciation skills to pronounce new words correctly.

7. Read 40 pieces of fiction and non-fiction.

8. Have fun as they read.

Note:

Students must read a minimum of 20 literature pieces - short novels from outside the textbook and write book reviews on two books from out of 20 they have read. The reviews should be included in their Reading Portfolio for assessment. Students will have to maintain reading log for the prescribed number of books read. Reading log can be kept even for the books read beyond the recommended number.

Viva voce will be conducted as the part of assessment in the Listening and Speaking strand from classes IX to XII. Teachers will ask students to share/speak/talk about one book from out of 20 books they have read and reviewed.

Reading Strategies

Secondary Reading Strategies

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

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

Four general purposes of reading are:

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

Critical Reading

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

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

Critical Reading Classroom Environment

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

information by examining the component parts. Synthesis involves combining relevant parts into a coherent whole, and evaluation includes setting up standards and then judging against them to verify the reasonableness of ideas."

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

When literature is approached from a problem solving perspective, students are asked to evaluate evidence, draw conclusions, make inferences, and develop a line of thinking (Riecken and Miller, 1990). According to Flynn (1989), children are capable of solving problems at all ages and need to be encouraged to do so at every grade level. (See, for example, "Using Fairy Tales" 1991 for young children; Anton 1990 for elementary children; Johannessen 1989 for middle school children.) Teachers may want to experiment with a particular children's book and plan a lesson which places reasoning at the center 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 headnotes or other introductory material, skimming to get an overview of the content and organization, and identifying the rhetorical situation.

- **Contextualizing:** Placing a text in its historical, biographical, and cultural contexts. When you read a text, you read it through the lens of your own experience. Your understanding of the words on the page and their significance is informed by what you have come to know and value from living in a particular time and place. But the texts you read were all written in the past, sometimes in a radically different time and place. To read critically, you need to contextualize, to recognize the differences between your contemporary values and attitudes and those represented in the text.

- **Questioning to understand and remember:** Asking questions about the content. As students, you are accustomed to teachers asking you questions about your reading. These questions are designed to help you understand a reading and respond to it more fully, and often this technique works. When you need to understand and use new information though it is most beneficial if you write the questions, as you read the text for the first time. With this strategy, you can write questions any time, but in difficult academic readings, you will understand the material better and remember it longer if you write a question for every paragraph or brief section. Each question should focus on a main idea, not on illustrations or details, and each should be expressed in your own words, not just copied from parts of the paragraph.

- **Reflecting on challenges to your beliefs and values:** Examining your personal responses. The reading that you do for this class might challenge your attitudes, your unconsciously held beliefs, or your positions on current issues. As you read a text for the first time, mark an X in the margin at each point where you feel a personal challenge to your attitudes, beliefs, or status. Make a brief note in the margin about what you feel or about what in the text created the challenge. Now look again at the places you marked in the text where you felt personally challenged. What patterns do you see?

- **Outlining and summarizing:** Identifying the main ideas and restating them in your own words. Outlining and summarizing are especially helpful strategies for understanding the content and structure of a reading selection. Whereas outlining reveals the basic structure of the text, summarizing synopsizes a selection's main argument in brief. Outlining may be part of the annotating process, or it may be done separately (as it is in this class). The key to both outlining and summarizing is being able to distinguish between the main ideas and the supporting ideas and examples. The main ideas form the backbone, the strand that hold the various parts and pieces of the text together. Outlining the main ideas helps you to discover this structure. When you make an outline, don't use the text's exact words.

- **Summarizing** begins with outlining, but instead of merely listing the main ideas, a summary recomposes them to form a new text. Whereas outlining depends on a close analysis of each paragraph, summarizing also requires creative synthesis. Putting ideas together again — in your own words and in a condensed form — shows how reading critically can lead to deeper understanding of any text.

- **Evaluating** an argument: Testing the logic of a text as well as its credibility and emotional impact. All writers make assertions that want you to accept as true. As a critical reader, you should not accept anything on face value but to recognize every assertion as an argument that must be carefully evaluated. An argument has two essential parts: a claim and support. The claim asserts a conclusion — an idea, an opinion, a judgment, or a point of view — that the writer wants you to accept. The support includes reasons (shared beliefs, assumptions, and values) and evidence (facts, examples, statistics, and authorities) that give readers the basis for accepting the conclusion. When you assess an argument, you are concerned with the process of reasoning as well as its truthfulness (these are not the same thing). At the most basic level, in order for an argument to be acceptable, the support must be appropriate to the claim and the statements must be consistent with one another.

- **Comparing and contrasting related readings:** Exploring likenesses and differences between texts to understand them better. Many of the authors we read are concerned with the same issues or questions, but approach how to discuss them in different ways. Fitting a text into an ongoing dialectic helps increase understanding of why an author approached a particular issue or question in the way he or she did.

THE STUDENT'S 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-centered fosters student participation in the learning process. Learning that is both personal and collaborative encourages critical thinking. Students who are reading, writing, discussing, and interacting with a variety of learning materials in a variety of ways are more likely to become critical thinkers.

THE TEACHER'S ROLE

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

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

How Do I Sharpen My Critical Reading Strategies?

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

Menu of Critical Reading Questions

1. Reader's Background and Value Assumptions

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

2. Writer's Background and Value Assumptions

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

3. Writer's Argument, Conclusion, and Evidence

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

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

1. Are there any logical fallacies?
2. What sort of evidence does the writer use to support the conclusion(s)?
3. Does the evidence offer adequate support for the writer's conclusion?
4. Are the sources creditable?
5. If the writer uses research studies as evidence, does the research satisfy these conditions:
   - Is it timely?
   - Is the sample group representative of the target population?
   - Who conducted the research? What was the purpose of the research?
   - Has the research been replicated?
   - Are the statistical findings and writer's conclusion focused on the same topic?
   - Do the graphic illustrations represent the data in a truthful manner?
   - Do the various physical dimensions of the graphic accurately portray the numerical relationships?
   - What is the source of the data in the illustration?
   - Are the statistical findings and the writer's conclusion focused on the same topic?

5. Reader's Reaction to the Reading

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

Here are some strategies that may be used:

1. Take inventory of what you will be reading.

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

2. See the forest, not the trees!

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

3. Don't just read —WRITE!
Take notes while you are reading. Sometimes notes can be words and phrases that help you remember main ideas. However, you can also draw pictures or diagrams of key ideas. It's like drawing a map with roads connecting different cities or locations. If each location is an idea, connect them together in your notes.

4. If at first you don't succeed, try again.
If possible, read the text more than once.

5. Don't be afraid to make guesses.
Try to guess at meaning by looking at the context. The sentences and words immediately before and after the point you are reading can give you good ideas.

6. Try to analyze the text.
Look for the introduction and conclusion. Look for the topic sentences in each paragraph.

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

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

9. Talk with your friends.
Discuss what you have read with others who have also read the same text.

SQ3R....for students & teachers

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

When you read, you must be actively involved in the reading process in order to understand

most effectively. The SQ3R method is one way to help you do this.

How does the SQ3R method work?

Survey

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

Question

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 mate, or with the professor. Try to summarize the main points you have learned from the reading and

add to your knowledge from the comments and responses of the person you are talking with.

Review

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

Strategies for Teaching Reading Strategies

Modes of Reading

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

Reading Aloud

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

Teacher-Directed Interactive Reading

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

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

Guided Reading

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

During Guided Reading, the teacher works with a small group of students who use similar reading processes and are able to read similar levels of text with support. The teacher introduces a text to this small group and works briefly with individuals in the group as each student reads to him/herself. The teacher may select one or two reading strategies to present to the group following the reading and may have students participate in extension activities. Basic to Guided Reading is that the text is one that offers the reader a minimum of new concepts to learn so that students can read the text with the strategies they currently have, but it provides an opportunity for new learning.

Structured Independent Reading

Students build reading fluency, practice strategic reading skills, and increase their vocabularies by spending sustained periods of in-class time engaged in independent reading. Books may be self-selected or teacher assigned, but are 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 behavior. **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 favorite 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 modeling; and
- engaging students in meaningful interactions with text.

To the teacher:

The strategies that have been set out in this section are to be used to teach both Reading & Literature with each of the genres that follow: Essays, Poems, Short Stories, and Novels.

ESSAYS

Reprint 2022

Introduction to Essays

In this section of the guide, the teacher will find suggestions for teaching the selection of four essays, the texts of which can be found in the accompanying document entitled, Reading &Literature Texts Class IX. 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.

Recommended Essays for Class IX

Sl. No	Title	Genre	Theme	Author	Nationality	Gender
1	Nature is not Always Kind	Descriptive	Nature/ adaptation/ sense of wonder	Helen Keller	American	Female
2	Bhutan- Biodiverse Diamond of the Himalayas	Expository	Nature/ conservation Celebration of Bhutan	Robin Smilie	American	Male
3	Dignity of Work	Persuasive	Value of Work/ attitudes to different kinds of work	Charles Finn	Canadian	Male

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Supplementary Essays for Class IX

Sl. No	Title	Genre	Theme	Author	Nationality	Gender
1	Dogs and Books	Narrative	Relationship		Canadian	Female
2	A Small Cheese Pizza	Descriptive	Simplicity/ humanity	Rachel Svea Bottino	Canadian	Female
3	Restaurant	Descriptive	Value of work/ ethics	R.K Narayan	Indian	Male
4	Songs of Ap Dawpel	Expository	Love of Music/ culture	Jigme Dukpa	Bhutanese	Male
5	New images bring New values	Persuasive	Media/change of values	Siok Sen-Pek Dorji	Bhutanese	Female

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1. Nature is Not Always Kind - *Helen Keller*

Genre: Descriptive Essay

Rationale

This essay was chosen for the following reasons:

First, it celebrates the courage of Helen Keller who overcame blindness and deafness and went on to teach us about those values that inform a rich life. She is a model that all readers should meet.

Second, it celebrates nature in a realistic way. To be particular, the author describes an incident in the essay which took place during an outing with her tutor. They became separated and she was left alone to confront a storm. The incident made her feel that nature which looks so beautiful and alluring has another harsher side. Yet later in another outing she comes to learn more. Her experience of the storm made her feel that nature is not always kind and at first she was afraid to venture out again. But that feeling did not remain long when she is drawn to the smells and things in nature which she can touch. She begins to become a part of the nature she feared and when the mimosa tree in full bloom enchanted her with its sweet fragrance it overcame all her fears.

As she climbed the tree higher and higher, her fear retreated. The writer understands that as she climbed higher and higher, she attained height in spirituality and a fellowship with and a deeper understanding of Nature. Nature became a source of nourishment to her soul. It is that positive perspective, that experience of overcoming fear to realise new levels of awareness, that will allow students to know the optimistic Helen Keller and will inspire them to have the same positive attitude towards the problems that they encounter in life. This essay also will lead to the discussion about the natural disasters. It is hard to believe that the author could neither see nor hear the things she describes.

Third, the writer uses concrete images in the essay which appeal to our senses of sight, hearing, smell taste and touch. Instead of telling us what to think or feel, it communicates an impression through vivid and evocative images. She uses personification like, 'nameless fear clutched my heart', 'chilling terror crept over me,' 'a shiver ran through the tree', subtle fragrance in the air', all quivering in the warm sunshine', to present vividly the meeting of her spirit with the spirit of nature. There is a movement of ideas in the essay which will allow the students to imagine the incidents and which will help them in heightening their imaginative power. The two episodes in the essay clearly explain the topic, '*Nature is not always kind.*'

Reprint 2022

Finally, and to repeat, the essay is a poem of sorts, a celebration of nature. We meet a soul that is freed from the restrictions of a body some would see as disabled and uses the power of inner vision to find a place where she feels at one with nature, a part of a larger universe. A lesson we all need and one that resonates here in Bhutan.

Learning Objectives

Students will be able to:

1. Read and articulate personal and critical response, to fiction and non-fiction texts. (Descriptive essay)
2. Utilise the features of literary texts to help them understand the ideas they encounter in the text. (Descriptive essay)
3. Evaluate the point of view of the writer on issues like right and wrong, justice and injustice, in literature. Specifically evaluate the point of view of the writer on the issue of nature's relationship with human beings.
4. Build their vocabulary and use the pronunciation skills to pronounce new words correctly.

Learning Activities

Activity 1: Pre-reading

The teacher will take the students outside to conduct the following activity:

Students will close their eyes or use blindfolds for 10 minutes and use their other senses to feel and hear. They may take note of what they have felt and heard and share their experiences with the class, especially how it feels not to be able to see.

The teacher introduces the author telling the students that she was blind. She will ask What do you think the author wants to share in this essay, Nature is not always kind?

Activity 2: Practice Reading (k*nowledge, comprehension*)

The teacher will read the essay aloud with appropriate intonation and pronunciation.
The following questions and tasks will guide students to understand the essay:
As you listen to the words, what taste, sounds, feelings and smells strike you?

- Identify a few strong images used by the author to let us see and feel the place where she is living.
- Tell the story of the two incidents in the essay and in the story show the differences in their understanding of nature.
- Would you feel as she did?
- Imagine yourself without sight. What would your reactions be? To being left alone in a storm?
- Would you go back?

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- Would you climb the tree?
- Is it easier to look inward if you do not have sight?
- Is nature like this in your place? Is a connection with nature important to you and your family?
- Is nature to be feared or respected?
- Do you sometimes commune with nature?

As she reads the teacher and students will use contextual cues to derive the meanings of unfamiliar words and phrases in the essay.

Activity 3: Responding to Text *(evaluation)*
The teacher will organise a group activity with the following questions:

How different would the lesson that Helen learned have been, if she had not had the second experience in the Mimosa tree?

What is the difference between saying, "Nature is not always kind" and saying "Nature is sometimes cruel"?

Activity 4: Identify the Features of a Descriptive Essay *(application)*
The teacher will guide the students to read a descriptive essay from the supplementary list in which the students will identify the features of a descriptive essay.

Activity 5: Writing a Descriptive Essay *(application, analysis, synthesis, evaluation)*
The teacher will instruct the students to write an essay using the topic of their choice on the theme of Nature.

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2. Bhutan - Biodiverse Diamond of the Himalayas - *Robin Smilie*

Genre: Expository Essay

Rationale

The essay was chosen for the following reasons:

First, it is an essay that uses both words and photographs.

Second, it celebrates the biodiversity and natural habitats of Bhutan. Robin Smilie explains Bhutan's rich biodiversity and the measures taken by the government to maintain the ecological balance necessary between human development and nature. He introduces the idea of eco-tourism, its importance to the economy of Bhutan and its link with the Buddhist philosophy of preserving the natural biodiversity. The essay creates environmental awareness and argues for the idea of "biological corridors" to prevent the fragmentation of natural habitats. It allows students to understand Bhutanese society and their Buddhist beliefs related to nature.

Third, the essay is written in an expository form and serves as a model for student writers. It illustrates clearly the components of an essay which students need to use in their own writing. There is a clear thesis statement presented in the first paragraph supported by examples and facts found in the supporting paragraphs. The paragraphs have distinct controlling topic sentences that are directly related to the thesis statement. "Bhutan is one of the most biological diverse countries in the world". In the last two paragraphs of the essay, which can be considered to be the conclusion of the piece, the writer restates the thesis statement and the main supporting ideas.

Fourth, the writer uses figurative language as well as wonderful photos to support the organisation of the essay. Too often young writers are taught that figurative language is used only in poetry. The author dispels that misconception quickly. The title of the essay, "Bhutan: Biodiverse Diamond of the Himalayas" introduces the central jewellery metaphor and the opening sentence presents the motif of jewels which flows from that to show the reader the value of this country. Bhutan, a very tiny kingdom, is considered as a small diamond in the bracelet that is the vast Himalayas. The country, though the smallest diamond, is the richest in terms of bio-diversity. The other images in the motif follow and serve to keep the essay organised.

As in the Helen Keller essay, students can see how Smilie uses visual images to let the reader see the abstract idea of value.

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Finally, the essay will allow students to establish inter-textual connections with other essays such as *The Layaps Go Home*, *Creating a Model of Conservation*, and the short story *H-e-y Come-On Out!* Students can easily make text-to-life connections too. The essay expresses major environment concerns shared by Bhutan and the rest of the world. It will also allow students to participate in discussions about the importance of conserving our country's rich biodiversity, and also debate a relevant topic that surrounds the issue of "Modernisation versus Conservation of biodiversity".

Learning Objectives

Students will be able to:

1. Read and articulate personal and critical responses to fiction and non-fiction texts. (Expository essay)
2. Utilise the features of literary texts to help them understand the ideas they encounter in the text.
   (Expository essay)
3. Evaluate the point of view of the writer on issues like right and wrong, justice and injustice, in literature. Specifically evaluate the point of view of the writer on the issue of conservation of Bhutan's rich biodiversity and discuss the fragility of the Layap culture.
4. Build their vocabulary and use the pronunciation skills to pronounce new words correctly.

Learning Activities

Activity 1: Pre-reading *(knowledge, comprehension)*

The teacher will lead a whole class discussion about:

1. The meaning of the word *biodiverse*
2. What ideas do the students expect to get from the topic '*Bhutan: A Biodiverse Diamond of the Himalayas'*.

Activity 2: Practice Reading and Establishing Meaning *(comprehension, application)*

The students will read the essay in turn, using proper intonation, pronunciation, and pauses. While following the reading, students will note the main ideas of each paragraph and underline unfamiliar words.

After the first reading, the students will share the main ideas of the essay. They will look up the correct meaning of the unfamiliar words. The teacher will facilitate a whole class discussion so that students will come to a consensus on the appropriate main ideas presented in the essay.

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Activity 3: Features of an Expository Essay *(application)*
The teacher will provide information about the features of expository essays on charts/ news print paper. She will explain the features of the expository essay (See Appendix C). Simultaneously, she will guide students to identify the features of the expository essay in the text under study and the use of photographs to help the reader see.

Activity 4: Inter-textual Connection *(analysis, synthesis)*
Students will establish inter-textual connections between this essay and other texts they have read. The discussion will help students to identify other texts that have a connection with this essay. They will also consider why they feel the other texts have a connection with the ideas in this essay.

Activity 5: Figurative Language (*application, analysis, synthesis*)
Using knowledge of figurative language, especially metaphor, students will discuss how the writer in this essay employs figurative language to organise the essay.

Activity 6: Text to Life Connection *(analysis, synthesis)*
To guide students to consider text-to-life connections, the students in groups, or pairs, or as a whole class, discuss and share their views on the following questions:

1. Why does the world consider Bhutan to be one of the richest countries in the world in terms of its biodiversity?
2. How does Buddhism in Bhutan encourage it to conserve its rich biodiversity?

Activity 7: Debate *(synthesis, evaluation)*
Students will debate the issue of Modernisation versus Conservation. With the teacher's guidance the most relevant topic will be chosen for organising a debate. The debate can be conducted among the students within a class, or among students of different classes of the same grade.

Activity 8: Identify the Features of an Expository Essay *(application)*
In groups or pairs, students will independently read another expository essay from the supplementary reading list. They will discuss and identify the features of the expository essay.

A presentation will follow after the discussion. With the teacher facilitating the discussion, a whole class consensus will be achieved.

Activity 9: Writing an Expository Essay *(application, analysis, synthesis, evaluation)*
Each student will write an expository essay on a topic of his or her choice. The length will be limited to 350 to 400 words.

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3. The Dignity of Work - *Charles Finn*

Genre: Persuasive Essay

Rationale

This essay was selected for the following reasons:

First, the author presents strong opinions about modern society's disparaging attitudes towards so-called blue-collar jobs and its celebration of white-collar jobs. The very names suggest a division of labour into at least two classes, blue-collar and white-collar. This issue of different classes based on kinds of work is the idea that Finn challenges. It is important as Bhutan moves to modernisation that the growing influence of this modern view of labour be moderated with our students. Manual labour is a dignified way to earn a living.

Second, the students will be able to recognise most of the elements of a persuasive essay. It is short and brief. It attempts to persuade the readers to the writer's point of view. The writer tries to convince the reader of the validity of his opinion by supporting his main idea with well-chosen examples and illustrations. It has a line of argument presented in a logical order and a conclusion that sums up the main issue.

Third, as in the Biodiverse essay on Bhutan, the writer uses figures of speech that create vivid pictures in the minds of the reader. Finn uses descriptive language such as '*chips of sawdust washed out of the writer's hair*' to create the images of the blue-collar workers. He takes the readers right into the workplace to develop his thesis statement, which is a writing technique that can be learned by the students. It is a model piece of contemporary writing.

The theme is relevant for Bhutan and students can easily make the text-to-life connections. Students will find this piece interesting as they begin to see the differences between blue-collar and white-collar jobs from their own perspectives. It will allow productive discussions in the classroom of these ideas which happily are presented in a gender-neutral manner.

Learning Objectives

Students will be able to:

1. Read and articulate personal and critical responses to fiction and non-fiction texts. Students will be able to express personal and critical response to a persuasive essay.
2. Utilise the features of literary texts to help them understand the ideas they encounter in the text.
3. This text will help students to apply their knowledge in the use of persuasive language to understand the ideas they encounter in the text.
4. Evaluate the point of view of the writer on issues like right and wrong, justice and

injustice, in literature. Specifically evaluate the point of view of the writer on the issue of '*dignity of work'* in the Bhutanese context.

5. Reflect upon their perception and attitude towards *White collar* and *Blue-collar jobs*.
6. Build their vocabulary and use the pronunciation skills to pronounce new words correctly.

Learning Activities

Activity 1: Pre-reading *(knowledge, comprehension)*

Before reading the essay, the teacher will have the students look at the title '*The Dignity of Work'* and let them predict what they think the essay will be about.

Activity 2: Reading Focusing on Vocabulary *(comprehension, application)*

The teacher will ask the students to read the essay in pairs and list the unfamiliar words and phrases in their notebooks. After reading, they will collaborate to find the meanings of these words and phrases by using contextual cues, prefix, root words and suffix analysis.

After they complete this task, one student from each group will report to the class the difficult words and the phrases with their meanings, conduct a whole class discussion and come to a consensus on the meanings with the help of the teacher.

Activity 3: Guided and Practice Reading (*application*)

The teacher will model her reading with emphasis on appropriate tone, intonation, pauses and pronunciation. A few students, in turn, will read the same essay following the example set by the teacher.

Activity 4: Features of a Persuasive Essay (a*pplication, analysis)*

The teacher will display the features of a persuasive essay on a chart/overhead projector/ newsprint paper or write them on the board and discuss the features with the students in the class. Students in pairs will read the same essay and identify the features following the teacher's instructions.

Activity 5: Responding to Reading *(comprehension, analysis, synthesis)*

Students working in pairs will read the essay and answer the following questions:

1. The author frequently uses '*we*'. Whom does '*we*' refer to?
2. What emotions does the writer experience when he sees the photo of the well-dressed man and woman holding the cardboard sign that read '*Will work for latte*'?
3. What is the underlying message hinted at by the cardboard sign that read 'Will work for latte'?
4. Explain the statement "*No person ever stood lower in my estimation for having a patch in their clothes*".

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5. What does 'chips of sawdust washed out of the writer's hair' mean for the author? What does this tell us about the author's attitude towards work?
6. What is the point of view expressed by the author? State the quotation used by the author to support his point of view.

Activity 6: Visual Representation of the Text (a*nalysis/ synthesis*)
The teacher will ask the students to look at the illustration 'a hand with a cup' and interpret its meanings.

Activity 7: Felt Response (e*valuation*)
The students will discuss in pairs the differences between blue-collar and white-collar jobs – types of work, salaries, status in society, and their own perspectives about these jobs. They will draw two columns and write down brief notes on each subject indicating similarities and the differences.

The teacher will write the points on the blackboard from all the pairs and work with the students to draw appropriate conclusions.

Blue-collar Jobs	White-collar Jobs

Activity 8: Text to Life Connection
The teacher and students will speak about the changing nature of work in Bhutan. More and more people are leaving farms and are learning to work with their heads and not their hands. Some questions to prompt the discussion:

- What does this do to the image of farm labourers in Bhutan?
- What does it do to families whose members leave to work in places and at work away from the farm?
- What is happening to rural villages because of this shift?
- To families?
- Are people ashamed to be farmers?

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POETRY

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Introduction to Poetry

The teacher will find in this the section of the Guide, recommendations for teaching the prescribed poems, the texts for which can be found in the document Reading & Literature Texts: Class IX. 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, 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.

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Recommended Poems for Class IX

Sl. No	Title	Type	Author	Theme	Nationality	Gender
1.	The Road Not Taken	Lyric	Robert Frost	Life's choices and the consequences of making good choices	American	Male
2.	No More Clichés	Lyric	Octavio Paz	Ode to real beauty as opposed to the fabricated beauty of the beauty industry and men's attitude to female beauty	Mexican	Male
3.	I Know Why The Caged Bird Sings	Lyric	Maya Angelou	Freedom and the effect of the loss of it.	Afro-American	Female
4.	Buddha's Death	Lyric	Romesh Chander Dutt	The need for simplicity and truthfulness in our lives.	Indian	Male

Supplementary Poems for Class IX

Sl. No	Title	Type	Author	Theme	Nationality	Gender
1.	Slaves Dream	Ballad	H.W. Longfellow	The need for liberty	American	Male
2.	The Professor	Monologue	Nizim Ezekeil	A good life	Indian	Male
3.	Forest and River	Lyric	Zhaleh Esfahani	Choices in life	Iranian	Female
4.	My Grandmother's House	Lyric	Kamala Das	Love	Indian	Female
5.	Richard Cory		Edwin Arlington Robinson	What is important in life	American	Male
6.	Haikus		Batshuo Masho	Various themes	Japanese	Male

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1. The Road Not Taken - *Robert Frost*

Type: Lyric

Rationale

The first reason for choosing this poem is that *The Road Not Taken* is a favourite of the generations who have studied it in school and, in that sense, it is an iconic piece. It links the generations who have seen it, and continue to see it, as an old friend of the reading family. The simple lesson of the poem continues to inform them about choices in life.

The second reason is that the familiarity with the geography, or landscape, of the poem permits us to identify ourselves as the speaker in the landscape. Each of us has at some point in our travels, hikes, treks or walks, however short, has come to a fork in the road without signs to indicate direction. And each of us has had to choose one way or the other. That common experience may be the event that allows each of us to see the place in the poem and ourselves in it. And one of the reasons why we like it.

The third reason is that the poem can be used to teach how metaphors work and the power they have to take abstract ideas and make them visible. This poem is built around the metaphor of the fork in the road. Like all good metaphors, it has a literal component which we all know, namely the place in the road where a decision has to be made as to which direction to move in. Like all good metaphors, it takes the pattern of the literal split in the road, the thing we know, and connects it to the abstract idea, choices in life. It thus uses the dimension of the concrete to help us understand the abstract. In the literal act of choosing our way, each of us can see times in our lives and the decisions we have made when we have selected one option over another. And each of us can remember whether or not we have made the right decision. Each of us has pondered what would have happened if only we had chosen the other.

Fourth, the teacher can use this poem to teach simple notions of form and how form supports meaning. The poem is written in five line stanzas with a regular rhythm and a regular rhyme scheme. Each stanza has one central idea which elaborates or extends the situation in the opening stanza. The rhyme scheme keeps the ideas connected as do the words. This form can be compared to the form in Amalkanti to show the differences between how modern writers use form as compared with the more traditional writers.

Fifth, the teacher and students can exchange stories of the times when they have had to choose between good alternatives in their lives and how they feel about their choices now. Clearly with this age group, choices about the path they will take in life are paramount and a discussion about which is the best way to go and which are the better considerations to make, will help students bring into focus, and hopefully into play, those ideas which will help them make the

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best choices they can. The choices are not just about careers, although that is probably the most pressing. In addition they are thinking about choices as to the kind of individual they want to become, the kind of parents they want to be, and the role they will play as citizens.

Sixth, an extended discussion can be held on the values presented in the last stanza, particularly discussions on the truth of the idea that the speaker in the poem "took the road less travelled" and why he says that that has made all the difference. It can lead to a discussion on the good or bad consequences of finding your own way, of being unique and of taking the risk of striking out on a newer path. It can also lead to a discussion of individuality versus collaboration and working together.

These are a few of the reasons why this poem was chosen. Teachers and students will discover more and better things to study with it but first and foremost, it is a favourite of most readers of poetry.

Learning Objectives

1. Use the reading strategies introduced in the earlier classes.

2. Read and articulate personal and critical responses to fiction and non-fiction texts.

3. Talk and write about major classical and modern writers, including Bhutanese writers, and their works**.**
   This poem will allow the students to talk and write about one of the most famous writers, Robert Frost, and to explore others of his poems.

4. Utilise the features of literary texts to help them understand the ideas they encounter in the texts they are reading.
   This poem will allow the students to see how the metaphor of the fork in the road is presented to help them understand "the big ideas" in the poem.
5. Evaluate the point of view of the writer on major themes like right and wrong, justice and injustice, in literature**.**
   This poem will allow the students to talk about various themes like, choices in life, right or wrong choices, career choices, and right and wrong decisions.

6. Build their vocabulary and use the pronunciation skills to pronounce new words correctly.

7. Have fun as they read!

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Learning Activies

Activity 1:Pre-reading *(knowledge and comprehension)*
The teacher will ask the students to read the poem independently and to paraphrase each stanza in their own words.

The teacher will check to be sure that they have expressed the main idea in each stanza. They will tell them in their own words to the class.

Activity 2: Practice Reading *(knowledge)*
Teacher will read aloud and allow children to listen to her for pronunciation practice and modulation of voice.

The students will then read with her for practice.

Activity 3: Working with Metaphors *(analysis)*
The teacher will teach the students how metaphor works-that the author chooses a concrete object to explain an abstract idea. (See Glossary for definition) There is only one big metaphor in this poem, the diverging road, and everything falls under that.

Activity 4: Inter-Textual Connection with 'Amalkanti' *(synthesis)*
The teacher will ask the students in groups to find the comparisons and contrasts with the speaker in *The Road Not Taken* with the character Amalkanti.

In Amalkanti, the speaker and his friends make choices and they take the road most travelled by and that has made all the difference to them. The young Amalkanti, on the other hand, is like the speaker who chose the road less travelled by. It has made the difference for both the speaker in *The Road Not Taken* and Amalkanti but for different reasons.

The students will compare their findings to the rest of the class and a final statement will be agreed on.

Activity 5: Text to Life Connection *(application)*
The teacher will ask the students to consider the following questions:

- Do you think that the speaker in the poem was correct to make the choice he made?
- What are the values that are embedded in this poem *'The Road Not Taken'*?
- What are the consequences of finding your own way and taking the risk in your life to be unique?
- In what ways do you think you are unique?

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2. No More Clichés - *Octavio Paz*

Type: Modern ode

Rationale

This poem was selected for the following reasons:

First, it provides a good example of a modern ode written in a modern idiom but still following the classical pattern. At the beginning, the speaker is caught by the "fabricated beauty" of women but towards the end of the ode, his meditations lead him to change his attitude and he comes to a realisation that it is the inner beauty of women with which he should be concerned. To be particular about the poem, the speaker opens the ode by addressing the fabricated beauty of women in a magazine he is reading but as he becomes aware that this beauty is false, he dedicates his ode to "those women whose beauty is in their charm". The pattern of this ode is the same as the pattern in classical odes like Ode to a Skylark or Ode to Autumn. The speaker speaks directly to the subject and in his musings, he changes his attitude as he comes to a new realisation of his subject.

From a stylistic point of view, it will be fruitful for the teacher and students to compare classical and modern odes using the differences in line length; to see how the lines are arranged in set patterns in the classical ode but in the modern ode follow the contours of thought; to listen to the use of the rhythm of conversational English in the modern ode as compared to the set patterns of rhythm, line length and stanza structure in the classical odes.

Second, significant themes allowing the exploration of important values-external versus internal beauty, natural as opposed to fabricated beauty, the need to appreciate the natural inner beauty of women, and men's attitude towards women-can be discussed in various classroom activities. The notions of beauty presented in the poem are applicable to the Bhutanese situation because Bhutan is evolving into a modern Bhutan and, as a result, there are new ideas of fashion coming in, even beauty contests in various parts of the country. The poem offers students a lot of room to make text to life connections. It will be useful as well for the students to make inter-textual connection with the essay "Body Image".

The structure of the poem provides students with opportunities to explore how the author uses a variety of images to make the abstract idea of beauty concrete. The first four lines of the poem provide a simile comparing the beauty of a woman's face to a flower.

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"Beautiful face
That like a daisy opens its petals to the sun
So do you
Open your face to me as I turn the page."

He continues to use cliché images such as "enchanting smile" and the heroine Beatrice, who is often used as an image of passive beauty made famous in the works of Dante. Then he realises what he is doing, that he is falling into the trap of fabricated beauty and describing beauty in cliché terms. He rejects the fabricated beauty of the women in the magazine and moves to a consideration of the inner beauty of women. His images change accordingly. Now he is looking not for the passive cliché Beatrices of the world but for active women, heroic women who do things. He chooses Shahrazade, a brave and heroic figure from *The 1001 Arabian Nights*, who uses her wits to keep herself and the other women in the Sultan's harem alive for 1001 nights. She is structurally a perfect balance to Beatrice. His discovery of her allows him to express, in terms of the form of the ode, his realisation, his moment of epiphany, his breakthrough in thought and feeling, and he expresses it in these lines:

"This poem is dedicated to those women
Whose beauty is in their charm,
In their intelligence,
In their character,
Not on their fabricated looks."

On the whole, the simple language permits students to read the poem aloud and gives them opportunities to practice pronunciation, pace, tonal change and voice modulation for effect and understanding. It also offers opportunities to students to write poetry in the modern idiom while still following the organisational conventions of the ode form.

Intra-textual connection can be made with two opposing image patterns, those associated with fabricated beauty and natural inner beauty and heroic strength.

Finally, Octavio Paz has brought a beautiful piece of poetry that will appeal to our young people of both genders, in terms of theme and language as well as the structure. It is a good readable piece! So have fun!

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Learning Objectives

1. Use the reading strategies introduced in the earlier classes.

2. Read and articulate personal and critical responses to fiction and non-fiction texts.
   Specifically this piece will allow the students to express their opinions and feelings towards fabricated and natural inner beauty.

3. Talk and write about major classical and modern writers, including Bhutanese writers, and their works.
   This poem will allow the students to talk and write about the modern writer- Octavio Paz and some of his other works.

4. Utilise the features of literary texts to help them understand the ideas they encounter in the texts they are reading**.**
   Specifically this piece will allow the students to make use of the modern texts through the images that present fabricated and natural inner beauty.

5. Evaluate the point of view of the writer on major themes like right and wrong, justice and injustice, in literature**.**
   Specifically this poem will allow the students to talk about the themes like, beauty industry, external and internal beauty, natural and fabricated beauty, men's attitude towards women, and the need to appreciate the natural beauty as presented in the poem.

6. Build their vocabulary and use the pronunciation skills to pronounce new words correctly.

7. Read 40 pieces of fiction and non- fiction.

8. Have fun as they read!

Learning Activities

Activity 1: Pre-reading *(knowledge/ comprehension)*

A. The teacher will bring in different kinds of magazines like Femina, Women's Era, Women and Home, Star Dust, Cosmopolitan, Savvy, Health and Nutrition, and ELLE, and ask students to pick a picture of a woman that they think is beautiful and say why? (this can be done in groups)

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B. The teacher will draw the students into a discussion on what they feel about the beauty of women presented in the magazine by asking series of questions like:
   - What is your opinion of the looks of the women in the magazine?
   - What do you think makes them beautiful?
   - What kinds of clothes do they wear to make them look beautiful?
   - What do the women in the magazine put on their faces to make them look beautiful?
   - Do you think this kind of beauty is the real beauty? Why?
   - What according to you is real beauty?
   - Where does beauty lie?

C. The teacher will write down important points and features presented by the students on the board

Activity 2: Guided Reading *(knowledge/ comprehension)*

The teacher will present the poem to the class and inform them that it talks about beauty of the women. The teacher will inform the class that together they will look at the poem to see what the speaker has to say about the beauty of the women and whether it matches with what they have thought in the previous discussion.

a. The teacher will read aloud the poem once and asks students to take note of difficult words and phrases and also where he talks about two kinds of beauty.
b. The teacher and the students together will work out the meanings of the words in the context.
c. The teacher will explain the references in the poem to clichés, Dante, Beatrice, Shahrazade, (shah-ra-zade)
d. To begin a close reading of the poem the teacher will ask the students to read in groups to draw out the meanings and big ideas present in the poem.
   i. Specifically she will divide the poem into 4 parts
      - 1st ——— 11 lines
      - 2nd —— 8 lines
      - 3rd——— 9 lines
      - 4th —— 8 lines

   ii. The teacher will then divide the class into groups and ask each group to discuss among themselves the lines given to them and present their ideas. She will ask them to focus on the notions of beauty that the speaker talks and get a presentation ready for the whole class. Each group will present.
   iii. The teacher will make notes of what the children suggest on the board.
   iv. After the groups have presented their ideas, the teacher will go back and read closely the whole poem using and elaborating the ideas presented by the groups.

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v. The teacher will ask the students to identify and explain the images used to express the idea of beauty in the poem.

vi. The teacher will then conduct a discussion on how the perception of the speaker changes from the first 11 lines to the next 8 lines and then the next 9 lines to the following 8 lines.

Activity 3: Responding to Reading *(evaluation)*

The teacher will ask the students to consider the following questions:

- What do you think is the speaker's view about fabricated and inner beauty?
- How would you define beauty now after reading the poem?
- Does the picture that you picked earlier still match with your notion of beauty?
- How does this idea presented in the poem apply to men?
- How does men's perception of women's beauty match with the perception of the speaker in the poem?
- Why do you think the perception of the women's beauty should match with the perception of the speaker in the poem? Why?

Activity 4: Discussion on Form and Pattern *(analysis)*

The teacher will talk about ode and its pattern, using No More Clichés and a classical ode as models.

Activity 5: Practice Reading *(knowledge and comprehension)*

- The teacher will let the students read as per the change of voice discussed earlier.
- The teacher will do model reading for each section of the poem.
- The teacher will ask the students to read again all together aloud to show that they understand the poem.
- The teacher will ask the students to paraphrase the poem in their own words.

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3. I Know Why the Caged Bird Sings - *Maya Angelou*

Type: Lyric

Rationale

This poem was selected for the following reasons:

First, the poem provides opportunities to explore in pre-reading activities the theme of liberty which is central to the poem. To get started, the teacher and students can explore the phenomenon of why caged birds sing and why their song might be different from that of free birds. Some possible answers revolve around the idea that the caged bird sings for freedom because it longs for it, and is driven to sing because it misses it. The only option and talent it possesses is to sing. Its wings are clipped and its legs are tied. Its whole world has shrunk to a small barred cage and therefore its freedom is totally lost. The free bird flies in the sky and floats in the wind without the slightest thought of life in a cage. Indeed seemingly without a thought of freedom as it claims the sky as its own.

Second, the poem has a strong text to life connection. It uses an image with which we are all familiar and poses one kind of bird against the other to throw light on the notions of freedom. The image also allows the discussion of the nature of freedom and the restrictions we are faced with every day. We all have certain freedoms and restrictions at the same time.

Third, the poem enables teachers and students to explore the various types of cages that are there; social, cultural and at individual level. Every individual is bound by certain norms and cannot do as s/he chooses.

Fourth, the poem can be taken as an advisory on how to live and appreciate the situation in which we find ourselves, the freedom we live in, the opportunities that it provides us and how to make the best use of them. In contrast to the caged bird, the free bird is unconscious of the liberty it has. It flies, floats, glides and soars in freedom, but is unaware of its state. The song of the caged bird, on the other hand, can be understood to be the song of a creature seeking liberty, one who knows what it is and cannot stop the pursuit for it. It is the author of the plaintive cry for freedom that at times can be a painful tune.

Finally, the language of the poem is informed by the metaphor of cages. Cages abound, some physical, some abstract, some imagined, some real. The counterpoint in the images, the balance if you will, is the nature of birds and the tension between cages and unrestricted flight gives this poem movement. The speaker's struggle to show us why the caged bird sings, is alive with visual, tactile, and auditory images and can be a model for all writers who are struggling to show an idea rather than tell it.

Learning Objectives

1. Use the reading strategies developed in earlier classes.

2. Read and articulate their understanding of experiences and major themes such as separation, love, compassion, loss, and spirituality using situations encountered in literature to support their positions.
   This poem allows the students to express their ideas on freedom and the realisation of the value of freedom.

3. Compare and contrast different cultural values, traditions and beliefs, using situations encountered in the literature they are reading**.**
   This poem allows the students to talk about freedom, nature of freedom, and make inter-textual connection with "A Slaves Dream".

4. Respond personally and critically to fiction and non- fiction texts showing an understanding of the structural features of the different texts**.**

5. Pronounce new words correctly.

6. Talk and write about some of major classical and modern writers, including Bhutanese authors, and their works**.**
   This poem will allow the students to learn about Maya Angelou, a famous American female writer.

7. Have Fun as they read!

Learning Activities

Activity 1: Pre-Reading

The teacher will show a picture of a person singing and make sure students get a look at it. The teacher will then ask the following questions and get the students to share their responses:

- Do we all like singing?
- Shall we sing a song? Would anyone like to sing for us?
- What kind of song was it-sad or happy?
- When do we sing? Why do we sing?
- Besides human beings who else sings?
- Do you believe in the phrase, "free as a bird"?
- Are all birds free?
- Do caged birds sing, too?

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Activity 2: Guided and Practice Reading *(knowledge and comprehension)*
The teacher will model read the first seven lines. Then she will ask the students to read aloud. The teacher will ask students to write down the images used in those lines. The teacher will then proceed to read the next seven lines and follow the procedure of the first seven lines and ask questions like:

- How many ways can we compare the life of the two birds?
- What does the free bird do?
- What has happened to the wings and feet of the caged bird?

Activity 3: Guided Reading *(knowledge, comprehension and analysis)*
The teacher will continue reading with her students, line by line, and as she reads she will teach them to ask these kinds of questions so that when they read alone they will do the same. The preferred answers will be selected by the consensus of the whole group.

- Why does the free bird claim the sky?
- Why does the caged bird sing with the fearful trill?
- What are the unknown things the caged bird longs still?
- What message does the song of the caged bird convey?
- What are some of the things that occupy the thoughts of the free bird?
- What do you understand by 'his bars of rage'?
- Which of the two birds' life do you prefer? Why?
- What do you understand by, 'But a caged bird stands on the grave of dreams/his shadow shouts on a nightmare scream'?
- What are the talents possessed by the free bird and the caged bird?
- Why do you think the caged bird sings?

Activity 4: Read the Poem as a Metaphoric Piece *(analysis)*
The teacher will assign groups to prepare oral presentations on the following:

- List the metaphors used in the poem.
- In what ways are the metaphors in the poem metaphors for life?

Activity 5: Text to Life Connection *(application)*
The teacher will discuss with students the types of cages:

- A classroom as a cage
- A house as a cage
- A school as a cage
- Our obligations as cages
- The ways we think as cages
- The individual's perception of himself as a cage
- The expectations of society on the individual as a cage
- The rules of a culture as a cage

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To balance the discussion the teacher will also discuss the rules, regulations and code of conduct as cages and their necessity for:

- A better future for us all
- Peaceful co-existence
- The smooth functioning of an increasingly complex society.

Activity 6: Images used in the Poem

The teacher will ask the students to list the images used in the poem and classify them into visual, auditory and tactile images.

Activity 7: Text to Life Connection *(synthesis)*

The teacher will set up a panel discussion (see *Language Aloud…Allowed* in the text for Listening & Speaking) to discuss the ideas of liberty and its importance in this poem and that expressed in "*A Slave's Dream*" by H.W. Longfellow.

Activity 8: Felt Response *(Evaluation)*

A closing discussion can be held on the topics below but only if the teacher feels it is necessary.

- Discuss the poem in the light of the freedom of the two birds.
- Do you agree that the caged bird sings of freedom? Why?
- Why doesn't the free bird sing?
- Do you agree with the views expressed by the speaker in the poem on the life of two different birds? Why?

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4. Buddha's Death - *Romesh Chander Dutt*

Type: Lyric

Rationale

Bhutan is a Buddhist country and the teaching of the Buddha is central to the lives of the Bhutanese. Therefore, this selection.

What is more, *Buddha's Death* presents in three stanzas some very important Buddhist values, namely the importance of simplicity in one's life and the need to always welcome those who are seeking the truth no matter what your circumstances. It is in keeping with the manner of the Buddha's teaching that these lessons are given in the form of parables and examples.

The first of these - the need for simplicity - is presented in the contrasting pictures of the first and second stanzas. In the first stanza, the Buddha is walking with his companion, Ananda, and as he walks, flowers spring up where his feet have trod and a shower of perfume and powder falls from the sky. All nature is welcoming the Buddha in a great show of celebration.

The lesson on simplicity comes from the Buddha in the second stanza who reminds us and Ananda that this show is unnecessary, that the truth lies with those who are simple and who live devout and dutiful lives. In some ways, these recall the life of Buddha who gave up a very easy life replete, with riches and comforts, to follow the path of enlightenment in much reduced circumstances.

The second lesson occurs in the last stanza. As the Buddha lies dying, a Brahmin approaches them and wishes to speak with the Buddha about the truth. Ananda, because he loves his master, tries to protect the Buddha from intrusion at this moment of death. Most of us would have done the same. But the Buddha insists on meeting the Brahmin because he wants to teach that the search for truth and the opportunity to help others on the way to truth is more important than anything else. He shows his willingness to share the truth even in his death bed and sets an example for others.

The poem is very simple and very simply structured in keeping with the form favoured by the Buddha when he taught. The verses are of regular length with a regular rhythm which make the form very predictable and very easy to memorise.
As the teacher reads it with the students, the students should have no trouble paraphrasing the lessons because the language is simple.

The lessons are simple but as the considerations move to the ways in which they apply to the lives of the students, they can become more complex. For example, the teacher can move

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the class to discuss the need for simplicity in one's life so that the truth is not obscured by things and the possession of them. It should lead to extensive discussions about the place of ownership of things, how many we need and the careers we need to follow to make money to get them. This is especially true as these young people are at a critical point in their lives as to the careers they will choose. The essay selections have variations on this topic, especially the one entitled *The Dignity of Work* and the intertextual connections should prove fruitful.

The poem has been selected to raise other issues that can help students learn more about Buddhism and its values. To do this, they can extend the subject of the poem to include larger lessons. To do this they can spend time with their teachers discussing the title *Buddha's Death*.

Questions like the following can be used to prompt discussion:

- Did the Buddha actually die?
- Is his physical death the end of his life? Is it the end of our own? How do we go on living?
- Is the Buddha still living?
- What obligations do Buddhists have, as in the example of the third stanza, to keep the Buddha alive in us and others by sharing his teaching? By living his example?
- On a very personal level to ask each of us to meditate on the lessons and try to understand if we live the way the Buddha has taught us to.

There are many other ways to treat this poem but these should allow both teachers and students to explore this very important topic.

Learning Objectives

1. Use the reading strategies introduced in the earlier classes.

2. Read and articulate personal and critical responses to fiction and non-fiction texts**.**
   Specifically this poem allows the students to explore the poem as a concentrated text which summarises the whole life and philosophy of Lord Buddha. The students can reflect on the theme of simplicity and truth.

3. Talk and write about major classical and modern writers, including Bhutanese writers, and their works**.**
   The students can carry out simple research to find information on the themes in the poetry of Romesh Chander Dutt. They can also research his interest in the life and philosophy of Lord Buddha.

4. Utilise the features of literary texts to help them understand the ideas they encounter in the texts they are reading**.**

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The students will have an opportunity to explore the structure of the poem and appreciate the lyric form. They will also look for the stanza break and rhyme scheme.

5. Evaluate the point of view of the writer on major themes like right and wrong, justice and injustice, in literature**.**
The students will be able to explore the theme of simplicity, truthfulness, and the need to teach them to anybody who comes looking for enlightenment. They will also be able to understand how great values can be taught in a simple way.

6. Build their vocabulary and use the pronunciation skills to pronounce new words correctly.

7. Have fun as they read!

Learning Activities

Activity 1: Pre-reading *(knowledge)*

The teacher will introduce the topic by:

- Having the students recall the story of the Buddha as told in *The Light of My Life* that they have read in the earlier classes.
- Asking the students what they know about Lord Buddha – birth, childhood experience, visit to the city, sights he saw, their impact, decision to leave palace, search for answers, enlightenment.
- Discussing with the students what the Buddha discovered – the Four Noble Truths.
- Discussing with the students the Eightfold Paths.
- Asking the students how the teachings of the Buddha have influenced their own lives.
- Asking the students to share their knowledge about how the Buddha died.

Activity 2: Over all View *(comprehension)*

The students will read the poem *Buddha's Death* individually, followed by group work focusing on:

- The story as it emerges from the poem
- Structure of the poem – stanza break, line length,
- Images and theme of the poem.

Activity 3: Presentation *(knowledge/comprehension)*

Student groups present their findings to the class.

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Activity 4: Reading Aloud and Paraphrasing *(knowledge / comprehension)*
Teacher reads the poem aloud and paraphrases the text, using the findings of the students in Activities 2 and 3.

Activity 5: Responding to Reading *(comprehension)*
The teacher asks the following fact, inference and technique questions for students to answer in groups:

- Who is referred to as "the saintly Master"?
- Describe what happened as "the saintly Master" went "along the pathway"?
- What did the Buddha whisper "to his beloved and best friend"?
- How do you think the Buddha felt with the kind of honour described in the first stanza?
- What do you think the Buddha meant when he said: "He who comes to seek for wisdom/ Shall not come to me in vain"?
- Describe the scene of the Buddha's death.
- How does the Buddha explain a profound message to Ananda?

Activity 6: Presentation *(comprehension/ application)*
Students make a presentation of their group work to the class with the teacher commenting on it.

Activity 7: Text to Life Connection *(application/ evaluation)*
The teacher asks the following extension and generalisation questions, followed by discussion:

- If you were Ananda, how would you respond to the request of the Brahmin "to see the holy man"?
- Do you think that the Buddha really died?
- Is the Buddha still living?
- How do you think we can ensure that the Buddha continues living?

In conclusion, the teacher reads the poem, to be followed by students individually.

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SHORT STORIES

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Introduction to Short Stories

The teacher will find in this section of the Guide suggestions for teaching the selection of short stories, the texts for which can be found in the accompanying document, Reading Texts Class IX. The texts have been selected to allow teachers and students to study a variety of short story forms and learn how the different structures can be varied to achieve different effects. The themes are varied as well and are chosen to appeal to as wide a range of audiences as is possible. Of course, the content of the stories is important. Students need to know what the stories deal with, who the characters are and how the problems are addressed.

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

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

Recommended Short Stories for Class IX

Sl. No.	Text	Genre	Theme	Author	Nationality	Gender
1	The Big Story	Contemporary realistic fiction	Ethics	George Loveridge	American	Male
2	A Grain of Mustard Seed	Contemporary realistic fiction	Friendship, sacrifice.	Edith Pargeter	British	Female
3	I've Got Gloria	Contemporary realistic fiction	Responsibility for ones own action, preconceived notion.	M.E. Kerr	American	Male

Supplementary Short Stories for Class IX

Sl. No.	Text	Genre	Theme	Author	Nationality	Gender
1	Night Train at Deoli	Realistic fiction	Making choices	Ruskin Bond	Indian	Male
2	Too Soon A Woman	Traditional realistic fiction	Responsibility, love	D. Johnson	American	Female
3	Shelling Peanuts	Contemporary realistic fiction	Independence	Yvone Vera	African	Female
4	Samphel's Pride and Woes	Realistic fiction	Love, attachment	Rinzin Rinzin	Butanese	Male

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1. The Big Story - *George Loveridge*

Genre: Contemporary Realistic Fiction.

Rationale

This story is about an ambitious young journalist in a small town who is anxious to get a big story for the paper for which he works. One day a swimming accident occurs and he seizes the opportunity to get the story, however his methods to get information raise questions as about his ethics and standards.

The story has a contemporary setting and is written in the modern idiom. Because the story carries the perspective of the young, it will appeal the students.

The story carries a distinct and identifiable plot, a fairly well developed character and a specific setting. It allows room for personal and critical observations.

The outstanding feature of this story is the theme – how far will people go to achieve their goals. The ethics of the young man and the media, in general, are raised and provide many opportunities for discussion and debate.

Learning Objectives

1. Read and articulate personal and critical responses to fiction and non-fiction texts. In this story students will articulate their personal and critical responses to the theme and the actions of the character.

2. Utilize the features of literary text to help students understand the ideas they encounter in the texts they are reading. Teachers may point out the episodic nature of the story and that the plot is carried through four distinct episodes. Students will make meaning of the story by recognizing the links between the episodes in the plot. Also, students will discuss the significance of the title and how the title complements the main idea of the story.

3. Evaluate the point of view of the writer on issues like right and wrong, justice and injustice in literature. Because the theme is explicit, students can easily take a stand on the appropriateness of Ernie Gibson's actions. There is opportunity to assess the author's point of view by examining the language and structure (use of dashes and ellipses.)

Learning Activities

Activity 1: Pre-reading

Bring in several copies of a recent edition of *The Kuensel.* Have students look at the paper and answer the following questions orally (Whole Group):

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- What is the most important story in this paper? How do you know?
- What is the next most important story?
- What are some other stories in this paper?
- If you were a newspaper reporter, where would you want your story to appear?
- How reliable is the information in the newspaper?

Activity 2: Reading Aloud
Students will read the story individually. Teacher will then divide the class into five groups. Each group will be given an episode of the story to prepare for oral reading. Because all episodes are not the same length, all groups will not be the same size. In a large class there may be ten groups and two groups will be assigned the same episode. After students have had the opportunity to prepare their episode, the story is read orally to the class.

Activity 3: Elements of the Story (*knowledge/comprehension*)
With the help of the students, the teacher develops a "plot line" (introduction, conflict, rising action, climax, resolution) and draws it on the chalkboard.

Activity 4: Formal Letter Writing (*analysis/synthesis*)
Theme is the predominant feature of this story. The teacher will ask students to identify the theme of the story. The ethics of the main character should arise. If not, the teacher will give prompts to help students identify the theme. The teacher will lead a whole class discussion on the ethics of the reporter, Ernie, and the ethics of the media in general.

Students will look at the title and discuss its suitability. What does the title suggest? How is it related to the main ideas or themes of the story?

The teacher may introduce discussion about the effect of Ernie's article on John Vollmer's family once they read the article. Students will then be asked to write a letter to the editor from the point of view of a member of John's family the day after they read Ernie Gibson's article.
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Activity 5: Ethics for News Reporters *(evaluation)*
With a partner, write five principles that you think should be included in a code of ethics for news reporters. Be prepared to explain why you think each principle is important.
Each pair will get the opportunity to share its work.

Contact *The Kuensel* to see if they have a Code of Conduct for its reporters. Compare the "code" the students developed with the one that exists.

Activity 6: Textual Connection *(application)*
Ask the students to read *The Parsley Garden* from the supplementary text and develop the plot line with the knowledge acquired from Activity 3.

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2. A Grain of Mustard Seed - *Edith Pargeter*

Genre: Realistic fiction (Historical Setting)

Rationale

This story has an historical setting – the India-Pakistan partition. The story is narrated in simple but evocative language from a young girl's point of view – first person narrative. It has a strong theme of cross-culture friendship and sacrifice. The universality of "goodness" is explored – striving for perfection. The influence of the father's virtuous character on the daughter is obvious.

Character is the predominant feature of this story and the characters in the story are well developed. The reader gets to know the daughter as well as her father and mother and the neighbour, Mahdar Iqbal. The intensity of the character is developed through the tension between the parents and the actions of the neighbour, all of which are reported to the reader by the daughter, who is the narrator.

This story provides a good opportunity to review how the character of a person is revealed in a story: i. through what the character does, ii. through what the character says, and iii. through what others say about him/her.

The story follows the traditional outline of story telling: the introduction, the conflict, the rise in action, climax and denouement.

Adolescent readers will be able to identify with the young girl's dilemma.
This story should lead students to explore Bhutanese culture vis-à-vis the Hindu and Muslim cultures in the story.

The title, *A Grain of Mustard Seed*, may have been derived from a parable in the Bible and the parable may need to be related to the readers. In the parable some mustard seeds are dispersed by the wind. Some seeds fall on barren ground and die, others are picked up by birds and eaten, and still others fall on fertile soil where they germinate and grow. The small mustard seed can be a symbol for the friendship between Mahdar Iqbal and the narrator's father. The friendship started out as a small gesture of good will and grew into a valuable asset to the family. The mature friendship between the two men eventually allowed the Indian family with the means to start over again in India.

It is suggested that teachers encourage different interpretations among the students and give the parable only if students do not come up with an acceptable interpretation.

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Learning Objectives

Utilise the features of literary texts to help students understand the ideas they encounter in the texts they are reading. Characterisation is the strength in this story and students will learn how character development enhances a short story. First person point of view is also a feature of this story. Students will be reminded that this point of view is limited to the perspective of the narrator and careful reading is sometimes required to understand whether or not the narrator is to be believed.

Evaluate the point of view of the writer on issues like right and wrong, justice and injustice in literature. This story allows students to explore the "right and wrong" treatment of people by governments in many political situations as was done during the India-Pakistan partition. "Justice and "injustice" of such actions may be discussed.

Learning Activities

Activity 1: Pre-reading

In a whole group discussion ask students what they know about the partition of India and Pakistan. (Whole Group) Teacher input, if necessary.

Activity 2: Guided Reading (*knowledge/ comprehension*)

Students read the story independently. After reading have the students answer the following questions orally (Group Activity):

- Who is the narrator?
- Why did the father help Mahdar Iqbal?
- What are the similarities between the two men?
- Why did the family decide to leave Lahore?
- Why does the narrator say that her father suffered more than others?
- Describe Mahdar Iqbal's behaviour at the train station.
- What is your reaction to the ending? How does the ending affect your reaction to the story?

Individual Activity: *(Comprehension)*

Explain the following in your own words:

1. "My father began to throw business his way"
2. "Putting the whole world right"
3. "I took his word for it"
4. "…we crept out of the shell of our house"
5. "I would not have claimed him"

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Activity 3: Responding to Reading *(comprehension/analysis)*
In groups of four or five, students choose one of the characters – father, mother, narrator, or Mahdar Iqbal - and develop a character sketch. Each character trait should be supported by evidence in the story by what the character does, says or what others say about him or her. This information can be organised on chart paper in the form of a table.

Character's name	Trait	Evidence	How revealed
Father	Helpful	"began to throw business his way"	What he does

Share character charts with the whole group and discuss each character. It should come out in the discussion that the mother is a stronger character than the father. The father, however, does have noble character traits.

Activity 4: Character Sketch *(analysis/synthesis)*
Using information from the charts, students will write a character sketch of one of the characters. If there is not enough time to finish this in class, assign for homework.

Activity 5: Writing Essay *(synthesis/evaluation)*
Do one of the following activities:

1.) Write a personal essay on the nature of friendship based on what happened in the story and on your own experiences.

OR

2.) In a personal essay discuss ways in which different communities may live together in peace and harmony.

OR

3.) Read "*A Secret for Two*" from the Supplementary Reading List and compare the friendship between Pierre Dupin and Joseph with the friendship between the father and Mahdar Iqbal in "*A Grain of Mustard Seed*".

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3. I've Got Gloria - *M.E. Kerr*

Genre: Contemporary Realistic Fiction

Rationale

This story was selected because of its distinct format. The action of the story is carried through the use of dialogue – mainly dialogue between Scotty and Mrs. Whitman and Scotty and his father. The story is written in the first person and all of the action is seen through the eyes of the main character, Scotty. There is some internal dialogue as Scotty expresses his feelings about what is happening. It is through the internal dialogue that we really get to see Scotty's character and we witness the change in his attitude about his actions. Teachers may need to caution students to be aware when the character goes from dialogue to internal dialogue as the tone does not change; however, the use of quotation marks will help.

Character development in a story is a change in how a character in a story thinks or deals with life situations. It is an awareness that a character develops to become who he or she is. In most stories, like this one, character development is shown through the action of the plot.

The father plays an important role in Scotty's change of heart. Through their conversation in the car, he makes Scotty realize that some of the difficulties he gets into are his own fault.

Students should be able to relate to the story because of the relationship between Scotty and his Maths teacher, Mrs. Whitman. Most students feel that a particular teacher does not like them at one time or another so this story transcends cultures; thus making a real text to life connection. The relationship between the father and son adds another life to text connection. This story provides opportunities to discuss issues like right and wrong, justice and injustice and the idea that teachers would fail students because they don't like them.

Learning Objectives

Utilise the features of literary texts to help students understand the ideas they encounter in the texts they are reading. In this case, the feature is use of dialogue to carry the action of the story.

Evaluate the point of view of the writer on issues like right and wrong, justice and injustice, in literature. The author uses first person point of view to illustrate the change in the attitude of the main character.

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Learning Activities

Activity 1: Guided Reading *(knowledge/comprehension)*

Guided Reading (see glossary)
Have students read the first conversation down to "There was a pause".
The teacher will ask the following questions to the whole group. Students should make notes of their answers.

- Who is speaking to whom?
- What is the conversation about?
- Why is Bud calling Mrs. Whitman?
- What do you think is Bud's motive for calling?
- How do you think Mrs. Whitman is feeling?
- How do you think Bud is feeling?

Then continue reading the conversation between Bud and Mrs. Whitman down to "I hung up."

Go back to the responses to the first set of questions and change any answers based on new information.

Ask the following questions:

- What do we know about Bud's motivation for calling?
- What more do we find out about Mrs. Whitman?
- What does Bud think about his father?
- What kind of a person is Bud?
- What do you think Mrs. Whitman will do after Bud hangs up?

Read the next section of the story down to "I just wanted to give her a good scare."
Go back to the responses to the second set of questions and change any answers based on new information.
Ask the following questions:

- Who is Scotty?
- What kind of father is Scott's dad?
- What do we learn about Scott from the conversation between him and his father?
- What strategy does Scott's father use to make Scott accept responsibility for his behaviour?
- Why do you think Scott is calling Mrs. Whitman a second time?

Read the remainder of the story. Go back to the last question and any others that have not been answered and change your answers based on new information.

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Ask the following questions:

- How does Scott feel after he made the second call?
- How did Mrs. Whitman know his name when he called the second time?
- How do you think Scott feels when he finds out that Mrs. Whitman will be teaching him remedial Maths?

The teacher will summarize the story with the help of the students.

Activity 2: A Readers' Theatre Presentation *(comprehension/ application)*

Readers' Theatre (see Glossary)

Divide students into groups of four. Each student takes one of the following parts: Narrator, Scott (Bud), the father, Mrs. Whitman and the mother (one student). Students read and prepare the story for presentation. Each group gets to present their reading of the story.

Activity 3: Character Development *(analysis)*

The teacher will talk briefly about character development (see Rationale)

In pairs the students will discuss and write:

- their impression of Scott at the beginning of the story and how these impressions change by the end of the story.
- What are the changes in Scott in the course of the story?
- What causes the change?

They will use quotes or references to the story to support their ideas.

Put the pairs in groups of four and share their answers.

Activity 4: Dialogue Writing *(synthesis)*

In pairs, preferably one boy and one girl, have students prepare the dialogue that occurs between Mrs Whitman and Scott on the first day of remedial Maths class. Each person in the dialogue should speak ten times.

OR

In pairs, have students prepare the dialogue between Scott and his father after the first day of remedial Maths class. Each person in the dialogue should speak ten times.

Ask volunteers to share their dialogues.

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Novel

1. The Giver: Lois Lowry

The Giver is her most ambitious work to date and her acceptance speech for the Newbery Award it received tells of the many rivers of experience and inspiration that led her to write it. One of those rivers of inspiration came from her father who was, at that time, in a nursing home having lost most of his long-term memory. She realized one day while visiting her father that, without memory, there is no pain and began to imagine a society in which the past was deliberately forgotten. The flaws in that supposedly ideal society show the need for personal and societal memory and for making connections with the past and with each other. The ending of **The Giver**, which is deliberately ambiguous, has been the subject of much discussion by readers. All that Lois will say about it is that there will never be a sequel and that she is hopeful about its ending. With its varied interpretations, the book is a wonderful one for discussion groups for middle school students.
Lois has said that each reader reads his or her own book and that is certainly shown in the varied reactions to **The Giver**.
Recurrent themes for Lois Lowry seem to be saying goodbye, the importance of making connections with others and finding a place where we belong. ***The Giver*** deals with all of these and more. Lois Lowry's work is wide-ranging, richly varied and right on target for her intended audiences.

Rationale

The Giver is a novel that students of classes IX and X will enjoy immensely because the plot is original and fresh. The plot follows a logical series of events and is cleverly crafted. There is an identifiable climax, plenty of conflict and tension. On the whole it is a fascinating story with great examples of foreshadowing and flashbacks. Foreshadowing is a technique the writer uses to arouse the reader's curiosity, build suspense and help prepare the reader to accept events that occur later in the novel. Flashback is a device that shifts the narrative from the present to the past, usually to reveal a change in character or illustrate an important point.

There is a lot of intrigue. The protagonist is a young boy of twelve. He is himself unaware of what is in store for him in his assigned job as a receiver of memory. What are the memories? Why must the community be shielded from these memories? Why is it necessary to keep these memories alive? The reader is kept busy throughout the novel trying to unravel these questions.

The protagonist is Jonas, a regular 12-year-old boy, and the story begins shortly before the ceremony in which he and all the other twelve year olds receive their life work assignments. Jonas receives the most responsible job in the community: that of Receiver of Memory. The

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character is strong. Jonas the protagonist is an evolving character. He takes his own decisions; he matures with the different experiences he undergoes. He tries to bring changes to his own life and the lives of the people in his community. Moreover, his experience as a teenager is identifiable and relevant to the experiences of Bhutanese teenagers. Therefore his character is convincing and credible.

The fantasy novel takes place in an isolated but modern village that tries to maintain utopia for its residents. The advantage with this setting is that it can be anywhere in Bhutan, Canada, India. The setting is designed appropriately and integrates well with the characters and the conflict created by the writer.

The themes are worth imparting to students. They are not obviously stated rather the students are allowed the freedom to discuss and let the themes emerge naturally. The novel has themes that are universally true: the ideas of wanting to be loved, the need for nuclear families, the ideas of personal happiness versus one's responsibility to society, the power that elders have over their children, the concept of punishment, the regard for rules, controlling one's biological urges and many others can be discussed. Besides these, controversial themes related to euthanasia for both old and young, treatment of people with different job assignments, the ideas of a utopian (ideal) society versus the real world and the use of euphemisms will allow students to have healthy discussions and understand their concepts more clearly.

The style is challenging. The writer is able to create images in the mind of the reader that suggests a bland organised utopian society balanced against a society that is painful and yet beautiful with the use of her diction. There is a good balance between narration and dialogue. The story can be set both in the future or the present and this brings a fresh use of terminology for example: nurturer instead of nurse, birthmother instead of biological mothers, sanitation labourer instead of wet sweeper, instructor of threes instead of teacher of foundation level, landscape workers instead of gardeners and so on. The language is appropriate to age and the writer makes the reader aware that precision in the use of language is important in order to express oneself well.

The writer uses words, phrases and sentences that suggest the protagonist is happy in the utopian society but also questions the utopian society. Towards the later half of the novel the tone created by the writer is one of rebellion: he rebels against many utopian ideas.

About the Author

Lois Lowry is a witty, clever, interesting woman with lots of facets to her life. She's a great conversationalist, an avid and eclectic reader and moviegoer; she likes to play bridge and garden. She's an excellent cook and her cookbook collection is enormous and varied. Her home is full of bookshelves which, of course, are full of books and, since she has a great need for order, her books are carefully arranged with her own rather eccentric system with no apologies to Dewey.

Lois is an accomplished photographer (the cover of **The Giver** is her own work) and she has an artist's eye for composition. She sometimes compares the role of writer to that of photographer saying that the writer carefully chooses the best lens and settings for her work, deciding which things to focus on and which to blur.

She writes novels, short stories and essays, mostly for young people, but she also writes because it's so much a part of her that she turns to it constantly, both personally and professionally.

Recently, her son, an air force pilot, was killed when his plane crashed on take-off in Germany. Soon after that tragedy, she wrote a sort of newsletter to those of us who knew Lois but not Grey because she needed us to know what a treasure the world had lost. She also put together a book about him with photographs and a brief text for his two-year-old daughter so that she would remember what her father was like.

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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 more 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.

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It is the writing of business and transactions and for many people it is the most common reason for writing.

In sharp contrast to the language and forms of business are the forms of poetry, prose fiction and drama which writers use to delight their readers with imaginary people and worlds different but similar to their own. They create mirrors to hold up to us so we can see our beauty and our foolishness. They create lovable 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.

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Learning Objectives for Writing

Class IX students will demonstrate that they can:

Objective 1: Use the writing strategies developed in earlier classes

Objective 2: Identify elements of good writing in their reading (fiction and non-fiction) and apply them to their writing

Objective 3: Write for a variety of purposes and audiences using a wider variety of forms encountered in their reading to include memoir and the descriptive essay.

Objective 4: Use rhetorical devices, including antithesis, in their writing.

Objective 5: Maintain purpose and sense of audience in a piece of writing.

Objective 6: Use discourse markers like "however", "therefore", "in so far as" to achieve cohesion in their writing.

Objective 7: Select and use diction appropriate to the writing task

Objective 8: Respond in writing to examination questions and homework assignments at an acceptable level.

Objective 9: Distinguish the best pieces of their writing and add them to their portfolio.

Objective 11: Enjoy writing by participating in a community of writers.

Note:

In the Writing Portfolio students will be asked to write 3 different types of writing-Transactional, personal and poetic – in classes IX to XII.

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Introduction to Writing

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

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

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

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

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

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

The first stage of the writing process is commonly referred to as the *prewriting stage* but is sometimes called *rehearsal* (Murray, 1985). Rehearsal is preferred term by many teachers as some of what happens in this stage involves writing, which the word "prewriting" precludes. This stage of the writing process is the most time consuming of all the stages as it involves all that a writer does before he actually begins the first draft. Donald Murray contends that rehearsal can consume as much 84% of the writing time. Rehearsal involves activities such as finding a topic, researching it by reading or interviewing an expert, thinking about how to approach the topic, brainstorming, webbing, fast writes, writing leads, writing titles, discussing the topic with a friend or peer, among others.

The second stage of writing is drafting. This is the scariest part of the writing process as it is in this stage that the writer discovers how much or how little he knows about his topic. During the drafting stage the writer chooses the purpose, the voice and tone of the piece as well as the audience. It is in the drafting stage that the writer first starts to get feedback on his writing through peer or teacher conferences, or both. This stage of the writing process takes about 1% of the writing time.

The remaining 14% of the writing time is spent in redrafting. Again the writer will be involved in both teacher-led and peer conferences as he begins to look not only at what he has to say (content) but how he will say it (mechanics). He goes from a broad evaluation of the text to get a feel for the overall impression of the piece to line-by-line editing to insure that the words carry his intended message.

All of this happens within the confines of the writers' workshop, your writing classroom. It is important, therefore, to create a climate where writers are encouraged to take risks and where everyone's efforts are applauded. One way to accomplish this is to write with your students. By doing this you show that you are a risk taker and that writing is hard work for

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everyone. By sharing your struggles as a writer, you become part of that writing community and learn to be more appreciative of what your students are going through. Sharing some of your struggles with a particular piece of writing and how you solved a writing problem also provides useful mini-lessons for your students. As students come to realizations about their writing, have them share their discoveries with their classmates. All attempts should be encouraged and all efforts supported.

Self-selected peer conference groups go a long way in creating a climate of support in the classroom. When students are given the freedom and responsibility to select their own groups, research has shown that these groups are most effective. If students are already comfortable with their peer group, it is easier for them to open up their writing.

Regular teacher led conferences also promote a positive learning environment.

Teachers who concentrate on the information first help create students who have an interest in writing for an audience beyond the teacher. While the mechanics of writing (sentence structure, grammar, and spelling) must be taught, it is best to relegate these to the editing stage of the writing. Once students are convinced they have something to say, they are much more interested in saying it well. Common weaknesses can be addressed in mini-lessons and individual concerns can be dealt with in individual conferences with the teacher.

Now that you have students writing regularly, conferencing with you and their peers, what do you do with the finished product? The question of evaluation of writing is an issue that most teachers struggle with. Do you give credit for the process or just for the product? The answer is that you do both. For example, when you teach the ten-day workshop (outlined in *Introducing Writers' Workshop to High School Students*), the objective is for the students to learn how to participate in a writers' workshop. Therefore, most of the evaluation should focus on how well they learned their roles. In other writing you do, part of the grade may focus on the student's participation in the various roles needed to make the workshop more effective but the bulk of the evaluation will focus on the final product. Rubrics can be designed to give credit for both process and product but most evaluative rubrics will allot most weight to the product. By giving the students the rubrics through which their writing will be evaluated when the writing is assigned, they know the standard by which they will be judged and can work toward that standard. (See sample rubric, Appendix G: Sample Rubrics for Writing)

Establishing a writers' workshop has been outlined briefly in *Introducing Writers' Workshop to High School Students* and if these routines are consistently adhered to, your writing workshop should be a time that both you and your students look forward to.

Introducing Writers' Workshop to High School Students

Because many high school students will have not participated in writing workshop classrooms, they will need instruction on their roles and responsibilities during writing class. The following is meant as an introduction to writers' workshop. Once students are familiar with how the workshop operates, it can be used for writing in all genres.

INTRODUCTION

Talk about the main tenets of writing process: time and choice. Writers need time to write and writers need to find their own topics. For the writing assignments in this curriculum, students will be expected to find their own topics. As well, time will be spent in class writing, sharing and discussing writing with the teacher and peers. Class time will be spent in prewriting activities, drafting, redrafting, editing and publishing. Students will participate in both teacher led and peer conferences. Through this approach a community of writers will be developed.

Teachers who are teaching classes where students are not familiar with writing workshop will find it helpful to use the first ten writing classes to set up a writers' workshop in their classrooms. The following is a suggested format for introducing Writers' Workshop.

DAY 1

Teacher will demonstrate *listing* as a prewriting activity. To get students accustomed to choosing their own topics start out with this activity. The teacher lists five topics she might like to write about on the board. (Try listing topics that are fairly narrow, as many students will start with topics that are too broad to handle in a ten-day workshop.) The teacher asks the students to list five topics they could write about. After about five minutes, the teacher draws the students' attention to her list and talks a bit about each topic on the list and tells why it is there. She then narrows her topics to the one for further development. Students are then asked to select a topic from their lists to develop. Students and teacher begin to write.

After the teacher has written for about ten minutes, she leaves her draft and begins to circulate among the students. Stopping at students' desks at random, she reads quietly what the student has written and makes a comment on the content. It is important to use phrases from the student's writing in making the comment. In this way the reader shows that she receives what the writer has written.

The last ten minutes should be dedicated to hearing what each student has written. The teacher asks each student to pick his best sentence and share that sentence with the class. By choosing one sentence, students are beginning to pick out what is strong about the writing. The teacher may choose to make a positive comment after each sentence is read.

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DAY 2

Students continue to work on the drafts started on Day 1. (If students say they are finished their draft, just ask them to choose another topic from the list they started on day 1.) While the students are writing, the teacher begins informal conferences. She asks a student to read what he has written and the teacher comments on what is working well and asks questions about content that is not clear. These conferences should be short, between three and five minutes. (Initial conferences do not deal with mechanics; this comes in editing conferences.)

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

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

DAY 3

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

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

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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 for Writing

Activity 1
Memoir

Teacher will begin by reading a memoir out loud to the students. She will ask students questions like:
Who is the speaker? ("I" first person)
What do you learn about the narrator?
What effect did this incident have on the narrator?

Explain to the students that this type of writing is called memoir. Give definition (see Glossary). Teacher then reads another memoir and has students identify the characteristics of memoir. (See Appendix F).

To help students distinguish the difference between memoir and biography, the teacher will read another memoir and an extract of a biography and have students point out the differences between the two. Students will then generalize that memoirs are personal and that the incident described had an effect on the narrator.

Have students list four or five incidents in their lives that are memorable. The teacher could also compose a list and share her list with the students. Student volunteers may share their lists, as well. Students select an incident and begin drafting.

A Writers' Workshop format will be followed.

During editing stage of writing, the teacher will teach rhetorical devices like antithesis. She will use samples from selections in the Literature text and have students practise them.

Activity 2
Descriptive Essay

The writing of descriptive essays will follow the reading and discussion of descriptive essays in the Reading & Literature strand. Review the elements of the descriptive essay as suggested in "Activities" in Reading & Literature. (See also Appendix C: Kinds of Essays)

The teacher will select a topic beforehand and be prepared to demonstrate the following aspects of the descriptive essays:

- purpose (to describe)
- audience (peer, general, younger, foreign)
- language (formal, informal)
- source of information (visit, familiarity, research)

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- form (descriptive)
- tone (serious, humorous)
- order (chronological, flashback)

The teacher will write a rough outline on this topic with the help of the students.

Have students choose their own topics by brainstorming in groups. Each group presents five topics for consideration. All topic lists are displayed. Students may choose one of the topics displayed or choose one of their own. Once students have chosen their topics, a writers' workshop approach will be used and most of the essay will be written in class. (Teacher may choose to work through her topic while students are writing their own. Of course, much of the teacher's writing would be done outside of class. She could use her drafts to demonstrate editing and revision during mini-lessons.)

During the editing stage of the writing, the teacher will teach students how to use discourse markers like "however", "therefore", "in so far as", etc. See textbook for reference.

Activity 3
Take Notes and Prepare Minutes

Note taking has been introduced in earlier classes so the emphasis here will be on preparing minutes.

Teacher may wish to demonstrate this skill by showing students the agenda of a recent staff meeting. She could display on the overhead projector her notes on two or three items on the agenda. She could demonstrate how to prepare minutes from the notes.

Use a video recording of an actual meeting and have students take notes on each item on the agenda. Together have them prepare minutes on each item.

Simulate a meeting in the Multi-Purpose Hall and have students take notes and prepare minutes. (This activity may be done in conjunction with the Listening and Speaking – Objective 5.)

Students may be required to attend actual meetings in the school (clubs, house meetings, captains' meetings, committees etc.) and prepare minutes from those meetings.

Activity 4
Writing Examination Questions and Homework Assignments

The Board of Examinations will require students to answer three types of questions: multiple choice questions (MCQ's), short answer responses (SAR's) and extended response questions (ERQ's). The purpose of this activity is to practise answering these types of questions.

The teacher will give students examples of MCQ's, SAR's and ERQ's and good responses to these questions. She will develop a rubric with the students for evaluating their answers. She will then discuss strategies for:

- reading the question carefully and deciding what the task is
- quickly selecting possible answers and
- in the case of SAR's and ERQ's, strategies for composing answers quickly.

The teacher will give the student questions. They will present their answers. The teacher and students will use the rubric to mark their answers. They will discuss why an answer is poor, fair, average, good or excellent.

The same process will be used for homework assignments.

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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 so that we can learn how to use 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 use language to build bridges of communication to others and to 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. To listen is to hear our inner voice as well, to rehearse with ourselves the possibilities and probabilities to explore and come to understand what we think. When we converse with others, sharing what we think and listening to what they have to say in response, we modify our understanding of our ideas, of ourselves and the world we live in.

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,

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members of family, and citizens in our communities make contributions to the common good.

Conversations of all kinds sharpen our understanding. They also draw us closer, fulfilling the need for companionship as we share what we understand about what it is to be human.

In sum, we listen and speak for various purposes on both formal and informal occasions. Whatever the circumstance, we need to learn to listen and speak well. The skills of Listening and Speaking are to 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.

"To speak is to give utterance to our thoughts, life to our ideas and personality to our being and to listen well is to assist us in all aspects of our relationships with others. To listen with empathy allows us to share both messages and feeling". T. S. Powdyel

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Learning Objectives for Listening and Speaking

Class IX students will demonstrate that they can:

1. Use the listening and speaking skills developed in earlier classes.

2. Use the conditional forms properly to express possibilities and probabilities in their speech.

3. Use reading and literature texts as a source for ideas for discussion or debate.

4. Conduct interviews to collect specific information on assigned topics or topics of their choice.

5. Participate actively in meetings.

6. Use idiomatic expressions appropriately in their speech.

7. Speak with proper pronunciation.

Note:
Viva voce will be conducted as the part of assessment in the Listening and Speaking strand from classes IX to XII. Teachers will ask students to share/speak/talk about one book from out of 20 books they have read and reviewed.

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Notes To the Teacher

The purpose for the Listening and Speaking Strand is that students will have a set time and regular opportunities to practise the use of spoken language in a variety of circumstances, formal and informal. A program of activities in each class level PP-XII has been planned for this curriculum. It will engage students and teachers in a continuing process that allows them to develop the skills of listening and speaking they need, when they listen to speeches, oral reports, reading aloud, and to radio or when they watch television. It will also engage them in exercises that help them acquire the skills and the confidence to present reports orally, to participate in meetings, engage in debates and deliver speeches.

The textbook for this Strand for Classes IX-XII is entitled **Language Aloud ...Allowed** and it sets out for the teacher and students, clear directions for the activities in the program. It also gives the teachers and students forms by which they can keep a record of their assessments of the work as the program proceeds.

Given that the teacher has only 20 hours for this Strand, the activities should use all of the time. If, however, there is time left, then the teacher can assign students the task of learning how to conduct meetings.

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

Learning Activities for Listening and Speaking

Activity 1

Learning Objective 3: Students will demonstrate that they can use reading and literature texts as sources for ideas for debate and discussion.

First, the teacher will get the audience ready to practise their listening skills by using some of the exercises set out in the textbook in the section *Listening* pages 18-24. The teacher will read to the students and they will complete the exercises.

Second, the teacher will divide the class into small groups each of whom will choose a theme from their literature selections. They will prepare for oral presentation their ideas about the theme, for and against, extending the theme to other situations, preparing a speech in which the members of the group take roles in which they try to persuade their classmates to accept or reject the writer's view. The teacher will use the essay "Progress" as a source for ideas or select another as the classroom environment suggests.

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It is very important that each member of the group speaks in turn. Each member of the group must speak when the group is presenting its work.

Third, the teacher will prepare the audience to practise the listening skills which they learned in the exercises on *Listening* above. The students will get themselves ready to paraphrase the presentation, to comment on the main ideas, to ask clarifying questions and, in general, give concrete evidence that they have listened to and understood the presentation.

During this round of activities, the teacher can use the appropriate forms for *Listening* assessment found on pages 46 -72 in the textbook " Language Aloud...Allowed" to keep a record of the students' work.

If the teacher wishes, she can ask the students to use the self-assessment forms on *Listening* found in the same section of the textbook.

Activity 2

Objective 4: Students will demonstrate that they can conduct interviews to collect specific information on assigned topics or topics of their choice.

The teacher will briefly teach what a good interview is (see page 36 in the textbook "Language Aloud...Allowed"). He will help students set out the goals for the interview and discuss what good questions are, both closed and open questions. He will then allow students to practise writing specific, concise and direct questions for a predetermined goal.

They will also practise how to prepare and use open-ended questions and share both kinds with the class for reactions and assistance.

The teacher will then set the students to do some of the activities for interviews set out on page 36 of the textbook.

Some or all of these can be presented to the class for reactions. The students who are listening will be asked to practise the listening skills they used in the first activity and be prepared to respond when the teacher calls on them.

Again the forms for assessment found in the textbook in *Section 7* on *Evaluation* will help both students and teachers keep track of the work.

Activity 3

Objective 6: Students will use idiomatic expressions appropriately in their speech.

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The teacher will show some samples of speeches to the students. The samples can be taken from the essay " Gross National Happiness", or other sources.

She will help students practise their speaking skills, using the criteria for formal speaking assessment on page 54 of the textbook.

The teacher will ask students to use idiomatic expressions like those used in the literature selections in their speeches.

The students will deliver their speeches on the topic of their choice.

The teacher can assess the students' speeches using the assessment criteria form on page 54 of the textbook in the section *Formal Speaking Assessment*.

The students can also use the student self-assessment form found on page 53 of the textbook in the section *Formal Speaking-Personal Inventory* to make a comparison of their assessments.

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Foreword to Language

Every creature 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 thus gives us self-expression and, by extension, identity. That alone is reason 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 re-view any moment in the past of literate man. 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 have been 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.

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 for Language

Class IX students will demonstrate that they can:

1. Use the knowledge of grammar learned in earlier classes.
2. Use modal auxiliaries (can, could, should, must, may and might) to indicate a shift in mood.
3. Use indefinite pronouns appropriately.
4. Use antonyms, synonyms and homonyms and homophones correctly.
5. Use periodic sentences correctly.
6. Use a wider range of discourse markers correctly including "however", "in so far as", "therefore", "henceforth".
7. Use additional phrasal verbs correctly.
8. Use conjunction coordinators and correlatives (hardly… when; scarcely… when; no sooner… than) correctly.

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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. .

A note on 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 begin. The Committee responsible for the programme considers the study of grammar and usage to be very important to the students of Bhutan and have planned accordingly.

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

As to the second part**,** the study of language is a new element introduced in the programme for the Language Strand. It is intended to acquaint students to simple notions of language and help them see this language 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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Learning Activities for Language

Learning Objective 1: Thestudents will be able to use modal auxiliaries (for example, can, could, should, must, may and might) to indicate a shift in mood.

A note to teachers; The discussion of Modals in the Grammar textbook will be a valuable source for information on modals.

Activity 1 *(Language)*
The teacher will discuss the advantages that humans have because they use language. She will gather the ideas on the advantages of language from her students and combine them with hers and put them on the board.

Then she will ask her students in groups or in pairs to spend the next twenty minutes communicating without language. They must not make sounds, write or point to words…in brief, no language. It will be a struggle and students will get desperate but the teacher must insist on the rule. Communication without language does not mean not trying to express oneself, so students and the teachers must try.

Once the activity is finished, students can then talk about how they felt, what they tried that worked, what did not, and what they learned about the advantages of language. Compare what they said earlier and conclude with a list on which everyone agrees. The teacher will assign a writing task from this activity.

Activity 2
The teacher will present these problems to the class:

- "Where do words come from?
- What purposes do they serve?
- How do you know that it is a word to be included in a dictionary?"
- Each student will imagine several responses to the questions. The teacher will lead a whole group discussion, receive responses from the students and lead them to a choice among the best answers. Then they will check their answers in the library on the origins of words.

Activity 3

- The teacher will bring in several advertisements that use similes and metaphors to sell products like soap, toothpaste, perfume, deodorant or junk food or whatever advertisements she can find that use language to transform a product into something else.

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- She will take one and explain to the whole class how the language is used to change Pepsi from a dirty brown liquid into an elixir that will bring happiness to the whole family. In other words Pepsi becomes happiness in a bottle. She will discuss the use of attraction with the ads for Axe deodorant. It is transformed from a goop you put under your arms to a scent that is irresistible. If you use Axe deodorant no matter how unattractive you may be, you had better be careful when you go out or the women will catch you. Discussions like these should focus on the transformational power of figurative language and images.
- Then she will assign one advertisement to each group and ask them to examine and paraphrase it and show how the figures of speech work.
- The whole class can then speak about the language used in their advertisement, how it works and whether or not it is trustworthy.
- Students in pairs can then write their own advertisements for real or make-believe products.
- The teacher can hold a marketplace day where the advertisers can sell their wares.

Activity 4

- The teacher will introduce the problem of knowing how humans acquire language. The questions of how babies learn to speak in just 18 months, of how they learn to use grammar and structure correctly, without instruction, are only some of the issues which arise when the phenomenon of language acquisition comes under scrutiny.
- The teacher will then present the three theories included here which are commonly held to be the most plausible but which are in conflict with one another. The teacher will assign one to each of three groups and they will have to learn it, present it to the class and defend it in a whole class panel discussion.

Learning Objective 2:

Learn modal auxiliaries in the order in which they appear in sentences.

Activity 5

The teacher will introduce modals as a type of auxiliary verb which indicates the manner of speaking.

She will provide examples in sentences for can, may, must, shall, will and ought.

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Students will be divided into groups of four or five. Each group will be given five to ten scrambled sentences such as:

1. – may – home – take – we – you.
2. may - sit – there – you.
3. be – may – I – partner – your?
4. short – their – soldiers – keep – must – hair.

Ask the groups to unscramble the sentences to put them in the right order. Then have them write some sentences of their own. They will scramble them and then trade with their classmates to put them in the right order. Have rewards for the best and the fastest.

Activity 6

Learning the purpose and distinction between the moods as indicated by the different modals.

The teacher will prepare sample sentences to show several moods: indicative, imperative, interrogative and subjunctive and will explain the distinctions.

The teacher will ask the students to write a sentence in the indicative mood and then change its mood by using different modals.

The teacher will write some of the sentences on the chalk board. She will point out the changes in meaning made by changing the modals. She will also point out the placement of the modals appear in a sentence in each of the four modes or moods.

She will lead the class to arrive at the following:

a.) In indicative, subjunctive and imperative moods the order is:
subject + modal auxiliary + base verb
Examples:
The elephants destroyed the garden.
You could have attended the concert if you had received permission.
You may sit there.
Soldiers must keep their hair short.

b.) In interrogative mood the order is:
modal auxiliary + subject + base verb + punctuation
Example:
May I be your partner?

Note: *You will have similar language activities in class XI.*

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Follow-up activity
Advice for a new friend.

Ask students to write down any advice they would give to a new student in the school. They should use different kinds of modals to give advice in the indicative, imperative and interrogative moods.

Examples:

You must do your work on time.
You cannot bring your Walkman or your Ipod to class.
If you want to listen to music, you should wait until you are in your own home.

Learning Objective 3
Students will be able to use indefinite pronouns appropriately.

Activity 1
Changing nouns to pronouns. Please see the grammar textbook provided for this class for information to help get these classes ready.

As a review, the teacher will write different kinds of nouns on the board – people, things and places – and ask the students to tell the pronoun form of the given nouns.

She will ask the students to define a "pronoun" as a word to substitute for the noun. Pronouns are different depending on the function of the nouns they are replacing, their number and gender.

She will show that the function of a personal pronoun is different from that of a possessive pronoun and how both are different from the function of a relative pronoun.

She will ask the students when it is appropriate to use pronouns and will prompt for the answer. After this she will develop a table with the students in which she will list the different kinds of pronouns: personal nouns, possessive pronouns and relative pronouns.

Activity 2
Learning Indefinite Pronouns.

The teacher will provide the definition of indefinite pronoun and will provide examples of the use of indefinite pronouns in various sentences.

Then the students will frame some sentences with indefinite pronouns with the teacher's help and will share their work.

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Follow up (teacher evaluation)
The teacher will give a short exercise to check the understanding of the students. Fill in the blanks with suitable indefinite pronouns.

a.) A man was taking a walk along the street when _____ hit him. He soon realized it was a big ball. _____ had thrown the ball out of the window from the fourth floor of a tall building.

b.) "May I do _____ for you?" the receptionist asked the visitor. "Yes, you can do _____ for me," said the visitor affably.

c.) "I agree with _____ he has said."
"Surely you don't mean that?"
"Yes, I do."
"Is there _____ at all in the report that you might object to?"
"Just _____."

d.) I smell burning, _____ is alight somewhere.

e.) It was too late by the time they sent for the doctor. The doctor tried _____ he knew but he couldn't do much to help.

Learning Objective 4

Students will be able to use antonyms, synonyms, homonyms (homophones and homographs) correctly.

Activity 1

The teacher will write the terms antonyms and synonyms on the chalkboard, and ask students what they mean. The teacher will prompt them for answers by the use of examples and will summarise the discussion by saying what the terms antonyms and synonyms mean.

Next, the teacher will write the word "homonym". The teacher will inform students that homonyms can be subdivided into homophones and homographs. The definitions of homophones and homographs will be displayed.

The teacher will write the words such as bow and bow, bough and bow, wind and wind, read and red, sow and sow, sale and sail. He will ask students to pronounce them and tell their possible meanings. Students will then classify the above words as examples of homographs and homophones.

Students will be asked to write sentences using the words provided earlier. For example bow and bow, sale and sail:

- I have a pair of arrows and a <u>bow</u>.
- I <u>bow</u> to greet my teachers.

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- This shop offers a big sale.
- They will set sail for Mexico tomorrow.

In pairs, students will be asked to discuss and write three examples each of homonym and homophone.

Follow up (evaluation by the teacher)
The teacher will provide a list of pairs of words such as: peal and peel, wound and wound, soul and sole, lead and led, house and house, tow and toe, row and row, waist and waste. Students will individually identify the examples of homophones and homographs and practise their use and pronounciation.

Learning Objective 5

Students will be able to use periodic sentences correctly.

Activity 1

In earlier classes students have already learned to write simple, compound and complex sentences. A brief brainstorming session will help students to recall the different types of sentences.

A paragraph or paragraphs including all examples of simple, compound and complex sentences will be displayed. Students will be asked to identify the different kinds of sentences. The teacher will facilitate the discussion and mention the effect this form has an action in writing.

The teacher will then define and give a few examples of periodic sentences.

Definition: Periodic sentences are comprised of three or more clauses with each succeeding clause collecting the force of the preceding ones and culminating in the final clause.

Example: *The car hurtled down the highway, spun out of control on the curve, smashed through the guardrail and exploded into flames at the base of the cliff.*

The teacher can demonstrate using four students who are acting as clauses in which one student pushes the second and the second the third with the fourth being pushed over and exploding.

Activity 2

The teacher will display three or four more examples of periodic sentences. Students will discuss the elements that make these periodic sentences. The teacher will reteach if necessary.

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Activity 3
Individually students will be asked to write a short paragraph in which some of the sentences must be periodic sentences. The teacher will ensure that feedback is provided either in the form of a whole class discussion or teacher's written feedback on individual pieces.

Learning Objective 6
Students will use a wider range of discourse markers correctly including "however", "in so far as", "therefore", "henceforth".

Activity 1
The teacher will provide a few sample sentences containing discourse markers such as:

- We have finished all our games. Henceforth, we will concentrate on literary activities.
- Karma was sick for two months; nevertheless, he passed the examination.
- Despite his illness, he helped an injured friend to the hospital.
- Besides singing, Dorji dances well.

Activity 2
The teacher will select a passage from a text (Kuensel, short stories, essays) which uses discourse markers to different effects.

In small groups, the students will work on the passage to identify the discourse markers and discuss what function they serve in the sentence. This will be followed by a student presentation and a whole class discussion.

The teacher will provide discourse markers and ask students to work individually to use them in sentences.

Learning Objective 7
Students will be able to use additional phrasal verbs.

1. As a review the teacher will explain the term phrasal verb to the students and give examples in the classroom. The textbook for this class has many examples. Students will practice and learn more phrasal verbs under the guidance of the teacher.

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2. The students will be divided into two archery teams. Each team member will have three levels of phrasal verbs, their arrows, to be asked the to the opponent team members. A member in Team A "will shoot the arrow" with a question to a member in Team B. If the member in Team B answers the question, she will retain the arrow coming from the opposing team. If she fails she will have to pass on her arrow with the one she received from the opposing team which means she loses a point. The game will continue within the time frame until a winner is declared. The team with the most arrows wins.

Learning Objective 8

Students will be able to use conjunction coordinators and correlatives (hardly…when, scarcely…when, no sooner…than) correctly.

Activity 1

As a review, the teacher will tell the students the function of simple conjunctions. She will give a few examples of these simple conjunctions and check to see whether or not the students can define conjunction.

The teacher will then explain two other types of conjunctions; conjunction coordinators and conjunction correlatives. Conjunction coordinators are normally used to connect words and word-groups of the same class. The teacher will provide the following examples:

1. No sooner had Dorji cut the plants than Karma had bound it into bundles. (Two actions happening almost simultaneously)
2. Hardly had Dema settled into the dark, dingy room, when strange noises started next door.
3. Scarcely had she made her way up the mountain when the earth shook and the ground opened beneath her feet.

The students will write several sentences using these conjunctions until the teacher is sure they can do it.

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Annual Timetable for classes IX and X.

This document assumes a school year with 150 teaching days exclusive of holidays and examination time. For classes IX and X, it assumes the school year divided into two terms of fifteen weeks each, and that each week will have 5 periods of 40 minutes for teaching English. Therefore, classes IX and X will have 150 periods in a year.

Time Allocation

Reading & Literature	68 periods
Writing	37 periods
Language	30 periods
Listening & Speaking	15 periods.
Total	**150 periods.**

Suggestive Plan:

Term 1.

Week	Monday	Tuesday	Wednesday	Thursday	Friday
1	Reading & Literature	Reading & Literature	Writing	Listening & Speaking	Language
2	„	„	„	Writing	„
3	„	„	Reading & Literature	„	„
4	„	„	Writing	Listening & Speaking	„
5	„	„	„	„	„
6	„	„	„	Writing	„
7	„	„	Reading & Literature	„	„
8	„	„	Writing	Listening & Speaking	„
9	„	„	„	Writing	„
10	„	„	Reading & Literature	Listening & Speaking	„
11	„	„	Writing	Writing	„
12	„	„	„	Listening & Speaking	„
13	„	„	Reading & Literature	Writing	„
14	„	„	Writing	Writing	„
15	„	„	„	Listening & Speaking	„

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Term 2

Week	Monday	Tuesday	Wednesday	Thursday	Friday
1	Reading & Literature	Reading & Literature	Writing	Listening & Speaking	Language
2	„	„	„	Writing	„
3	„	„	Reading & Literature	„	„
4	„	„	Writing	Listening & Speaking	„
5	„	„	„	„	„
6	„	„	„	Writing	„
7	„	„	Reading & Literature	„	„
8	„	„	Writing	Listening & Speaking	„
9	„	„	„	Writing	„
10	„	„	Reading & Literature	Listening & Speaking	„
11	„	„	Writing	Writing	„
12	„	„	„	Listening & Speaking	„
13	„	„	Reading & Literature	Writing	„
14	„	„	Writing	Writing	„
15	„	„	„	Listening & Speaking	„

Note: Library Period, which is ONE period per week, is NOT included in the plan.

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Modes of Assessment for Class IX

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

Assessment Scheme

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

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

Continuous Formative Assessment

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

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- provide opportunities to both the teacher and the learner to reflect on the learning process and on the level of achievement
- help teachers to find out what teaching methods and materials work best
- help teachers pay attention to individual differences and learning styles of the learners
- make learners realize how well they can do certain types of work and what they need to improve
- enable learners to see the connection between efforts and results
- allow the learners to evaluate themselves and also in peer group
- enable learners to take on multiple roles – as learners, helpers, evaluators and reviewers of the learning processes
- enable learners to appreciate each other's talents and accept the weaknesses
- develop and tap the higher level thinking and problem solving skills of learners

The following are some of the suggested Continuous Formative Assessment activities:

- Ask series of questions to the class verbally as the teaching is going on
- In pair provide opportunities for peer assessment among students
- Provide individual students with the opportunities for self assessment
- In group/pair work, observe students and keep notes
- In writing activities, keep ample time for corrections and giving feedback to students
- Rubrics can be used for assessing students' writing, class participation, listening speaking and reading skills
- Keep literacy Portfolios for both reading and writing activities
- Teachers could keep anecdotal records, observation notes and conference diaries for students as part of CA, and follow the FA activities that are suggested in the teachers' manuals under various genres.

Continuous Summative Assessment:

The Continuous Summative Assessment (CSA) consists of the school-based assessment on the Listening and Speaking Strand, Portfolios and the two written examinations.

The Listening and Speaking Strand carries 20 marks. The Portfolio Assessment consists of Reading portfolio (record of reading, journal writing, critical response, txt talk or book talk) and Writing portfolio (best pieces of writing selected by students and best pieces selected by the teacher) maintained for each student in Reading & Literature and Writing Strands. Each portfolio values 10%.

There are two written examinations for class IX: 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 70%.

CLASS IX
PAPER I: LANGUAGE AND WRITING

In Paper I the Assessment will consist of writing portfolio and the written examination. The Writing Portfolio includes - Journal writing for books read and the best written pieces selected by the students on teacher's guidance, based on good writing criteria. The portfolio is to be maintained for each student and must be assessed and awarded 20% marks as part of CA.

Listening & Speaking 20%
• Listening skills excercises • Debates • Extempore speeches • Presentations • Book talks, reports etc.

There will be two papers for the Examination. Paper I will consist of Language and Writing strands. The time allotted for the written examination is as given below:

Time: 3 hours for writing and 15 minutes for reading the questions

Weighting: 100marks (60 marks for writing and 40 marks for Language)

Question Format:

The Paper I will have two sections-Section A and Section B

SECTION A

Section A is for Writing and it will be marked out of 60%. This section will test students' writing skills through extended response questions. This section will have two questions.

Question 1:

Students are required to choose and write a descriptive essay from the three choices provided. It will be worth 25 marks.

Question 2:

Students are required to write any of these letters, business letter or an invitation letter from the 3 choices provided. They will be examined on their letter writing skills. It will be worth 15 marks.

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SECTION B

The questions under section B will test students' language skills through short answer questions. It will be worth 40marks.

Question 1: 40 marks

There will be questions on grammar which will require students to correct, rewrite, edit, and complete sentences. It will be worth 40 marks.

Examination weighting for:

Writing

Essay	25%
Letter Writing	15%

Language

Grammar Structure	40%
Total	80%

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Sample Table of Specification for BCSE Writing and Language Paper I

Level of thinking Content/skill	Remembering	Understanding	Applying	Analyzing	Evaluating	Creating	Total
Section A. Q1. Essay					Q1 25 marks ERQ		25
Section A. Q2 Letter Writing			Q2 15 marks ERQ				15
Section B. Q1 Grammar Structure			1a-j 1x10 marks MCQs on grammer				15
				2a-j 1x10 marks SAQs on rewriting			10
				3a-e 1x5 marks SAQs on completion			5
						Q4 5 marks on editing	10
Total	**1**	**2**	**25**	**18**	**25**	**9**	**80**

Suggested break up of Continuous Assessment (CA) and Examination weightings

Term One			Term Two		
Class IX	**Continuous Assessment**	**Examination**	**Continuous Assessment**	**Trial Examination**	**Total**
	Listening & Speaking 10%	30%	Listening & Speaking 10%	50%	100%

Note:

- For class X, BCSE will be conducted out of 80%. Each school submits 20% marks for the listening and speaking to the BBE as internal assessment marks which will be added to the Board Examination marks to make it 100%.
- The schools should conduct term one examination out of 100% and convert it to 30%, similarly the term two examination should be conducted out of 100% and convert it to 50%. By adding 20% CA for listeningg and speaking Paper I, the overall weighting will be 100%.

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PAPER II: READING & LITERATURE

In Paper II the Assessment will consist of Reading and Writing Portfolios, and the Written Examinations.

The Reading Portfolio includes - Reading Record for books read, critical responses, text talk or book talk, and book reviews by the students on teacher's guidance based on the criteria. The portfolio is to be maintained for each student and must be assessed and awarded marks as the part of CA. The Writing Portfolios includes- best pieces of writing, journal writing etc.

The Reading Portfolio carries 10%, Writing Portfolio carries 10% and the written examinations (Term 1 and Term 2) are of 80%.

Reading Portfolio 10%	Writing Portfolio 10%
• Record of reading • Critical response to books read • Text talk or book talk	• Best pieces of writing • Journal writing for books read • Process of work • The number and types of genre

The second part is the written examination on the Reading & Literature strand.
The time allotted for the written examination is as given below:

Time: 3 hours for writing and 15 minutes for reading

Weightings:

Short Stories: 20 marks
Essay: 20 marks
Poetry: 20 marks
Novel: 20 marks

Question Format:

In Paper II there will be four sections as shown below:
Section A: Short Stories
Section B: Essay
Section C: Poetry
Section D: Novel

In each Section there will be two sets of questions of which either set I or set II to be attempted. However students must attempt at least one set II (Extended Response) questions from any of the four sections.

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Assessment Scheme and Question Pattern:

Section A: Short Stories
Set I: 20 marks
Multiple Choice Questions - 5 marks
Short Answer Questions – 15 marks

Set II: 20 marks
Extended Response Questions – Two questions: 10+10=20marks
Note: In section A questions will be set on seen texts.

Section B: Essay
Set I: 20 marks
Multiple Choice Questions - 5 marks
Short Answer Questions – 15 marks

Set II: 20 marks
Extended Response Questions – Two questions: 10+10=20marks
Note: In section questions will be set on unseen texts.

Section C: Poetry
Set I: 20 marks
Multiple Choice Questions - 5 marks
Short Answer Questions – 15 marks

Set II: 20 marks
Extended Response Questions – Two questions: 10+10=20marks
Note: In section C questions will be set on unseen texts.

Section C: Novel
Set I: 20 marks
Multiple Choice Questions - 5 marks
Short Answer Questions – 15 marks

Set II: 20 marks
Extended Response Questions – Two questions: 10+10=20marks
Note: In section D questions will be set on seen text.

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In each genre, the questions will test the students' ability to:

- Understand the text
- Give relevant interpretations of the contents in their own words
- Identify elements, points of view, themes, ideas, and analyse, synthesize, evaluate the texts and apply the ideas.

Sample Table of Specification for BCSE Reading & Literature Paper II (Option Set I)

Level of thinking Content/skill	Remembering	Understanding	Applying	Analyzing	Evaluating	Creating	Total
Section A. Q1a. Short Stoies	Q1 1 mark MCQ	Q2-3 1x2 marks MCQ	Q4-5 1x2 marks MCQ				5
Section A. Q1b. Short Stoies				Q1 5 marks SAQ	Q2 5 marks SAQ	Q3 5 marks SAQ	15
Section B. Q1a. Unseen Essay	Q1 1 mark MCQ	Q2 1x2 mark s MCQ	Q4-5 1x2 marks MCQ				5
Section B Q1b. Unseen Essay			Q1 5 marks SAQ	Q2 5 marks SAQ	Q3 5 marks SAQ		15
Section C Q1a. Unseen Poem	Q1 1 mark MCQ	Q2-3 1x2 marks MCQ	Q4-5 1x2 marks MCQ				5
Section C Q1b. Unseen Poem			Q1 5 marks SAQ	Q2 5 marks SAQ		Q3 5 marks SAQ	5
							5
Section D. Q1a. Novel	Q1 1 mark MCQ	Q2-3 1x2 marks MCQ	Q4-5 1x2 marks MCQ				5
Section D. Q1b. Novel				Q1 2x3 marks SAQ	Q2 5 marks SAQ	Q3 5 marks SAQ	15
Total	**4**	**8**	**18**	**20**	**15**	**15**	**80**

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Sample Table of Specification for BCSE Reading & Literature Paper II (Option Set II)

Level of thinking Content/skill	Remembering	Understanding	Applying	Analyzing	Evaluating	Creating	Total
Section A. Q2 Short Stoies			Q2a 1x10 mark SAQ			Q2b 1x10 mark MCQ	20
Section B. Q2. Unseen Essay		Q2a 1x10 mark SAQ		Q2b 1x10 mark SAQ			20
Section C. Unseen Poem			Q2a 1x10 mark SAQ		Q2b 1x10 mark SAQ		20
Section D Unseen Essay			Q2a 1x10 mark SAQ		Q2b 1x10 mark SAQ		20
Total	0	10	20	20	10	20	80

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 IX	5% Reading Portfolio	30%	5% Reading Portfolio	50%	100%
	5% Writing Portfolio		5% Writing Portfolio		

Note:

- For class X, BCSE will be conducted out of 80%. Each school submits 20% marks for the Reading and Writing Portfolios to the BBE as internal assessment marks which will be added to the Board Examination marks to make it 100%.
- The schools should conduct term one examination out of 100% and convert it to 30%, similarly the term two examination should be conducted out of 100% and convert it to 50%. By adding 20% CA for Reading and Writing Portfolios to Paper II, the overall weighting will be 100%.

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TEXTS FOR STUDY

Section A: Short Stories (20 periods)

1. The Big Story - *George Loveridge*
2. A Grain of Mustard Seed - *Edith Pargeter*
3. I've Got Gloria - *M.E. Kerr*

Section B: Essay (20 periods)

1. My Struggle for Education - *Booker T. Washington*
2. Nature is Not Always Kind - *Helen Keller*
3. Bhutan - Biodiverse Diamond of the Himalayas - *Robin Smilie*
4. The Dignity of Work - *Charles Finn*

Section C: Poetry (18 periods)

1. Amalkanti - *Nirendranath Chakrabarti*
2. The Road Not Taken - *Robert Frost*
3. No More Clichés - *Octavio Paz*
4. I Know Why the Caged Bird Sings - *Maya Angelou*
5. Buddha's Death - *Romesh Chander Dutt*

Section D: Novel (22 periods)

Dawa: The Story of a Stray Dog in Bhutan - *Kunzang Choden*

Textbooks and References

1. Language and Linguistics: An Introduction by John Lyons. Cambridge University Press, 1981.
2. Practical English Usage: International Student's Editions by Michael Swan. OUP, 1980.
3. A Biography of the English Language by C.M Millward, Harcourt Brace College Publishers, 1996
4. Current English Grammar and Usage with Composition by R.P Sinha, OUP, 2002
5. High School Grammar and Composition by Wren and Martin
6. Oxford Practice Grammar – New Edition, Oxford India *by John Eastwood* **(Text Book for Language and Grammar for Classes IX & X : Student's Copy)**

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APPENDICES

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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

Allegory: An allegory is a simple story, such as a fable or parable, whose major purpose is to teach a moral lesson. An allegory can always be read on two levels – one literal, the other symbolic. The underlying meaning can be parallel to, but different from, the surface meaning.

Allusion: An allusion, in a literary work, is a reference to another literary work, or a person, place, event, or object from history, literature, or mythology.

Antagonist: The antagonist in a literary work is the primary person in opposition to the hero or protagonist.

Apostrophe: The apostrophe is a figure of speech consisting of words addressing an inanimate object, abstract idea, or deceased individual as though that object, idea, or person were alive; also, words addressing an absent person as though s/he were present.

Ballad: is a story in a song, usually a narrative song or poem. Any form of story may be told as a ballad, ranging from accounts of historical events to fairy tales in verse form. It is usually with foreshortened alternating four- and three-stress lines ('ballad meter') and simple repeating rhymes, and often with a refrain.

If it is based on political or religious themes, a ballad may then be a version of a hymn. Ballads should not be confused with the ballade, a 14th and 15th century French verse form. Traditional Poetic Form

1) Normally a short narrative arranged into four line stanzas with a memorable meter.

2) Typical ballad meter is a first and third line with four stresses (iambic tetrameter) and then a second and fourth line with three stresses(iambic trimeter).

3) The rhyme scheme is typically abab or abcb.

4) Often uses colloquialisms to enhance the story telling (and sometimes to fudge the rhyme scheme).

Literary ballads

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

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

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

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

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

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

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

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

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

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

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

Epilogue: A closing or concluding section of a text.

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

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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.

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

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

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

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

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

Metaphor and Simile

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

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

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

Overused metaphors: Sometimes, metaphors are used so frequently that people no longer consider them forceful, for example, She is a pillar of the community is used so often that the metaphor 'people are buildings' is not really noticeable any more. (Chambers Teachers' Resources © Chambers Harrap Publishers Ltd 2004 www.chambers.co.uk)

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

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

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

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

Plot: Refers to the events in a story.

Point of view: The perspective from which a story is told. **First person point of view** is limited.

- **First person involved** can be seen in *Woman Unknown*. *Leaving* has a **first person observer point of view.** *Bluffing* has a **third person limited narrator**. *The Elephant* has a **third person omniscient narrator**.

Prologue: Opening or introductory section of a text.

Protagonist: Primary character in a text.

Satire: A literary work that criticizes/ridicules human follies, institutions, government by depicting it in a humorous, sarcastic, or scornful way. The purpose of satire is often to teach a lesson or encourage change.

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Science Fiction: Modern science fiction is the only form of literature that consistently considers the nature of the changes that face us, the possible consequences, and the possible solutions. That branch of literature which is concerned with the impact of scientific advance upon human beings. *(1952)* **Isaac Asimov**

Sentence Fragment: It is a sentence that is missing either a verb or a subject. E.g. "always having to sit here alone."

Simile: See "Metaphor and Simile".

Sonnet

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

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

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

cdecde, cdccdc, or cdedce.

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

The English (Shakespearean) sonnet, on the other hand, is so different from the Italian (though it grew from that form) as to permit of a separate classification. Instead of the octave and sestet divisions, this sonnet characteristically embodies four divisions: three quatrains (each with a rhyme-scheme of its own) and a rhymed couplet. Thus the typical rhyme-scheme for the English sonnet is

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abab cdcd efef gg.
The couplet at the end is usually a commentary on the foregoing, an epigrammatic close. The Spenserian sonnet combines the Italian and the Shakespearean forms, using three quatrains and a couplet but employing linking rhymes between the quatrains, thus
abab bcbc cdcd ee.
Certain qualities common to the sonnet as a form should be noted. Its definite restrictions make it a challenge to the artistry of the poet and call for all the technical skill at the poet's command. The more or less set rhyme patterns occurring regularly within the short space of fourteen lines afford a pleasant effect on the ear of the reader, and can create truly musical effects. The rigidity of the form precludes a too great economy or too great prodigality of words. Emphasis is placed on exactness and perfection of expression.

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

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

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

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

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

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

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

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

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

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

Vignette: A short but interesting piece of writing or section of a film/novel.

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Appendix C: A Portfolio

A Portfolio: What is it?

A Portfolio is a collection of many types of materials selected with the input from both student and teacher input, designed to demonstrate progress and growth in students‘ work, understanding, problem-solving processes and attitudes. It is therefore a continuous collection of evidence of student progress, selected and commented by the student and/or teacher for assessment purposes. Through the maintenance of Portfolios, students are expected to develop all the following domains of learning.

Cognitive abilities

In schools, teachers focus mainly on the knowledge and comprehension aspects of learning. Through Portfolios they try to lead the students to higher thinking skills and to self-reflection.

Behavioural skills

The student will become aware of processes, products and work habits.

Attitudes and values

The student will be able to see his or her characteristics like motivation, risk-taking, flexibility, responsibility, perseverance etc.

Types of Portfolios

Most common types of Portfolios are Progress (Working) Portfolio, Special Project Portfolio and Showcase Portfolio

Progress (Working) Portfolio

It shows a student's progress on a skill over a certain time period. The student collects all work samples related to the concept or skill being mastered which shows the progression from the beginning to the best finished product improved over time. This helps the student in continuous formative assessment, so for CA the schools are encouraged to develop and use Progress Portfolio.

Special Project Portfolio

In a special project Portfolio, students can document the progress from start to finish by collecting examples of work related to the project. This is a good Portfolio starting point because it can be done without any long term commitment. The student must reflect on the project.

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Showcase Portfolio

It is the best representative of a student's work file for a given time period. A student selects works that he or she feels are the best. The student is also able to select work and improve it to create a better sample. This motivates the student to create very good projects.

What is it used for?

Portfolio assessment:

- Provides an opportunity for the student to exhibit what has been accomplished and to demonstrate his or her strengths as well as weaknesses
- Enables the student to be reflective about his or her work and knowledge
- Encourages teacher-student conference
- Helps communicate to parents what has been learned
- Provides multiple opportunities for observation and assessment as it is on-going
- Provides information about a student to subsequent teachers
- Promotes student responsibility
- Encourages Peer Assessment which provides peer feedback;
- Makes students become aware of performance, process, products and work habits.

Planning for Portfolio Assessment:

The following questions can be used as guidelines while planning for Portfolio Assessment:

- What are the benefits of Portfolio Assessment?
- How could you make the collection of students' works a feasible practice in classroom?
- Who will be the audience for the Portfolios? Students? Parents? Administrators? Others?
- What will be the purpose of the Portfolio?
- Who will select the samples of work to be placed in the Portfolio?
- How will the work be placed in the Portfolio?
- What will the Portfolios in your classroom look like?
- What will they include?
- Where will they be stored?
- What role will student and teacher play in evaluating the Portfolio?
- How will you use reflections in the Portfolio process?
- How will they be graded or evaluated?
- Will the Portfolios be passed on at the end of the year?
- Who maintains ownership?
- How will you incorporate evidence of learner outcomes into the Portfolio?
- What is the implementation plan?
- What is your goal for one year? two? five

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How is it used?

- Decide who will play the major role in determining what to be included in a Portfolio – students, teachers or both in consultation.
- Decide the type of samples of work to be included: typical for the student or typical for the topic or some of each type. The samples may vary from a satisfactory one to the best.
- Decide the overall limit of the amount of materials to be included: How many? By which month?
- Start making the collection of work samples of students right from the early stage in the course starting from basic work to more advanced and improved items.
- Continue examining the contents of the Portfolios and decide if any item should be replaced.
- File or put the work samples in an envelope, a carton or a box for others to be accessible to them and store them in such a way that students will also have an access to them whenever they want.
- Let the student analyse and reflect about the topic he or she has learnt/liked/disliked using some of the questions given in the book review form.
- Use the Portfolio for discussion and reporting to the students, parents and guardians.
- Retain in the class the original or a copy of typical/exemplary Portfolio items with the student's permission, so that you can use them as examples for future classes.

Points to remember while developing Portfolios:

- Start with fewer materials to work with, continue to modify and improve the Portfolio over the year.
- The Portfolio is a file containing a teacher selected input as well as student selected input.
- The materials in the Portfolio may include samples of:
  - Reading records
  - Journals
  - Pieces of writing
- Review Portfolios from time to time with the student.
- Use two types of self-assessment:
  - The student writes notes to comment on the specific entries.
  - A form developed by the teacher can be completed and attached to each entry.
- Consider the following points while assessing Portfolios:
  - Amount of information included
  - Quality and variety of pieces included
  - Growth in performance and apparent changes in attitude or behavior
  - Quality and depth of self reflections assessed

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- 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 D: Bloom's Taxonomy *

Bloom's Taxonomy

Benjamin Bloom created this taxonomy for categorizing level of abstraction of questions that commonly occur in educational settings. The taxonomy provides a useful structure in which to categorize test questions, since professors will characteristically ask questions within particular levels, and if you can determine the levels of questions that will appear on your exams, you will be able to study using appropriate strategies.

Competence

Skills Demonstrated

1. Remembering

- observation and recall of information
- knowledge of dates, events, places
- knowledge of major ideas
- mastery of subject matter
- Question Cues*:* list, define, tell, describe, identify, show, label, collect, examine, tabulate, quote, name, who, when, where, etc.

2. Understanding

- understanding information
- grasp meaning
- translate knowledge into new context
- interpret facts, compare, contrast
- order, group, infer causes
- predict consequences
- Question Cues: summarize, describe, interpret, contrast, predict, associate, distinguish, estimate, differentiate, discuss, extend

3. Applying

- use information
- use methods, concepts, theories in new situations
- solve problems using required skills or knowledge
- Questions Cues: apply, demonstrate, calculate, complete, illustrate, show, solve, examine, modify, relate, change, classify, experiment, discover

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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 E: Kinds of Essays

Expository Essay and Prompts

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

- The thesis statement must be defined and narrow enough to be supported within the essay.
- Each supporting paragraph must have a distinct controlling topic and all other sentences must factually relate directly to it. The transition words or phrases are important as they help the reader follow along and reinforce the logic.
- Finally, the conclusion paragraph should originally restate the thesis and the main supporting ideas. Finish with a statement that reinforces your position in a meaningful and memorable way.
- Never introduce new material in the conclusion.

Here are some expository prompts that have some additional guidance provided for development:

- Voting is an Important Act of Citizenship
- An Interesting Book or TV Show
- Colonial Ingenuity
- Important Guest
- Important Invention

Descriptive Essay:

A descriptive essay describes a thing. So now you know everything about writing a descriptive essay. Not likely! What's wrong with that sentence is it *tells* instead of *shows*.

Let me try again: All essays "describe", but a "descriptive essay" focuses on a physical description of a topic in order to make a point.

Generally, this essay form begins with a vivid introduction of the topic, a collection of images and metaphors that catch the reader's attention by appealing to his senses. The reader sees and feels the experience of standing in a field of new mown hay, of the terror of the slow, clacking ascent to the top of a roller coaster, of the painful loneliness learning by the finely tuned, exquisite cell phone that glitters in the moonlight, but never rings.

The concept of writing in a way that *shows* rather than *tells* quite naturally comes in play in this essay form. Describing your kid brother by writing "He was sick." does not have the impact of "Jeremy's face suddenly turned an ugly shade of pale grey. His eyes turned yellow as he bolted from his chair, gagging convulsively, a horrid, green-brown eruption of vomit flowed with each gurgling cough." Yeah! Now I'm showing!! Stuck for an idea? How about:

- Describe an object that has lots of meaning for you: your car, your guitar, your pet cat. etc
- Describe a place that has lots of meaning for you: looking into the Grand Canyon, a city or home from your past.
- Describe a person who has some special meaning for you: family member, lover, enemy, leader, boss.

Narrative Essay and Prompts

When you write a narrative essay, you are telling a story. Narrative essays are told from a defined point of view, often the author's, so there is feeling as well as specific and often sensory details provided to get the reader involved in the elements and sequence of the story. The verbs are vivid and precise. The narrative essay makes a point and that point is often defined in the opening sentence, but can also be found as the last sentence in the opening paragraph. (For test taking purposes, it can be wise to put it first so that the person grading does not miss it.

Since a narrative relies on personal experiences, it often is in the form of a story. When the writer uses this technique, he or she must be sure to include all the conventions of storytelling: plot, character, setting, climax, and ending. It is usually filled with details that are carefully selected to explain, support, or embellish the story. All of the details relate to the main point the writer is attempting to make.

To summarize, the narrative essay:

- is told from a particular point of view
- makes and supports a point
- is filled with precise detail
- uses vivid verbs and modifiers
- uses conflict and sequence as does any story
- may use dialogue

Here are some narrative choices that have some additional guidance provided for development:

- Everyone has been Scared Sometime
- The Day I felt So Proud
- Someone in My Family Deserves an Award
- Favourite Gathering

Persuasive Essay and Prompts

Persuasive writing attempts to convince the reader that the point of view or course of action recommended by the writer is valid. To accomplish this, the writer must develop a limited topic which is well defined and debatable, that has more than one side. It is important that the author understands other sides of the position so that the strongest information to counter the others can be presented. In the essay, only one side of the issue is presented. Like all kinds of five paragraph essays, there is a specific format to be followed.

- The topic sentence cannot be a fact as facts cannot be debated. It should be a statement of position. That position must be clear and direct. This statement directs the readers to follow along with your logic towards the specific stated conclusion that you want them to support. Do not make it personal so do not use personal pronouns. Make it definitive.

- Then, in the same introductory paragraph, state the three best reasons that you have to support your position as the remainder of the opening paragraph. These reasons become the topics of each of the three supporting paragraphs. Again, be sure they are able to be supported with additional separate facts.

- In the body of the essay, the writer uses specific evidence, examples, and statistics and not broad generalizations or personal opinions to persuade the reader that the stated position is a valid one. Each topic sentence for the support paragraphs have been introduced in the beginning paragraph. Each additional sentence must closely relate to the topic and the sentence that came before it. This way, the logic of the argument is easy to follow.

- Be sure to use adequate transitions between paragraphs as they make it easy for the reader to follow the logic of the presentation.

- As one closes the essay, it is most important to clearly redefine the topic and restate the most compelling evidence cited in original form. Remember, this is the last chance to remind the reader and convince him/her to accept the writer's position.

- Do not introduce new material in the conclusion.

Here are some persuasive prompt choices that have some guidance provided for development:

- Someone in My Family Deserves an Award
- Media Violence has a Negative Effect
- School Uniforms
- Lengthening the School Day

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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).

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- A related technique – Read Cover Recite Check (RCRC): The advantages of reading aloud to students: reluctant readers might be "turned on" to reading, students may be exposed to literature beyond their reading ability, aural exposure to more complex patterns prepares listeners to predict these structures in future experiences, listening comprehension is developed, and vocabulary is increased (Shoop, 1987).

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

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

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

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

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

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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).

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BLACK, WHITE, AND JEWISH: Autobiography of a Shifting Self

Rebecca Walker

Riverhead Books

Memoir

ISBN: 1573221694

320 pages

Read the Review

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

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told the judge that his wife was in labor, turned his case over to co-counsel, and caught the last plane back to Jackson.

When I picture him, I conjure a civil rights Superman flying through a snowstorm in gray polyester pants and a white shirt, a dirty beige suede Wallabee touching down on the curb outside our house in the first black middle-class subdivision in Jackson. He bounds to the door, gallantly gathers up my very pregnant mother who has been waiting, resplendent in her African muumuu, and whisks her to the newly desegregated hospital. For this final leg, he drives a huge, hopelessly American Oldsmobile Toronado.

Mama remembers long lines of waiting black women at this hospital, screaming in the hallways, each encased in her own private hell. Daddy remembers that I was born with my eyes open, that I smiled when I saw him, a look of recognition piercing the air between us like lightning.

And then, on my twenty-fifth birthday, Daddy remembers something I've not heard before: A nurse walks into Mama's room, my birth certificate in hand. At first glance, all of the information seems straightforward enough: mother, father, address, and so on. But next to boxes labeled "Mother's Race" and "Father's Race," which read Negro and Caucasian, there is a curious note tucked into the margin. "Correct?" it says. "Correct?" a faceless questioner wants to know. Is this union, this marriage, and especially this offspring, correct?

A mulatta baby swaddled and held in loving arms, two brown, two white, in the middle of the segregated South. I'm sure the nurses didn't have many reference points. Let's see. Black. White. Nigger. Jew. That makes me the tragic mulatta caught between both worlds like the proverbial deer in the headlights. I am Mammy's near-white little girl who plunges to her death, screaming, "I don't want to be colored, I don't want to be like you!" in the film classic Imitation of Life. I'm the one in the Langston Hughes poem with the white daddy and the black mama who doesn't know where she'll rest her head when she's dead: the colored buryin' ground behind the chapel or the white man's cemetery behind gates on the hill.

But maybe I'm being melodramatic. Even though I am surely one of the first interracial babies this hospital has ever seen, maybe the nurses take a liking to my parents, noting with recognition their ineffable humanness: Daddy with his bunch of red roses and queasiness at the sight of blood, Mama with her stoic, silent pain. Maybe the nurses don't load my future up with tired, just-off-the-plantation narratives. Perhaps they don't give it a second thought. Following standard procedure, they wash my mother's blood off my newborn body, cut our fleshy cord, and lay me gently over Mama's thumping heart. Place infant face down on mother's left breast, check blankets, turn, walk out of room, close door, walk up hallway, and so on. Could I be just another child stepping out into some unknown destiny?

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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

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all the things we don't have and what is wrong with our house. She buys Mama a washer-dryer in one and a sewing machine. She buys me a Mickey Mouse watch that doesn't stay on my wrist. It is way too big, but she says I will grow into it. She also buys me a package of pens with my name printed on them in gold.

Grandma Miriam is so strong, sometimes when she picks me up it hurts, holding too tight when I want to get down. She also walks fast. She also always turns up our air conditioner because she says it is too hot "down here." She lives in Brooklyn, the place where Daddy was born. She brought all of her clothes and presents and everything in a round red "valise" with a zipper opening and a loop for a handle. She has white skin and wears red lipstick and tells me that the nose she has now is not her real nose. When I ask her where her real nose is, she tells me, "Broken," and then right away starts talking about something else, like the heat.

Daddy seems happy Grandma came to see us, but Mama seems nervous, angry. I think this is because Grandma doesn't look at Mama. When she talks to Mama, she looks at me.

. . .

Mama has to have an operation on her eye. She leaves early one morning and doesn't come home until late the next day. I wait, listening all afternoon for her key in the lock. When the door finally swings open and I see the sleeve of her dark blue winter coat, my heart jumps. I want to run into her arms, but something stops me. Mama has a big white patch over her eye. She looks different. Suddenly I am afraid that if I am not gentle, I will knock her down.

I must look worried because she smiles her big smile and tells me that she's all right. The operation wasn't as bad as she thought it would be.

I almost believe her.

Later, as she dresses to go out, Mama opens her straw jewelry basket and searches for a necklace to wear. I watch her, face resting in my upturned hands, as she tries first the heavy Indian silver amulet and then a simple stone on a leather strap. I notice that she holds her head a new way, hurt eye away from the mirror and chin slightly down.

After choosing not to wear either, she turns and kisses my forehead. Looking deep into my eyes she tells me that one day, all of the jewelry in the basket will belong to me.

Almost every week people come to our house to visit. They come from up north, they come from other countries. They come to see us, to see how we are living in Jackson. Most people bring presents for Mama: books, teas, quilts, bright-colored molas from Central America she puts on the walls. When my cousin Brenda comes, she brings presents for me. She brings soaps shaped like animals, puzzles with animals in them, books about animals, and my favorite, sheets with animals crowded onto them in orange, red, and purple packs.

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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

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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

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a colorful patterned scarf on her head and throws parties for me in our backyard, under the carport, and beside the creek. She invites all of my friends over and watches over us as we roast hot dogs. She makes Kool-Aid and laughs when one of us kids does something cute or funny.

I am not tragic.

Late one night during my first year at Yale, a WASP-looking Jewish student strolls into my room through the fire-exit door. He is drunk, and twirling a Swiss Army knife between his nimble, tennis-champion fingers. "Are you really black and Jewish?" he asks, slurring his words, pitching forward in an old raggedy armchair my roommate has covered with an equally raggedy white sheet. "How can that be possible?"

Maybe it is his drunkenness, or perhaps he is actually trying to see me, but this boy squints at me then, peering at my nose, my eyes, my hair. I stare back at him for a few moments, eyes flashing with rage, and then take the red knife from his tanned and tapered fingers. As he clutches at the air above him, I hold it back and tell him in a voice, I want him to be sure that he'd better go.

But after he leaves through the (still) unlocked exit door, I sit for quite a while in the dark.

Am I possible?

BLACK, WHITE, AND JEWISH: Autobiography of a Shifting Self

Rebecca Walker

Riverhead Books

Memoir

ISBN: 1573221694

320 pages

Read an Excerpt

When Rebecca Walker was a baby, her mom was a struggling writer and her dad was a civil rights attorney in the thick of the movement. Her mom became (or rather, always was and then we figured out who she was) Alice Walker, one of America's finest novelists, and so Rebecca Walker rose above the usual fray of biracial kids who came of age in 1970s America. In BLACK WHITE AND JEWISH: Autobiography of a Shifting Self, she lets us in on the difficulties and privileges of growing up with such a unique and culturally significant background. Her personal fame, based mostly on the support of her mom and her godmother Gloria Steinem and her patchy attempts at what she refers to as Third Wave Feminism, has nothing to do with this book: it's mostly about being the daughter of famous people who were famous for not only what they did but for how they lived in defiance of laws that constricted so much of society at one time in our nation's history.

The book is written in the self-conscious, wistful, first-person way that so many memoirs are — her childhood days are happy, and she charmingly remembers little details, happy to tell us about her favorite pants and the food she liked to eat. We learn about her father's grandmother, who didn't approve of her, and her distaste of airports (since, after her parents' breakup, she spent a lot of time in them, flying from one coast to another to spend time with each of them). She seems healthy, certain, and able to comprehend and forgive injustices the rest of us might not be able to shake for a lifetime. BLACK WHITE AND JEWISH: Autobiography of a Shifting Self is the equivalent of a good college-grade paper about one's upbringing and how it has changed one for the better as one gets older.

I enjoyed reading about her life, about her experiences as a teen, her boyfriends, her friends, an unfortunate abortion, her anxieties about getting into college; but Walker is no Edwidge Danticat. I know that someone is telling me a story but I am not able to get inside that person's head completely in the way Danticat is able to open her heart and pour out stories that make me understand not only her Haitian childhood but the lives of everybody around her, the details of the sweet and sour of her life, the good, the bad and the way too ugly. Walker's book seems like something that may not be of any great value to anyone if she were not the daughter of a famous writer. Like another literary offspring's latest offering, Molly Jong-Fast's NORMAL GIRL, it is clear that the mother is the reason that the daughter has a voice at all.

I am sure that at some point Walker could derive greater literary value from remembrances of her past life. But she will have to delve deeper into the heart, like her mother's work does, in order to make us care enough to feel like we really know the writer amidst the politically correct hoopla.

— Reviewed by Jana Siciliano

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Appendix H: Business Letter

IN SEARCH OF A LOST ART:

HOW TO WRITE A BUSINESS LETTER

EACH YEAR I SEE THOUSANDS OF LETTERS. Many are written to me to ask the Academy for something as simple as a publication or to seek employment. Many more are written in support of someone applying for some honor or award. **Although most of these letters** should follow the format of a standard business letter, many of them only vaguely resemble what is expected. Many are missing one or more of the following elements considered essential for standard business letters: letterhead (or heading with a typed name, address and phone number), date, inside address, salutation with proper punctuation (a colon :), body (text), complimentary closing with proper punctuation (a comma ,), signature, and a typed name.

The layout of the letters, that is, their visual appeal and balance is even worse.

I have been prompted to prepare this guide out of total frustration after seeing a continuing decline in the art of writing a business letter. Actually THE LETTERS which compelled me to write this guide were received from high school teachers of English, journalism, mathematics, and science and from a business person who wrote in support of students applying to become a member of Ohio's Space Scientists of Tomorrow. Variously missing from their letters were headings, dates, inside addresses, salutations and complimentary closings. And the forms were disheveled.

I have always thought that letter writing was taught in elementary school and reinforced by practice through ALL grades, including college. Frankly, in terms of form, often I am unable to distinguish any discernible differences between letters written by students, their teachers and by many other professionals.

I'll admit that, in general, letters from businesses and government, while often wordy and vague, are usually in proper form, probably because of the communication standards imposed by employers.

Apparently, for many, the art of writing a standard business letter has been lost. Thus, **on the back** I have outlined what are considered essential elements for a standard business letter. Use this guide yourself. Copy it for your friends. Give it to every teacher and student you meet.

Maybe, together, we can resurrect the lost art of writing a business letter.

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See Parts of a Business Letter

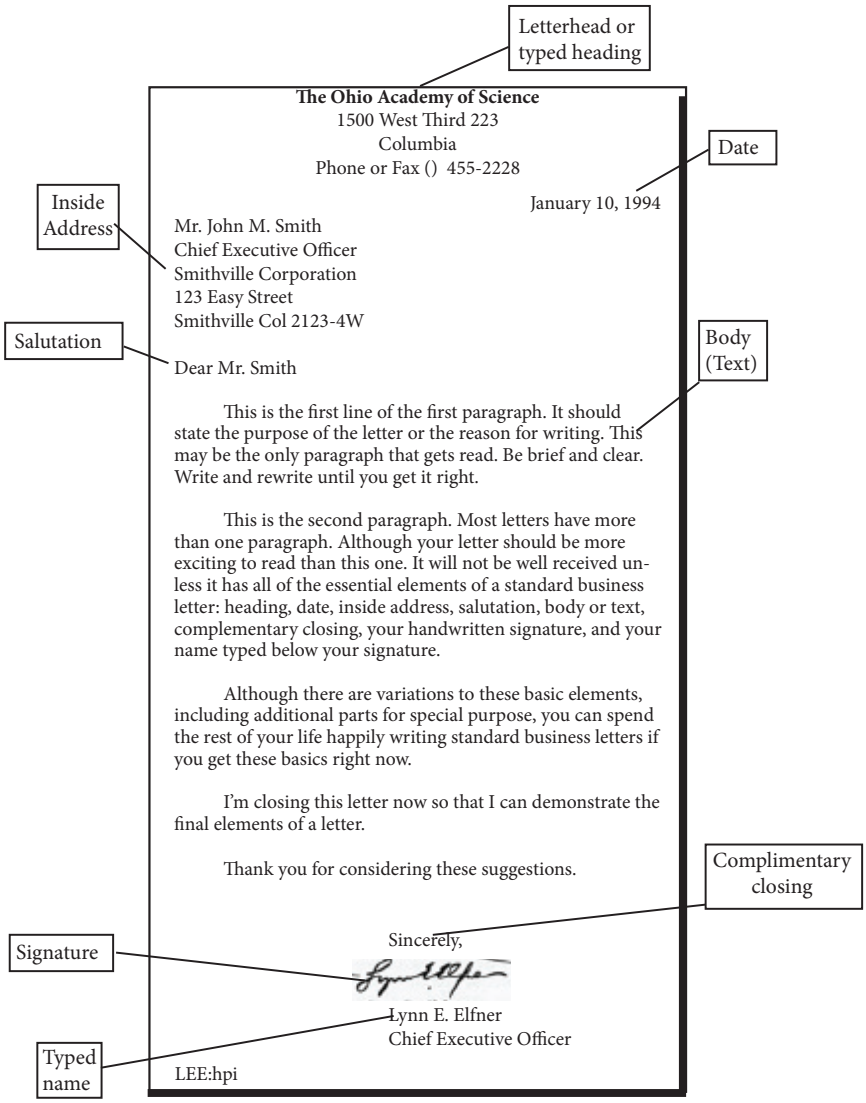
LYNN E. ELFNER

Chief Executive Officer

The Ohio Academy of Science

November 1993

Back to Ohio Academy of Science



HOW TO WRITE A BUSINESS LETTER

LYNN E. ELFNER
Chief Executive Officer
The Ohio Academy of Science
November 1993

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

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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

Appendix I: Resumes

APPENDIX RESUMES

A *resume* is a selective record of your background — your educational, military, and work experience, your certifications, abilities, and so on. You send it, sometimes accompanied by an application letter, to potential employers when you are seeking job interviews.

The focus of the resume assignment is readability, effective design, and adaptation to audience expectations.

Resume Design — An Overview

There is no one right way to write a resume. Every person's background, employment needs, and career objectives are different, thus necessitating unique resume designs. Every detail, every aspect of your resume must start with who you are, what your background is, what the potential employer is looking for, and what your employment goals are — not with some prefab design. Therefore, use this chapter to design your own resume; browse through the various formats; play around with them until you find one that works for you.

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Darnell Wiseman
P.O. Box G
Manard, Texax 78355
(999) 292-5343

OBJECTIVE:	To obtain a part-time position as a veterinary assistant that offers experience in the care and treatment of various animals	
EXPERIENCE:	**Sunrise Valley Veterinary Clinic** *Veterinary assistant* • Assistant in treatment of large and small animals • Helped with operating room procedures • Supervised truck to move client's furnishings	Dripping Springs, TX 1995 to 1996
	George Smith Construction *Construction worker* • Assisted in remodeling construction • Drove truck to move client's furnishings	Pflugervilla, TX 1993 to 1995
	Travis Country 4-H *Local, country and state participant* • Raised various animals for livestock shows • Served as officer at local and country level	Pflugervilla, TX 1985 to 1994
EDUCATION:	**Taxes A&M School of Veterinary Medicine** Applied for admission to Taxes A&M School of Veterinary Medicine for the Fall Semester 1997. Pursuing a degree in veterinary medicine	
	Southwest Taxes State *Animal Science Major* Relevant coursework in anatomy, nutrition, and genetics with a 3.6 grade point average.	San Marcos, TX 1994 to present
	Austin Community College *Part-time student* Completed 29 hours of prerequisites to veterinary school acceptance with a grade point of 3.8.	Austin, TX 1994 to present
	Pflugerville High School *Graduate of 1994* Graduated with honors in top 10% in a class of 412	
ACTIVITIES:	Fishing, hunting, softball, tennis	

Annotations

Resume overview. This resume summarizes the work experience and education of a veterinarian-to-be who is seeking a veterinarian-assistant position.

Heading. This writer puts his name, address, and phone number in the heading portion of his resume. You can consider including your e-mail address, professional title, or key certifications.

Objective. In this section, the writer states the kind of employment he is seeking. In some cases, writers also indicate their career goals as well. Of course, if you include a section like this one, you must remember to revise with practically each new job application. A common problem with objective statements is that some writers make them pure fluff: they state that they want a rich and rewarding career with a dynamic company with opportunities for growth and advancement. These kinds of objectives say nothing!

Experience section. Notice that this writer bolds the name of the place where he worked and italicizes the job title. Some writers would reverse this design to emphasize the job title. Notice too that this writer bullets the job responsibilities. This is a good technique on two accounts: it makes scanning this information easier, and it uses up more vertical space in a resume that might have trouble filling a full page.

Education section. Notice that this writer carries over the same design from the education section. In this case, the school name is bold and the degree or major is in italics just beneath it.

Locations and dates. Notice how this writer places the dates in a right column. Notice too that they are in reverse chronological order.

Writing style. Notice that this resume, like most others, uses a verb-phrase style of writing, deleting "I" and beginning with the verb of the sentence. Although you should keep your writing compact, you should still use good English throughout a resume.

Details, details, details. Notice the amount of specific that this writer pumps into this resume. Details are important: they cause readers to slow down and consider, they give resumes more substance, they create a more credible picture of the writer, and they cause the writer to stand out and be remembered.

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Design. Notice how the body of this resume is essentially a three-column design, with the main headings in the first column, the text in the second, and the dates in the third. This produces a clean, well-organized look. Avoid creating multiple alignments in resume—that produces a ragged, fragmented, disorganized look. Notice too how format and style details are consistent in each section—for example, the headings in the first column are all Arial all-cap bold punctuated with a colon. Simple consistencies like these make resumes more readable and less "noisy" in design. Ordinary readers may not recognize such seemingly minor details or understand how they affect their reading of or overall response to a resume—but such details have an important impact nonetheless.

That completes the comments for this example.

Mark Lloyd
1100 Zenith Dr.
Austin, TX. 78700
(512) 000-0000

Qualifications Summary	Over fifteen years experience providing total customer service through selling, servicing, and training of electronic office equipment and computer software and hardware.
Experience	Crawford Business Machines, Austin TX (1982-Present) Service and Sales Representative • Build and test complete computer systems. • Service customer equipment on site and in house. • Provide training on equipment and software. • Inside sales of supplies and equipment. • Manage daily office operations.
	Precision Methods, Inc. Austin, TX (1981-1982) Field Service Representative • Inspected and evaluated computer storage media at customers' facilities. • Responsible for seven state area. Home Craftsman Company, Austin,TX)1979-1981) Installation Technician • Measured and installed custom windows and doors.
	Part Time Jobs (1977-1979) Grocery clerk • Bergstorm Air Force Base Commissary, Austin, TX • Tom Thumb Grocery Store, Austin,TX
Education	Austin Community College, Austin, TX Major: A.S. Physical Science Estimated completion date: Fall 1997 61 hours completed, 3.9 out of 4.0 grade point average. Southwest School of Electronics, Austin, TX Electronic Technician Certificate Del Valle H.S., Del Valle, TX
Activities and interest	Computers, basketball, running, movies
REREFENCES AND PROVIDE UPON REQUEST.	

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Sections in Resumes

Resumes can be divided into three sections: the heading, the body, and the conclusion. Each of these sections has fairly common contents.

Heading. The top third of the resume is the *heading*. It contains your name, phone numbers, address, and other details such as your occupation, titles, and so on. Some resume writers include the name of their profession, occupation, or field. In some examples, you'll see writers putting things like "CERTIFIED PHYSICAL THERAPIST" very prominently in the heading. Headings can also contain goals and objectives subsection and highlights subsection. These two special subsections are described later in "Special Sections in Resumes."

Body. In a one-page resume, the body is the middle portion, taking up a half or more of the total space of the resume. In this section, you present the details of your work, education, and military experience. This information is arranged in reverse chronological order. In the body section, you also include your accomplishments, for example, publications, certifications, equipment you are familiar with, and so on. There are *many* ways to present this information:

- You can divide it *functionally* — into separate sections for work experience and education.
- You can divide it *thematically* — into separate sections for the different areas of your experience and education.

Conclusion. In the final third or quarter of the resume, you can present other related information on your background. For example, you can list activities, professional associations, memberships, hobbies, and interests. At the bottom of the resume, people often put "REFERENCES AVAILABLE ON REQUEST" and the date of preparation of the resume. At first, you might think that listing nonwork and personal information would be totally irrelevant and inappropriate. Actually, it can come in handy — it personalizes you to potential employers and gives you something to chat while you're waiting for the coffee machine or the elevator. For example, if you mention in your resume that you raise goats, that gives the interviewer something to chat with you about during those moments of otherwise uncomfortable silence.

Resumes — Types and Design

To begin planning your resume, decide which type of resume you need. This decision is in part based on requirements that prospective employers may have, and in part based on what your background and employment needs are.

Type of organization. Resumes can be defined according to how information on work and educational experience is handled. There are several basic, commonly used plans or designs you can consider using.

- *Functional design:* Illustrated schematically in Figure 1-6, the functional design starts with a heading; then presents either education or work experience, whichever is stronger or more relevant; then presents the other of these two sections; then ends with a section on skills and certifications and one on personal information. Students who have not yet begun their careers often find this design the best for their purposes. People with military experience either work the detail in to the education and work-experience sections as appropriate; or they create separate section at the same level as education and work experience.

Type of information. Types of resumes can be defined according to the amount and kind of information they present:

- *Objective resumes:* This type just gives dates, names, titles, no qualitative salesmanship information. These are very lean, terse resumes. In technical-writing courses, you are typically asked not to write this type. The objective-resume style is useful in resumes that use the thematic approach or that emphasize the summary/highlights section. By its very nature, you can see that the thematic approach is unclear about the actual *history* of employment. It's harder to tell where the person was, what she was doing, year by year.

- *Detailed resumes:* This type provides not only dates, titles, and names, but also details about your responsibilities and statements about the quality and effectiveness of your work. This is the type most people write, and the type that is the focus of most technical-writing courses. The rest of the details in this section of this chapter focus on writing the detailed resume.

General Layout and Detail Formats in Resumes

At some point in your resume planning, you'll want to think schematically about the layout and design of the thing. General layout has to do with the design and location of the heading, the headings for the individual sections, and the orientation of the detailed text in relation to those headings. Detail formats are the way you choose to arrange and present the details of your education and work experience.

General layout. Look at resumes in this book and in other sources strictly in terms of the style and placement of the headings, the shape of the text (the paragraphs) in the resumes, and the orientation of these two elements with each other. Some resumes have the headings

centered; others are on the left margin. Notice that the actual text — the paragraphs — of resumes typically does not extend to the far left and the far right margins. Full-length lines are not considered as readable or scannable as the shorter ones you see illustrated in the examples in this book.

Notice that many resumes use a "hanging-head" format. In this case, the heading starts on the far left margin while the text is indented another inch or so. This format makes the heading stand out more and the text more scannable. Notice also that in some of the text paragraphs of resumes, special typography is used to highlight the name of the organization or the job title.

Detail formats. You have to make a fundamental decision about how you present the details of your work and education experience. Several examples of typical presentational techniques are shown in Figure 1-7. The elements you work with include:

- Occupation, position, job title
- Company or organization name
- Time period you were there
- Key details about your accomplishments and responsibilities while there.

Resume Design and Format

As you plan, write, or review your resume, keep these points in mind:

- *Readability: are there any dense paragraphs over 6 lines?* Imagine your prospective employer sitting down to a two-inch stack of resumes. Do you think she's going to slow down to read through big thick paragraphs. Probably not. Try to keep paragraphs under 6 lines long. The "hanging-head" design helps here.
- *White space.* Picture a resume crammed with detail, using only half-inch margins all the way around, a small type size, and only a small amount of space between parts of the resume. Our prospective employer might be less inclined to pore through that also. "Air it out!" Find ways to incorporate more white space in the margins and between sections of the resume. Again, the "hanging-head" design is also useful.
- *Consistent margins.* Most resumes have several margins: the outermost, left margin and at least one internal left margin. Typically, paragraphs in a resume use an internal margin, not the far-left margin. Make sure to align all appropriate text to these margins as well.

- *Terse writing style.* It's okay to use a rather clipped, terse writing style in resumes — up to a point. The challenge in most resumes is to get it all on one page (or two if you have a lot of information to present). Instead of writing "I supervised a team of five technicians..." you write "Supervised a team of five technicians..." However, you don't leave out normal words such as articles.

- *Special typography.* Use special typography, but keep it under control. Resumes are great places to use all of your fancy word-processing features such as bold, italics, different fonts, and different type sizes. Don't go crazy with it! Too much fancy typography can be distracting (plus make people think you are hyperactive).

- *Page fill.* Do everything you can to make your resume fill out one full page and to keep it from spilling over by 4 or 5 lines to a second page. At the beginning of your career, it's tough filling up a full page of a resume. As you move into your career, it gets hard keeping it to one page. If you need a two-page resume, see that the second page is full or nearly full.

- *Clarity of boundary lines between major sections.* Design and format your resume so that whatever the main sections are, they are very noticeable. Use well-defined headings and white space to achieve this. Similarly, design your resume so that the individual segements of work experience or education are distinct and separate from each other.

- *Reverse chronological order.* Remember to list your education and work-experience items starting with the current or most recent and working backwards in time.

- *Consistency of bold, italics, different type size, caps, other typographical special effects.* Also, whatever special typography you use, be consistent with it throughout the resume. If some job titles are italics, make them all italics. Avoid all-caps text — it's less readable.

- *Consistency of phrasing.* Use the same style of phrasing for similar information in a resume — for example, past tense verbs for all work descriptions.

- *Consistency of punctuation style.* For similar sections of information use the same kind of punctuation — for example, periods, commas, colons, or nothing.

- *Translations for "inside" information.* Don't assume readers will know what certain abbreviations, acronyms, or symbols mean — yes, even to the extent

of "GPA" or the construction "3.2/4.00." Take time to describe special organizations you may be a member of.

- *Grammar, spelling, usage.* Watch out for these problems on a resume — they stand out like a sore thumb! Watch out particularly for the incorrect use of *its* and *it's*.

Producing the Final Draft of the Resume

When you've done everything you can think of to fine-tune your resume, it's time to produce the final copy — the one that goes to the prospective employer. This is the time to use nice paper and a good printer and generally take every step you know of to produce a professional-looking resume. You'll notice that resumes often use a heavier stock of paper and often an off-white or non-white color of paper. Some even go so far as to use drastically different colors such as red, blue, or green, hoping to catch prospective employers' attention better. Proceed with caution in these areas!

Information and programs provided by hcexres@io.com.