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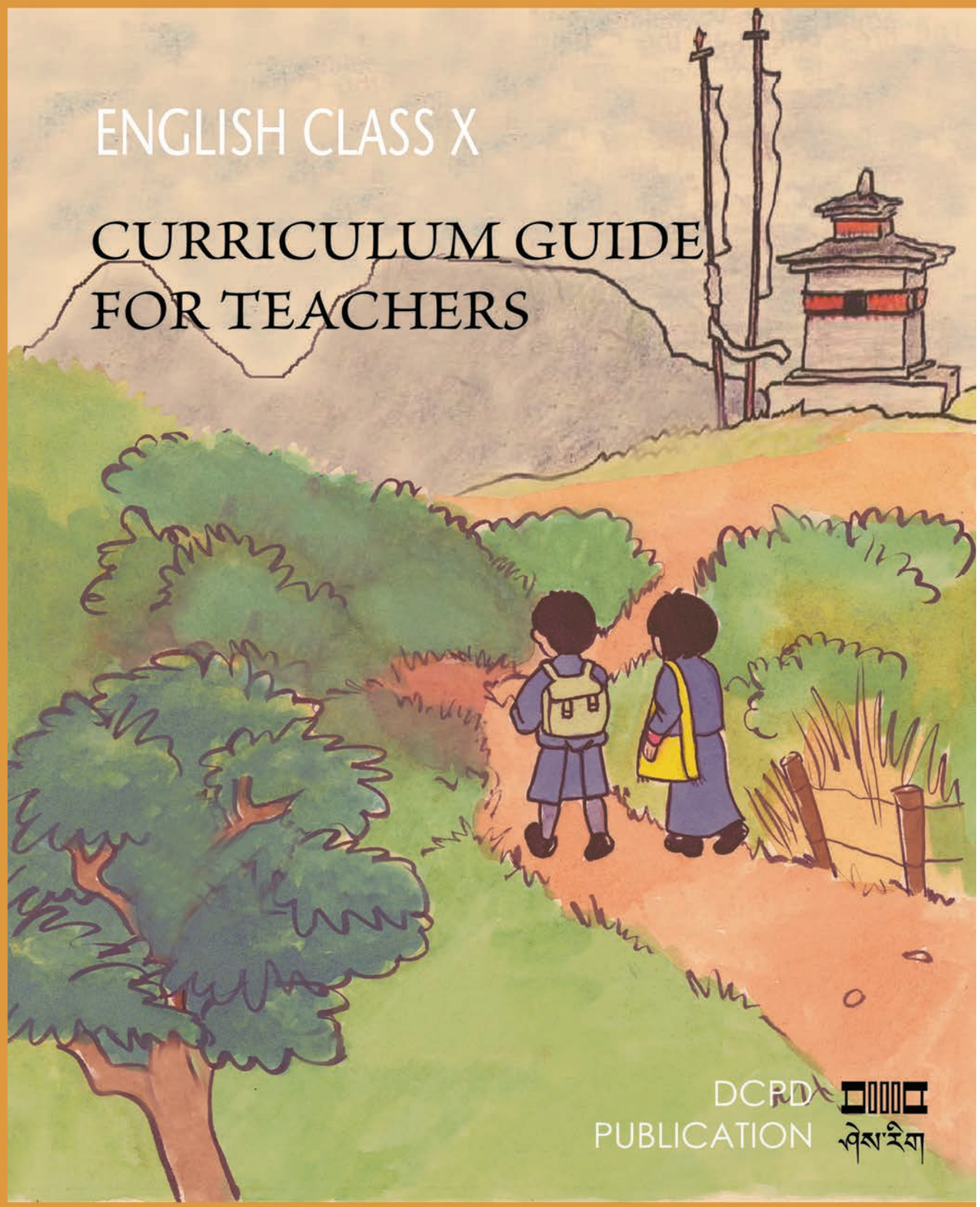

ENGLISH
Curriculum Guide for Teachers
Class X

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

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Adviser
Dr. Pema Thinley, Secretary, Ministry of Education
Tshewang Tandin, Director, Department of School Education, MoE

Copyediting
T. S. Powdyel, Director, Centre for Educational Research & Development, (Chair, English Subject Committee)
William Bill Buggie, SSEB Outcome I Coordinator , UNB, Canada
Professor George Haley, Consultant, UNB, Canada
Dr. Mary Lou Stirling, SSEB Gender Advisor, UNB
Karma Yeshey, Chief Curriculum Officer, CAPSD
Lhundup Dukpa, SSEB Outcome I Project Officer, CAPSD

Research and Compilation Team
Core Group members
T. S. Powdyel, Director, CERD, (Chair, English Subject Committee)
William Bill Buggie, SSEB Outcome I Coordinator , UNB, Canada
Prof. G. Haley, Consultant, UNB
Lhundup Dukpa, SSEB Outcome I Project Officer, CAPSD
Zinpai Zangmo, English Curriculum Officer, CAPSD

Participants
Dr. Phub Rinchen, Secretary, BBED
Ms. Dechen Dolkar, BBED, MoE
Ms. Deki Yangzom, Teacher, Jakar HSS, Bumthang
Mr. Amber Rai, Teacher, Gyelpoizhing HSS, Mongar
Mr. Thinley Tobgye, Teacher, Dagana MSS
Mr. Pema Thinley, Teacher, Yebilaptsa MSS
Ms. Ugyen Choden, Teacher, Trongsa MSS
Ms. Tshering Om, Teacher, Zhemgang HSS
Ms. Tashi Cheozom Namgyel, Teacher, Samtse MSS
Mr. Tashi Gyeltshen, Lecturer, NIE, Samtse
Ms. Karma Dyenka, EMSSD, MoE
Ms. Tshering Lham, Teacher, Chukha HSS Chukha
Mr. Kunga T. Dorji, Lecturer, NIE, Paro
Mr. Sangay Drukpa, Teacher, Mongar HSS
Mr. Kinga Wangdi, Teacher, Drujaygang MSS
Ms. Pema Choki, Teacher, Gaupey MSS
Ms. Dechen, Teacher, Chapcha MSS
Ms. Deki Wangmo, Teacher, Damphu MSS
Mr. Til Bahadur Chhetri, Teacher, Bajothang HSS
Ms. Karma Choden, Headteacher, Dotey LSS, Paro

Proofread by
Dorji Thinley, Lecturer, Paro College of Education, Paro (2206)

Typesetting
Lhundup Dukpa, SSEB Outcome I Project Officer, CAPSD
Nar Bahadur Chhetri, CCO, Thimphu, Secretariat
Jigme Lodey, Art & Publication Unit, CAPSD
Pema Choje, Art & Publication Unit, CAPSD
Karma Wangmo, CAPSD

Cover Design
Uguen Dorji,Curriculum Officer, CAPSD

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

Contents

Foreword v
Introduction ix
An Introduction to the English Curriculum xi
Organisational Chart xvii
Introduction to teachers' guide xviii
Foreword to Reading & Literature xxi
Standards for Reading & Literature xxiii
Learning Objectives for Reading & Literature xxiv
Reading Strategies xxv

Introduction to Essays
1. The Layaps Go Home - *Kinley Dorji* 3
2. Toasted English - *R.K.Narayan* 6
3. Progress - *Alan Lightman* 9
4. Savings Culture - *Waceke Nduati Omang*a 12

Introduction to Poetry
1. Dover Beach - *Mathew Arnold* 20
2. A Red Palm - *Gary Soto* 25
3. To My Mother - *George Barker* 29
4. "Hope" is a Thing with Feathers - *Emily Dickinson* 33
5. Absence - *Elizabeth Jennings* 36

Introduction to Short Stories
1. Day of the Butterfly - *Alice Munro* 43
2. He-y, Come on Ou-t! - *Shinichi Hoshi* 46
3. Is He Living or Is He Dead? - *Mark Twain* 48
4. The White Knight - *Eric Nicol* 52

Novel for Class X
The Giver - *Lois Lowry* 54

Foreword to Writing 67
Standards for Writing 69
Learning Objectives for Writing 70
Introduction to Writing 71
Introducing Writers' Workshop to Students 74
Learning Activities for Writing 77

Foreword to Listening and Speaking 80
Standards for Listening and Speaking 82
Learning Objectives for Listening and Speaking 83
Notes to the Teacher 84
Learning activities for Listening and Speaking 84
Foreword to Language 86
Standards for Language 87
Learning Objectives for Language 88
Notes to the Teacher 89
Learning Activities for Language 90

Annual Timetable for the English Curriculum: Class X 94
Modes of Assessment for Class X 96

Appendics

Appendix A: Selection Criteria For Textual Materials 107
Appendix B: Glossary 109
Appendix C: A Portfolio 116
Appendix D: Bloom's Taxonomy * 120
Appendix E: Kinds of Essays 122
Appendix F: Working With Words 125
Appendix G: Memoir 128
Appendix H: Business Letter 139
Appendix I: Resumes 144
Annotations 146

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.

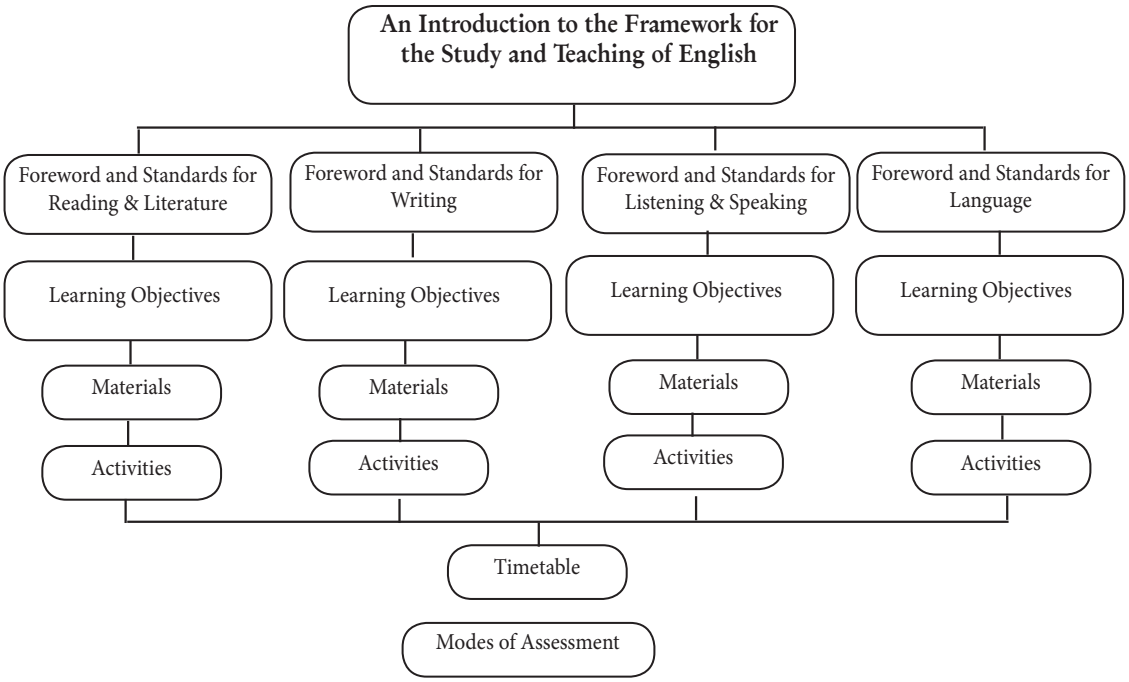
Revision 10: The curriculum calls for the teaching of English grammar, pronunciation and syntax in a consistent, thorough and interactive manner, Classes IV – XII.

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 teachers' guide

This guide has been prepared for teachers teaching English at the secondary school level Class X. It has been developed by a committee of secondary English teachers, representatives from CAPSD, CERD, BBED, EMSSD, the two NIE's, 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 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 (see timetable). 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 textbook 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. Whatever the level of the dialogue, the students need to be taught the critical reading strategies 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)

In general then, 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 X. 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 organize 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 X students will demonstrate that they can:

1: Use the reading strategies developed in earlier classes.

2: Read and articulate their understanding of experiences such as separation, love, compassion, loss, and spirituality using situations encountered in literature to support their points.

3: Compare and contrast different cultural values, traditions and beliefs, using situations encountered in literature.

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

5: Read, understand and engage with the ideas expressed by different authors in different forms of essays.

6: Pronounce new words correctly.

7: Talk and write about some of major classical and modern writers, including Bhutanese authors, and their works.

8: Read 40 pieces of fiction and non-fiction texts.

9: 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 evalu-

ation 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 fell 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 revels 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?
    - 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 information. One good way to do this is to discuss the information with a friend or classmate, or with the professor. Try to summarize the main points you have learned from the reading and add to your knowledge from the comments and responses of the person you are talking with.

Review

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

Strategies for Teaching Reading Strategies

MODES OF READING

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

Reading Aloud

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

Teacher-Directed Interactive Reading

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

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

Guided Reading

The teacher provides small group instruction using materials at the instructional level of the group. The teacher supports the development of effective reading strategies for processing new texts at increasingly challenging levels of difficulty. This progression of difficulty must be in increment's 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 Kindergarten 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, K-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 demon-

strate 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 X. 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 national 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.

In setting out the Timetable for this section of Reading & Literature, teachers are advised to allocate three to five classes for the study of each selection. This will allow a thorough reading of the piece and a full treatment of the activities planned for this selection.

Recommended Essays for Class X

1	Layaps Go Home	Descriptive	Culture/identity	Kinley Dorji	Bhutanese	Male
2	Toasted English	Expository	Language/culture	R.K.Narayan	Indian	Male
3	Progress	Argumentative	GNH/Humanity	Alan Lightman	American	Male
4	Savings Culture			Waceke Nduati Omanga		Female

Supplementary Essays for Class X

1	Preventing Conflicts in the New Century	Expository	Human values	Kofi Anan	African	Male
2	Creating a Model of Conservation	Expository	Nature/ conservation	K. E. S. Kirby	Bhutanese	Female
3	People as Products	Persuasive	Media influence	Jean Kilbourne	American	Female
4	Hard Edges, Soft Skills	Argumentative	Human Values/ Technology	Ann Coombs	American	Female
5	Does Law Discriminate Against fathers	Argumentative	Human values/ issue of child support	Kuensel	Bhutanese	Neutral

Reprint 2022

1. The Layaps Go Home - *Kinley Dorji*

Genre: Descriptive essay

Rationale

This essay was selected for the following reasons:

First, this photo-essay explores the secluded lifestyle of the Layaps providing a detailed description of their world and culture. The essay, with its detailed description and the accompanying beautiful pictures, makes a lasting impression of the Layaps, their land, and their way of life on the minds of the readers. But the essay also presents two important issues: the changes and at times the threats that are emerging to the culture of the Layaps brought about by progress in Bhutan, and the Layaps' pride in their unique cultural identity. The changes experienced by the Layaps reflect the burning challenge faced by the Bhutanese to balance the need to preserve cultural identities with modernisation.

Second, this is a good example of a descriptive essay in which the writer uses both verbal and photographic images to provide details to help the readers see the Layaps' way of life clearly. They also allow the reader to feel the experiences of the Layaps. Word images such as, "the mule skids on the wet ice and slides forward on the steep track", the pictures of the sometimes dizzying heights at which the Layaps travel, the narrow tracks and the raging rivers to cross on foot, combine to impress on the reader the excitement and danger which the Layaps face each day. And the physical dangers underscore the fragility of their culture as well.

Though the essay is long, the language is accessible to the students. The presence of the various subtopics does not deter the reader from following the writer's ideas. The writer ensures smooth reading by effectively connecting the ideas of one paragraph to the ideas in the following paragraphs.

Finally, the students will be left with the pictures of the uniqueness and the haunting beauty of their own country. One hopes they will be convinced to work to preserve it.

Learning Objectives

Students will be able to:

1. Read and articulate personal and critical responses to fiction and non-fiction texts. (Descriptive essay)
2. Utilise the feature of literary texts to help them understand the ideas they encounter in the texts. (Descriptive essay)
3. Evaluate the point of view of the writer on issues like right and wrong, justice and injustice, in literature.

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4. Evaluate the point of view of the writer on issues such as the secluded lifestyle of the Layaps, the changes that are emerging in the mindset of the Layaps brought about by progress in Bhutan, and the Layap's pride in their unique cultural identity.
5. Compare and contrast their cultural values, traditions, and beliefs, using situations encountered in the essay.
6. Build their vocabulary and use the pronunciation skills to pronounce new words correctly.

Learning Activities

Activity 1: Pre-reading (knowledge)

The teacher will conduct a whole class discussion on what the students know about the Layaps, and their perception of them.

Students will look at the pictures in the essay and take turns reading the essay.

Activity 2: Responding to Reading (comprehension, evaluation)

The teacher will then carry on a whole class discussion of their impression of the essay. This would cover areas such as:

- The pictures
- The information obtained from the reading
- Which parts of the essay the students enjoyed or disliked and why.

Activity 3: Guided Reading (comprehension)

The teacher will conduct a guided reading of the text, using the following as prompts:

1. What are some of the derogatory comments passed by other Bhutanese about the Layaps?
2. Does the author feel the derogatory comments are justified? How does he feel about the Layaps?
3. In a descriptive essay, the writer uses adjectives, verbs and nouns to enhance the descriptive nature of the essay. Note the adjectives, verbs and nouns used by the author to help you visualise the Layaps' way of life and feel their experiences.
4. The Layaps share a close bond with their animals. How is this presented in the essay?
5. What did the Layaps observe from their visits to Punakha and Thimphu? How is this knowledge changing their culture?
6. What policy has the Royal Government of Bhutan pursued with regard to the Layaps? What developmental activities has the Royal government taken up for the Layaps?
7. "Laya, today, confronts an issue which Bhutan, as a nation, has been grappling with for the past four decades." Discuss this statement.
8. Read the last paragraph. What does this tell you about the qualities of the Layaps?

9. After reading the whole essay, what lasting impression about the Layaps have you been left with?
10. What policy would you suggest to help the Layaps?

Activity 4: Essay Writing (evaluation)

The students will be asked to write on the following:

1. In what ways is your village or hometown a microcosm of your country?

Or

2. Describe the small town, the village or the community in which you were raised. How has it helped shape you as an individual and helped determine what you want out of life?

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2. Toasted English - *R.K.Narayan*

Genre: Expository Essay

Rationale

This essay was selected for the following reasons:

First, it presents a discussion on how English has been modified to suit the needs of the people of a particular country. It does so in the context of the use of English as an international language, the nature and versatility of English and the ways in which different people speak it. The need to use Standard English and what Standard English is are topics of great importance in Bhutan at this time.

Second, the consideration of the use of English in India raises the larger issue of colonization and the need for each country to take what is best from English and keep their own independence, culturally and politically. There is danger here, especially the loss of one's own language and culture that coexists with the advantages of learning English or any other language. Teachers and students will find this a rich source of ideas to debate.

Third, Narayan is funny. He draws heavily on his own wit and knowledge of language to show how words can mean different things in different cultural contexts, sometimes embarrassing to those who don't know the difference, most often just a reason to laugh.

Fourth, the essay shows the versatility of the language. Its structures and words can be bent and adapted to suit the needs of a culture or new conditions. The conclusion can be drawn that there is no ENGLISH as such, but rather there is a language that is evolving, enriched by all who use it.

Finally, the essay serves as a model of an expository essay. In the first paragraph, the writer presents a clearly stated thesis with well chosen examples to "show" the topic. Each supporting paragraph introduces an aspect of the argument in a topic sentence, followed by details to elaborate and show that aspect. The blends are the glue that connects one paragraph to another in language and Narayan is a model writer in the use of such blends. At the end of the essay the writer restates his argument in a final summarizing paragraph and shows how to leave the reader with both new perspectives on the subject and a strong feeling for the ways in which they play out in his culture.

Learning Objectives

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.
   Evaluate the point of view of the writer on issues of different English used in different countries like Britain, America, and Bhutan, and compare with Bhutanese English.
4. Build their vocabulary and use the pronunciation skills to pronounce new words correctly.

Learning Activities

Activity 1: Establishing Meaning (knowledge, comprehension)

The teacher will ask the students to read the essay independently. As they read, they should keep notes to do the following tasks:

1. What is the meaning of the word "toasted" according to the writer?
2. In the table given below list some of the examples that the writer uses to differentiate American English with British and Indian English?

American words	Meaning	British words	Meaning	Indian words	Meaning

3. If a receptionist in any Western country asks, '**Can I help you? Would you like to wait**? What does the receptionist mean? Ask the students how they would interpret these questions.
4. The writer says that English must take on the complexion of Indian life and absorb its idiom. How can it be possible according to him?
5. Students will note the unfamiliar words and phrases in the essay and find out the meaning of these words and phrases.

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Activity 2: Classroom Discussion (comprehension)

The teacher will organise a classroom discussion on the tasks given in Activity 1.

Activity 3: Reading Aloud (application)

Students will read the essay aloud in turn with appropriate intonation and pronunciation. The teacher will guide this reading activity.

Activity 4: Features of an Expository Essay (application, analysis)

Using their knowledge of the expository essay learned in Class IX, students will be asked to identify the features of the expository essay in '**Toasted English'**. They will present their findings to the class. The teacher will review what they have found and add any necessary features.

Activity 5; Types of English (analysis, synthesis, evaluation)

The teacher will ask students to find examples of different kinds of English used in different countries like Britain and America, and discuss how the English of these countries is different or similar to Bhutanese English (Students may use selections from their text as well as popular media). This activity may be done in pairs.

Students will present their findings. Teacher and students will respond and provide feedback and attempt to draw conclusions about the nature of English.

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3. Progress - *Alan Lightman*

Genre: Argumentative Essay

Rationale

This essay was selected for the following reasons;

First, the topic is an important one in Bhutan at the moment. The policy of Gross National Happiness is an attempt to show that Bhutan measures progress in ways different from other countries. Although it wants and uses technology, it holds that happiness, not wealth, is the true goal of human endeavour. Lightman is pursuing a similar idea and in this essay challenges the presence of technology in our lives.

Second, he does so by highlighting the profound negative impact of technological advancements on the lives of human beings. He raises the issue of the application of science and its impact on humanity. The author emphasises the roles of individuals rather than the role of governments to determine the kind of progress that is sensible to the people. Finally, the author pleads with his readers to take time to think about big issues, such as what progress truly is, and what goals and values humanity should strive for.

Third, the structure of the essay gives students a chance to see how an argumentive essay is put together. In the introduction to the essay, Lightman lays out his thesis by providing examples of his efforts to hold out against the onslaught of unbridled technology. In the body of the essay, there is a refutation of the opposing views to make the reader aware that he has considered opposing views and rejected them for good reason. He demonstrates how to employ generalizations and facts to build and support an argument. In the conclusion, Lightman restates the thesis of his essay by stating that individuals must decide which technology to accept and which to resist.

The language is challenging in terms of the level of diction but is accessible to Class X students. Students will see how he uses a series of rhetorical questions to emphasise his points and even further, like the other essayists studied this year, how he uses metaphors and allusions to enrich his language.

This essay will allow students to make inter-textual connections with other essays such as **Bhutan: A Bio-diverse Diamond of the Himalayas,** and **Hard Edges, Soft Skills**, and a poem such as **Dover Beach.** Text-to-life connections can also be established with the very Bhutanese concept of GNH.

Learning Objectives

Students will be able to:

1. Read and articulate personal and critical responses to fiction and non-fiction texts. (Argumentative essay)
2. Utilise the features of literary text to help them understand the ideas they encounter in the texts they are reading. (Argumentative essay)
3. Evaluate the point of view of the writer on issues like right and wrong, justice and injustice, in literature.
4. Evaluate the point of view of the writer on the issues of progress and its effects on humanity.
5. Build their vocabulary and use the pronunciation skills to pronounce new words correctly.

Learning activities

Activity 1: Re-reading (knowledge)

The students will write and explain what the term "progress" means to them. Some students will share their ideas.

Activity 2: Understanding the Text (comprehension)

The students will read the introductory paragraph and the title of the essay and discuss what each reveals about the subject of the essay.

The teacher will then assign this task to pairs of students.

In an argumentative essay, a writer frequently presents views that oppose her point or argument and then goes on to refute them. How is this strategy employed by Alan Lightman in the body of his essay, especially in the second, third, fourth and fifth paragraphs?

Activity 3: Debate (comprehension)

In pairs students will read the sixth paragraph, in which the essayist states that thinkers and writers have expressed alarm over unchecked progress in science and technology. They will cite the names of these thinkers and writers that the essayist has alluded to and also note the nature of their alarm.

Then she will ask the students to debate the following:
"Advances in technology do not always improve life".

Activity 4: Features of an Argumentative Essay (analysis, synthesis)

The teacher will show, on a chart, the features of an argumentative essay and an expository essay. In groups student will discuss and locate the components that identify the type of

essay '**Progress'** is. This will be followed by group presentations and a whole class discussion facilitated by the teacher.

Activity 5: Speech (synthesis)
The teacher will ask the students individually to prepare and present a short speech that argues in favour of either accepting or resisting one specific technology.

Activity 6: Panel Discussion (**evaluation**)
The teacher may choose to organize a panel discussion to deal with the topic shown below.

What is your understanding of GNH? Is there any connection between Lightman's ideas in **Progress** and the Bhutanese goal of GNH? What are the different forms of progress that you have witnessed? What are the effects that they have had on you or on the Bhutanese society?

Procedure for panel discussion: (See Language Aloud...Allowed)
The panel of experts will represent four roles: a farmer, a businessman, a Minister (government employee), a monk/ nun. The class may be divided into four groups. Each group will take up one of the roles. In their groups, they will nominate one as the expert in their area. The group will organise relevant information to prepare their expert for the panel discussion. The groups will also need to prepare possible questions for the experts from the other three areas/ roles. There should be a moderator to bring the discussion back to track.

Activity 7: Writing (**evaluation**)
Finally the teacher will ask the students to write on the topic below:

Did Alan Lightman's essay affect your view of progress? Explain.

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4. Savings Culture - *Waceke Nduati Omanga*

Genre:

Rationale

Saving is an important part of managing money. However, it is not always easy to save money, especially in times of financial hardship. Added to this, we live in a world that constantly invites us to spend, suggesting that we need new things to make us happy – even if we cannot really afford those things.

This essay talks about the importance of saving habit, as opposed to spending culture, as an essential criterion to manage personal finance. In this lesson, students will explore about different dimensions of savings- benefits of saving, reasons for saving and the means of saving. It also provides opportunity for the students to use decision-making skills to become smart savers. Learners will be able to explore and discover strategies for responsible spending and set long-term goals.

Activity 1. Pre-Reading (Knowledge)
Listening and Speaking [1, 8, 9]

Ask the following questions, one at a time, and let the students discuss briefly. Let volunteers respond to the whole class.

1. On what do adults spend money?
2. On what do young people spend money?
3. If you had Nu.500 in your pocket, how would you spend it?

Note down the similarities and differences between the spending habits of young people and adults on the board using a Venn diagram.

Ask students to reflect on these questions written on a chart:

1. Have you ever saved anything at any point in your life?
2. For what purpose did you save?
3. How much did you save?
4. Were you successful in saving enough to meet the purpose?

Use Rally-Robin to share within the group and then invite volunteers to share about their saving experiences to the whole class.

Activity 2: Guided Reading (Knowledge, Comprehension)
Reading& Literature [1, 3, 4, 5, 8]
Writing [1, 2, 6]
Read the essay aloud in the class with proper pronunciation and intonation as model reading. Ask students to read the essay silently on their own.
Students read the text independently using these questions (written on a chart) to guide them with comprehension:

1. Define culture. What do you understand by 'savings culture'?
2. When is the best time to start saving?
3. What mentality prevents people from saving?
4. What are some of the benefits of saving?
5. What example is used to demonstrate ways of saving money?

Students write the answers in their notebooks.
Write down some of the phrases cited in the text (as listed below) on the board and ask students to explain them in their own words:

- leap of faith
- instant gratification
- preparation meets opportunity
- scarcity mentality

Explain the phrases if students are unable to comprehend on their own.

Activity 3: Presentation (Analysis & Synthesis)-40 minutes
Listening & Speaking 1, 7, 8
Writing 1, 2, 7, 8
Divide the class into five groups and assign each group a topic (listed below) to explore about savings culture. Encourage students to think critically and go beyond the text to present their findings.

Gr. 1. Why do people save?

Students explore possible reasons why people save money.

Gr. 2: What are the benefits of saving?

Students discuss various benefits of saving.

Gr. 3: Where can people save?

Students look at various financial institutions and various saving schemes to save money

Gr. 4: What are some of the excuses for not saving?

Students come out with possible reasons that prevents people from saving money.

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Gr. 5: How can people practice 'responsible saving'?

Students explore effective cost-cutting measures to save money.

Provide 10 minutes for group discussion and 5 minutes each for presentation.

The groups take turns to present their findings to the whole class.

Extended activity:

Ask students to write an Expository essay on 'Saving habits among the Bhutanese youth', based on the information they have obtained from the presentation. Ask them to use the writing process and the features of expository essay. The essay is to be included in their writing portfolio.

Activity 4: Debate (Analysis& Application) 35 minutes
Listening and Speaking1, 3, 4, 5, 6, 8, 9

The class will prepare for an extensive discussion on Savings vs Spending, followed by a debate.
Activity Instruction:

1. Students are divided into two groups for a debate on the resolution:
   As students, we should spend money and enjoy life, rather than save.
2. Students will discuss in respective group and collect information to support their stand.
3. Each side will have four speakers to argue their case.
4. Each speaker gets 3 minutes to speak to support their stand or refute the opposing view, following the debate norms.

Moderate on the views presented to wrap up the debate.

Activity 5: Spending Game (Application &Evaluation) 20 mins
Reading 1, 6, 7, 8, 9
Listening &Speaking 3, 4, 8

Students can practice making spending decisions in this game.
Give a situation to make the game more practical: You are planning a weekend trip to Phuntsholing and you have 120 units to spend for the trip.

Explain the students that this is a game where they can practice making choices about how to spend their money. The handout given below lists the things they can spend their income on.

Spending Game Handout

Spending Areas	Units	Spending Areas	Units
LODGING		**CLOTHING**	
Put up with a relative	0	No purchase	0
Find a cheap apartment	10	Top/T-shirt	10
Share a hotel room with a friend	15	Jeans	15
Stay in a hotel room	20	Shoess	20
FOOD		**ENTERTAINMENT**	
Go fasting	0	Visit a friend	0
Eat at home (relative's house)	10	Visit a park	10
Eat snacks and junk food	15	Watch movie in a cinema hall	15
Eat at hotel/restaurant	20	Go party in a Discotheque	20
TRANSPORTATION		**PERSONAL CARE**	
Walk or ride bicycle	0	Toiletries (soap, toothpaste)	10
Bus	10	Cosmetics	15
Bus and occasional taxi	15	Visit saloon/parlour	20
Frequent taxi	20		

Activity instruction:

1. Distribute the Spending Game handout and inform that each student is allocated with 120 units.
2. There are six key areas where you will need to spend. Each key area has four descriptions/ choices. Every description comes with a price (mentioned in units).
3. For each category, the students need to select one choice that suits them the best. The cost for each choice will be added in terms of unit. The choices that has '0' are free, and so the students do not have to spend any unit on them.
4. Students are asked to be practical about the choice they make.

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5. Go round the classroom, and make sure the students understand what they need to do. Allow a reasonable amount of time for them to work on this, and then ask the following questions:
    - Did you find this exercise challenging or easy?
    - What difficult choices did you have to make?
    - Why did you make that particular choice?
6. Ask the students to add up total number of units they have used at the end of the task. Now ask them to calculate how many units they were able to save (120 units- units used).
7. Compare your spending plans with the person next to you.
8. Inform the students that they are going to do the exercise again, this time their income has been cut to 70 units.

Their task is to figure out how they are going to spend their money now that they have less. Allow five minutes for this second round.

Guide questions:

- What changes did you make?
- What made you to make that change?
- What was the first item that you gave up? Why?
- What was the last item that you were willing to give up? Why?
- Is the choice you made practical/realistic?
- Compare your spending plans with the person next to you.
- How are your spending plans different?
- Do your different spending choices reflect your different attitudes and values about money and life in general?

After the activity, ask the students how much they were able to save.

Extended activity

Invite students to share about what they have learned about spending and saving from the Spending Game.

Activity 6: Demand Writing (Application, analysis, Synthesis) 20 minutes
Writing 1, 2, 3, 6, 7, 8

Students are asked to write a prompt in about 160 words on any of the following situations:

1. Write about an experience on opening a bank account.
2. Think of a long term goal that you have in your mind, for example, you want to buy a bike or jewelry in next 5 years. How are you going to save money for it?
3. A piece of advice to your younger sibling to start saving now.

Provide 15 minutes for the writing activity.

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 X. The poems have been selected to offer the students and teachers a balanced selection - some traditional, some contemporary, to allow the study of some of the different forms of poetry, some 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.

In setting out the Timetable for this section of Reading & Literature, teachers are advised to allocate three to five classes for the study of each selection. This will allow a thorough reading of the piece and a full treatment of the activities planned for this selection.

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Recommended Poems for Class X				
Sl.No	**Title**	**Genre**	**Author**	**Theme**
1.	Dover Beach	Dramatic Monologue	Mathew Arnold	Despair in the light of human affairs
2.	A Red Palm	Lyric	Gary Soto	A father's sacrifice for the next generation
3.	To My Mother	Sonnet	George Barker	A son's wish for his mother to get better
4.	Hope is a Thing with Feathers	Lyric	Emily Dickinson	Hope
5.	Absence	Lyric	Elizabeth Jennings	The nature of absence of a beloved
Supplementary Poems for Class X				
1	Good	Sonnet	R. S. Thomas	Life rises again in future generations
2.	Those Winter Sundays	Lyric	Robert Hayden	A son's late realization of his father's love
5.	Warning	Lyric	Jenny Joseph	A woman prepares for changes in her life
7.	The Sun has burst the sky	Lyric	Jenny Joseph	Joys of new love
8.	Ozymandias	Sonnet	P. B. Shelly	Time claims all things
10.	Haikus		Matshuo Basho	Various themes

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1. Dover Beach - *Mathew Arnold*

Type: Dramatic Monologue

Rationale

This poem has been selected for the following reasons:

First, Dover Beach allows students to study an example of dramatic monologue. In this case the writer uses the form to allow the speaker to present to a listener his thoughts on the state of human affairs. Like all dramatic monologues, it reveals as much about the speaker as it does about the subject which the speaker is considering in this case the affairs of humanity. The audience has to decide whether to trust this view of the world or to see it as the opinion of only one person. Just as is done with the best known of Browning's characters, the Duke of Ferrara, whose opinions and views of the role of women and particularly his duchesses, are much disputed, so too should the readers be alerted to the task of examining carefully the views of the affairs of humankind and the state of the world put forth by the speaker in Dover Beach.

In order for the students to get this task done well, the teacher will have to teach them the structure of, and purposes for, this form of poetry. (See the Glossary which presents the features of a dramatic monologue). But the resulting discussion should be well worth the effort.

A second reason for selecting this poem is that it shows how a poet works with several other structural elements to create arguments. **Contrast** is one of those. In the opening lines we are shown a scene in which nature is seemingly at peace …the sea is calm, the moon is full and it so lovely that it causes the speaker to invite his guest to the window to see it. But then in a contrasting chord, in the second stanza the speaker strikes a discordant note, a note which recalls Sophocles' ideas of the ebb and flow of the sea as a **metaphor** for the ebb and flow of human affairs.

And then the dark mood sets in on the Speaker. Arnold now uses a **comparison or a parallel** to move the Speaker's ideas forward. His Speaker finds a thought similar to the one which Sophocles had. He sees the sea as a **metaphor** for the Sea of Faith and at first one hopes that he will find the lighter side. Instead he elaborates the **metaphor**, and suddenly the poem is not about nature and the beauty of the calm sea, but about the disappearance, the retreat of the Sea of Faith which the speaker tells us had once girdled the world. He presumes the world was a better place then. Now he concludes that with the retreat of the Sea of Faith, we are "as on a darkling plain …….where ignorant armies clash by night" in eternal warfare.

Quite a change from the opening where we met a Speaker who soothed us with his description of the sea and the moonlit scene which lay below him. Hardly a darkling plain! But at the end we see the Speaker despairing of the world and caught in the net of a pessimistic vision of the human condition.

His only hope seems to lie in his relationship with his guest. By extension, he could mean to include all or each of us in the invitation to join him in a relationship which will act as a refuge from the misery of the world.

And that is the third reason for choosing this piece. It provides, following a close reading, a chance for students to evaluate the truth of the Speaker's conclusions, to decide whether or not the Speaker deserves their trust and whether or not they wish to accept his invitation. It also allows them to write their own vision of the world and the affairs of humankind.

A great poem. Students will need help with beaches and tides but once over that hurdle, they should enjoy the argument

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.
   Specifically, this poem allows to explore the themes of human misery, the need for love and the importance of being optimistic.

3. Compare and contrast different cultural values, traditions and beliefs, using situations encountered in the literature they are reading.
   Specifically this poem allows students to compare their beliefs about the world and the values they hold with the beliefs and values expressed in the poem, particularly the need for faith.

4. Respond personally and critically to fiction and non-fiction texts showing an understanding of the structural features of the different texts.
   Specifically students will learn the features of a dramatic monologue and use them to interpret critically the content of this poem.

5. Pronounce new words correctly.

6. Talk and write about some of major classical and modern writers, including Bhutanese authors, and their works.
Specifically, the students will learn some things about Arnold and his time as well as looking at some other works, if available.

7. Have fun as they read!

Learning Activities

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

The teacher will help the students to recall what they know about beaches, seas, tides, the relationship between moon and tides by asking the following questions:

- What do you know about beaches?
- What have you learned about seas and tides in geography that will help us get ready to read this poem?
- Do you know what controls the tides? What do tides do? What movements do they make?

She will talk about the terms like straits, coast, bay, beach, tides, light, moon, waves until the students are comfortable with the ideas and terms.

She will let the students tell the class what they know about the above mentioned terms and write what they say on the board

She will locate places like Dover Beach, the French coast, the English Channel on the map.

Activity 2: Reading Activity (knowledge/comprehension)

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

- How would we read the line "The Sea is calm tonight".
- What tone should we adopt?
- How should we modulate our voices to suggest meaning, relationships, and mood.

The teacher will read the first stanza and show how she modulates the voice to catch the mood and understanding.
Then the teacher will read the following stanzas again showing the modulation of the voice and allowing the students to read along.

Activity 3: Guided Reading and Discussion (comprehension/application/analysis)

The teacher will read with the students line by line and ask these questions to help the students make connections between the lines and the stanzas of the poem. Repeat practice with this models for the students to know how they can make meaning with texts when they read independently.

First Stanza

- What picture do you see in your mind as you read the first line?
- What does the speaker mean by 'gleams' and 'is gone'?
- What do you know about a 'lighthouse'?
- Why does the light gleam?
- Where is the speaker? Who is with him/her?
- What is the word 'only' about to introduce?
- What does 'grating' mean? What sound does 'grating' make? What does it suggest? How does that sound compare with the scene in the opening lines?
- What is this 'note of sadness'?

Second Stanza

- What is the 'it' that Sophocles heard on the Aegaean Sea?
- What is 'turbid' and what action does it suggest that the sea makes?
- What is the 'turbid ebb and flow of human misery' and what does it have to do with the sea and the tides?
- What parallel thought to that of Sophocles does the speaker find in the third stanza in the line "The Sea of Faith…"?

Third Stanza

Can you help explain what happened to the Sea of Faith ?

- What is a bright girdle and what was the sea of faith like originally? What does the speaker hear now?
- What is the image that he gives to the listener of a world left behind as the sea of faith retreats?
- Does he see a happy place to be?

Fourth Stanza

- What lesson does the speaker present to his love?
- Do you accept that lesson?
- Is love the only answer to life here in this world?

Fifth Stanza

- What images of life and the world are we left with in the last stanza?
- Do they reveal the truth about the world?
- Or the truth about the speaker?
- If you were with him and he concluded his speech on the world in this way, what would you say to him?

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Activity 4: Paraphrasing (comprehension)

The teacher will ask the students to paraphrase and summarize the poem in their own words.

Activity 5: Metaphor (analysis)

The teacher will talk about the form, dramatic monologue, and how it works to show the character and attitude of the speaker.

He will show how the writer uses the metaphor of the sea to make a pattern of related images –tides, beaches, grating roar, the retreating Sea of Faith and others–to make visual and auditory the pattern of human affairs as he sees them. He will also show how the pattern of images supports the structure of the argument and keeps it organised.

He will help the student locate the central metaphor and analyse its parts to come to understand how the speaker connects the movement of the sea to the affairs of humans.

He will examine carefully the final images in the poems to show the darkness that has come over the speaker from the opening calmness of the first stanza to the frenetic struggles at the end.

Activity 6: Challenging the speaker's views (evaluation/analysis)

The teacher will ask the students to judge the speaker's views.
She will then ask the students to compare the views of the speaker in Dover Beach with that of the speaker in 'Hope is a Thing with Feathers':

- What is your response to the ideas expressed by the speaker in Dover Beach? Do you accept his views of human affairs? Are there alternative views available to us?
- How would you feel if you were the person with the speaker? What would you say to the speaker?
- What do you think is the gender of the speaker? Why?
- Comment on the changes of the mood in the poem and show where the changes happen.

Activity 7: Debate (evaluation)

The students will have a debate on the proposition:
"The speaker in Dover Beach is correct to characterize us as left here after the Sea of Faith has retreated "on a darkling plain ….where ignorant armies clash by night".

2. A Red Palm - *Gary Soto*

Type: Modern Lyric

Rationale

This poem was selected for the following reasons:

First, because it is an example of a modern lyric and serves as a good model of a contemporary poem by an established modern writer. Like the poems 'Amalkanti' and 'No More Clichés', this lyric traces the feelings of the speaker towards his subject or traces the changes in feelings of the central character in the poem. The poem relies on the spoken voice for the music or rhythm of the piece. It is unrhymed, unlike classical lyrics, and gets its shape from the shape which spoken ideas take. The line lengths vary according to the extent of time in which the writer considers an idea or a feeling. It also takes its music from imitating the pace of the work with which the man makes a living for his family. So the sound of the machete, the movement of the man through the cotton field and the sound of the cotton falling give the poem its musicality. "You take another step,/Chop, and the sigh comes again,/until you yourself are breathing that way/with each step, a sigh that will follow you into town." Students can be taught to say the piece using the rhythm of his work and his breathing to give rhythm to their reading. His day is also used to structure the poem. The "sun-up to sun-down" pattern provides a frame for his life. As to the family needs, the poet uses the work he does in this day to show the connection between his work and the food it buys for his family.

The images to show his feelings are arranged to show movement from one mood to another. For example, the evening brings self-doubt about his worth but after speaking with this son, the "wind makes peace with the trees/the stars strike themselves in the dark" and we see that harmony has been restored. The pain is still there but he seems better able to accept it as he makes his way to sleep.

Second, the poem has powerful and significant themes. It is based on the themes of common human suffering for survival and the need to be austere when resources are limited. The poem has themes as well that have roots in parents' sacrifices, the dignity of work especially hard manual work, acceptance of responsibility and the need for one generation to work for the success of the next generation. The vivid description of the father working so hard in the blazing sun and sacrificing his life for his children appears natural, real and relevant to those of us working in the Bhutanese situation.

It is for this reason that the ideas expressed in the poem and the family situation described there permit readers to make strong text-to-life connections. If teachers care to read it with "Those Winter Sundays" and "Good", strong inter-textual connections can be made as well,

and will help students extend their understanding of the major themes in 'A Red Palm'.

The author strives to make the language beautiful and accessible to students by writing in both figurative and literal modes with simple and lucid words. The result is that he has written a redemptive poem. It can be used as an example to teach metaphors and images. It has a rich store of striking metaphors like:

'…your back is strong, young, not yet the broken chairs',
'…your hands twitch on your lap'
'…your hands now shaped into binoculars'

which are very suggestive and appealing to modern readers.
The images used such as:

'… the sun is the blister'
'…dirt under fingernails'
'…dust on forehead'
'…yellow light in the kitchen'

make the work and his place visible to the reader .

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.
   Our students will have an opportunity to explore the themes of common human struggle for survival, compassion and sacrifice for fulfilment, love of ones children, need for one generation to work for the next generation.

3. Compare and contrast different cultural values, traditions and beliefs, using situations encountered in the literature they are reading.
   The poem allows discussion of ideas like the acceptance of one's responsibility, the dignity of work, the need to be austere when resources are limited and the values of the relationship between parents and children.

4. Respond personally and critically to fiction and non-fiction texts showing an understanding of the structural features of the different texts.
   The poem is built on images like 'red palm', 'giant among the cotton fields', 'broken chair', 'dirt under finger nails'.

5. Pronounce new words correctly.

6. Talk and write about some of major classical and modern writers, including Bhutanese authors, and their works.
The students will be able to look for other works of Gary Soto and compare the themes with the poem under study. (See Internet)

7. Have fun as they read!

Learning Activities

Activity 1: Pre-reading (knowledge)

The teacher will ask the students in groups to discuss and describe the work of a farmer and the effect of that work on the human body. They will present their descriptions to the class and the teacher will write the important points on the board.

Then the teacher can discuss their attitudes towards farmers in Bhutan.

Activity 2: Guided Reading (knowledge/comprehension)

The teacher will read the poem line by line with the students, discuss the ideas and possible meanings and find connections by asking questions like:

- What are the images in the first stanza?
- Who is the speaker and to whom is he speaking?
- Who is the "you" referred to in the poem?
- What equipment does the character in the poem use and where does he work?
- Explain the lines 'you raise the hoe, swing, and first weeds fall with a sigh' .
- What do you think the speaker means by the line 'a sigh that will follow you into the town'?
- What do you think the lines "You chop, step, and by the end of the first row,/You can buy one splendid fish for wife/And three sons. Another row, another fish,/until you have enough and the move on to milk,/Bread, meat./Ten hours and the cupboards creak" in the second stanza suggest?
- What does the image in which the speaker speaks about the future physical condition of the farmer as a "broken chair in an abandoned school of dry spiders" suggest about his relationship with his family? With his work?
- What does the line 'dust settles on your forehead, dirt smiles under each fingernail suggest?
- Do you think the man enjoyed working in the field?
- What does the father think about himself at the end of the day when he is sitting in the garden? What is the mood of the farmer as he sits in the garden?
- What happened to the farmer in school?
- What are the images of hands of the farmer and what do they suggest about his work?
- How does the mood of the farmer change after he speaks with his son and what are the images in the poem that suggest the change in his mood?
- How many children does the farmer in the poem have?

- Do you think the child realizes the hard work of his father and the sacrifices that he has made?
- What do you think his mood is after he speaks with his son?
- What do you understand by the lines "the wind makes peace with the tress; the stars strike themselves in the dark"?
- What is the sore light that he sees?
- What are the possible explanations of the metaphor of the red palm?

Activity 3: Comparison (knowledge/comprehension)

The teacher will now ask the students to compare their description of a farmer's work and its effect on the human body with what they have learned after meeting the father in the poem.

Activity 4: Paraphrasing (knowledge /comprehension)

The teacher will ask the students to retell the poem in their own words

Activity 5: Text to life connection (application/synthesis)

The teacher will ask the following questions in order to make text to life connections:

- How does the farmer's life connect to our Bhutanese situation?
- Would you do what the father is doing?
- Why would you do that?
- Do we value manual work in our country?

Activity 6: Practice Reading (knowledge/comprehension)

The teacher will read the poem aloud and let the students repeat it with him line by line to help them with pronunciation and modulation of voice to show understanding.

Then she will ask each group to read a stanza aloud while she listens and does the necessary corrections.

Activity 7: Inter- textual connection (synthesis)

The teacher will draw inter-textual connections with the poems 'Those Winter Sundays' and 'Good' from the Supplementary Reading List and ask the students to compare the roles of the fathers and the children in 'A Red Palm' with the roles in 'Those Winter Sundays'.

Activity 8: Responding to Text (evaluation/analysis/application)

The teacher will ask students to respond to the following in a whole class discussion:

- Discuss the important values that you have learned in the poem.
- Discuss your personal beliefs regarding a farmer in your country with those expressed in the poem.
- How would you react at the sight of your father working in the blazing sun if you were one of the children in the poem?

3. To My Mother - *George Barker*

Type: Modern Sonnet

Rationale

This poem was selected for the following reasons.

First, it is written by an established writer.

Second, it is a memorable one because the subject matter touches us all, especially the child in us, no matter where we are in the world. The theme is the need that a child has for the love of his/her mother and how he searches for it despite the fact that she seems to have lost her faith in life and gone into mourning. So the child, the speaker, waits and hopes to restore her faith and change her back into her former self. Lines like 'most near, most dear, most loved, and most far,' which ends in an oxymoron, reinforce his confusion and his desperation. He remembers her in her glory days when she was ... "a procession no one can follow after'. He persists, despite everything, in his hope that his faith in her will help her move 'from mourning into morning'.

Second, the theme allows for strong text to life connections. The love of the child for his/her mother is common everywhere. Every child craves her mother's love. One parallel to discuss with students is the changing situation in Bhutan where more mothers are now working and as such, spend less time with their children. One wonders how this affects the relationship between a mother and her child. This new situation can prove to be a rich ground for the discussion of family values. A good comparison to extend the exploration of family and its importance to children will be to discuss the treatment of this theme in both this sonnet and in the poem 'My Grandmother's House' in the Supplementary reading list of Poems.

Third, the poem is a good example of a modern sonnet which has adapted the classic form to suit the modern voice. The reader will find that, indeed in the octave, the poet brings out the problem of a mourning mother who has lost faith in life. Then in the sestet the child resolves to restore her faith. In this way the problem will be resolved and the poem ends on a note of hope.

In its modern adaptation, however, the ideas in the sections spill over and the line lengths and rhythms are dependent on the spoken voice rather than the traditional metrical patterns of older poetry.

Fourth, the poem relies heavily on visual images and students can learn how to use them in their own poetry. The picture of a grieving mother is brought out clearly with the help of phrases like

'sitting as huge as Asia'
'gin and chicken helpless in her hand'
'lean on a mahogany table like a mountain'.

The poet uses these images of a continent and a mountain to show us his mother immovable and uncaring. She is, in this state, a truly problematic person to him. We learn what has happened to her through the images of war especially the constant bombing and the killing that happened in her family. And in another series of images we see her as she was before the war, full of life a force of nature who attracted people to her. Students can learn to suggest meaning in images, as Barker does, and to balance images to contrast one state of mind with the other.

Finally, the poem provides room for lots of speculation. Teachers and students can discuss the behaviour of the mother and its effect on the child and her character.

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
   The students will be able to explore and discuss themes that include parental love, needs of the children, separation and loss, need of faith to sustain life.

3. Compare and contrast different cultural values, traditions and beliefs, using situations encountered in the literature they are reading.
   The poem allows the students to appreciate the place of parental love, faith and belief and the need children have for reassurance.

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

   The students will be able to examine the poem as an example of modern sonnet. They will also be able to see the effect produced by the use of figurative language to transform abstract ideas into concrete items.

5. Pronounce new words correctly.

6. Talk and write about some of major classical and modern writers, including Bhutanese authors, and their works.
   Modern writer-George Barker

7. Have fun as they read!

Learning Activities

Activity 1: Pre-reading (knowledge)

The teacher will ask the students in groups to list what they feel about their mother and share them with the class while the teacher writes down some of the important and prominent points on the board.

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

The teacher will ask the students to read the poem and locate all the images that they find in the poem.
She will ask them to identify images associated with mother.
She will ask the following questions:

- Who is 'the most near, dear, most loved and most far'?
- Who is the speaker addressing?
- What picture would you draw of his mother using the images in the first 8 lines?
- What are these images suggesting to us about the mother?

Then go back to the first lines and ask why is his mother who is so full of life so far away?
She will then ask the students to point out images that describe the mother as secluded and lonely from the sestet.

Then the teacher will ask the students to compare the pictures of the mother presented in the octave and the sestet.

Then she will prompt discussion of the items with these questions:

- What image of the mother do we get now after the comparison?
- What changes do we notice in the mother and the way the speaker says thing?
- What could have happened?
- What caused this to happen?
- What is in the poem that will help us understand what happened to the mother and explains the way she is?
- How would you explain the last three lines given what you know now about the mother?
- What are the possibilities for the speaker to resolve the problem?
- What does the line "mourning into morning" suggest?

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Activity 4: Felt Response (Evaluation)

The teacher will set these tasks for response**:**

- Do you agree with the final line? Why?
- How would you have reacted in the place of the speaker?
- What would you have done?

Activity 5: Form and Pattern (**Analysis**)

The teacher will explain how the sonnet form is structured and then ask the students to show how and where this sonnet form has been used to present the problem and arrive at a resolution.

Activity 6: Practice Reading (**Comprehension)**

The teacher will ask the students in pairs, groups or individually to read the poem aloud After that the teacher will model a reading with each section of the poem and ask the students to read again.

4. "Hope" is a Thing with Feathers - *Emily Dickinson*

Type: Lyric

Rationale

This poem was selected for the following reasons:

First, it is written by Emily Dickinson, one of the most distinguished nineteenth American female writers. **Hope** is one of the most often quoted poems in the English language. Generations of readers have found solace in the iconic message and the medium that Emily Dickinson has chosen to convey a fundamental human impulse to hope for better things to come even in the bleakest moments of people's lives. Friends and well-wishers have sent lines from this poem to those in pain and despair. Recipients of lines from **Hope** have acknowledged the healing effect the poem had on them.

Second, **Hope** has a highly positive message. It is a tribute. It is a celebration. In a space of a dozen short lines, Emily Dickinson has demonstrated the essential quality of hope to sustain and endure even in the bitter blast of misfortune and extremity. Hope has the staying power even in the face of all negative and reductive circumstances.

Third, Dickinson gives us one of the finest metaphors in the language to describe hope. It is **the thing with feathers.** The abstract idea of hope, that is the tenor of the metaphor, is concretized by the real object**, the thing with feathers**, the vehicle. It is the bird that perches in the soul of an individual through sun and rain.

Fourth, Dickinson sets out the nature of hope. Hope does not ask any favours, but befriends the person irrespective of the circumstance. The frailty of the bird and the ferocity of the storm are powerful images of contrast which can be explored in the poem. Though frail and vulnerable like the bird, hope is tenacious and continues to sing in the hearts of people and inspires them.

Fifth, the poem can be read as a powerful antidote to Arnold's **Dover Beach** which presents an extremely pessimistic and sorrowful note. It provides an excellent opportunity to explore the story of Prometheus and Epimethius and the myth of Pandora's Box.

Hope is noted for its economic use of language, concentration of thought, and telling images. It provides opportunities for inter-textual comparison, text-to-life linking of ideas, and a good model for writing. It is one of the most memorable poems in the language.

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. Specifically students will discuss the nature of hope and how it will sustain you in the trials of life.

3. Respond personally and critically to fiction and non-fiction texts showing an understanding of the structural features of the different texts. The students will learn to use images to explore abstract ideas as Dickinson does with her use of the bird metaphor to show hope.

4. Pronounce new words correctly.

5. Talk and write about some of major classical and modern writers, including Bhutanese authors, and their works. (Famous female classical writer-Emily Dickinson)

6. Have fun as they read!

Learning Activities

Activity 1: Pre-reading (Knowledge)

Teacher will ask the following series of questions to introduce the poem to them:

- What is 'Hope'?
- When do you need 'hope'?
- How would you explain 'hope'?
- What do you hope to be and hope to do?
- Is hope important? Why?
- Why do people hope?

Activity 2: Reading Activity (Knowledge)

The teacher will model a reading showing how to modulate the voice, tone, using punctuation and to keep the understanding of the text.

The teacher will then read one section of the poem aloud and ask the students to read with him.

Then the teacher will ask the students to read the section and the teacher will listen and do the necessary correction and make them repeat where necessary.

Then the teacher and students will together work out the meaning of the new words in the context of the poem.

Activity 3: Close Reading (Knowledge/Comprehension)

The teacher will take each line of the poem and ask a series of questions to allow the students to work to an understanding of the text.

- What is the speaker telling us about 'hope'?
- Is this a metaphor and what metaphors are used here?
- What do you know about birds?
- What is a 'perch'? And where does a bird perch?
- What do you know about birds that tells us about hope?
- What do you think about the line 'that perches in the soul'?
- What is the place of 'hope'?
- What does the word 'tune' suggest? What 'tune' does 'hope' sing?
- What is a 'gale'?
- Why would a bird sing in the gale?
- Why does hope sing in the gale?
- What is 'sore'?
- What does the line "yet never in extremity/it asked a crumb-of me" suggest to you?
- Now where do you see 'hope'?
- What do we know about 'hope' now?
- What more do you know about 'hope'?
- What do you know about what the speaker has to say about 'hope'?
- How can we paraphrase the poem?

Activity 4: Paraphrasing

The teacher will ask the students to retell the major ideas in the poem by paraphrasing and summarizing the poem stanza by stanza.

Activity 5: Text to life connection (Application)

The teacher will ask the students to go back to the pre-reading activity and check to see if what they said about it is supported by the poem and ask the students where in their lives they find hope followed by the following question:

- How is hope connected with Buddhist philosophy?

Activity 6: Felt Response (Evaluation)

The teacher will ask the following question:

- Do you agree with the speaker about what she has to say about hope?
- Are you convinced with the ideas expressed by the speaker?

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5. Absence - *Elizabeth Jennings*

Type: Lyric

Rationale

This poem was selected for the following reasons:

First, because it presents a common human situation, one in which we find ourselves bereft of the presence of a loved one.

Second, it shows how lyrics work as expressions of a speaker's feelings and, although the situation is common, the author's choice to present it as she does allows the readers to see the situation from a new perspective. The poem is structured around opposites one of which we see through the speaker's eyes, the other only hinted at and that is the one we want to know. The place where we are taken in the first stanza appears the same. But the fact that it is the same seems to be a surprise to the speaker. That note of surprise introduces something suggestive that the speaker knows about and of which we only catch a glimpse. By limiting our view in this way, Jennings is able to lay down a trail of clues about the speaker's emotional state and get us entangled in the mystery.

And we do. The sounds of the "thoughtless" birds play strangely on our ears and we pause and wonder why the speaker hears them as "thoughtless"; the fountains sprayed their usual steady joy and we wonder why she says "usual". In the land, too, we hear this strange note of surprise again, that hint, that something had ended that she can find no evidence for in the place where they used to come.

The final stanza continues to balance the ordinary, the usual, against the extraordinary. The trail of clues of these opposing images leads us to the last line and it is then that we learn the answers to the speaker's emotional state. It is wonderful that we are still working with hints because the reader is left with an interesting array of possibilities. It is this intermingling of the known and unknown that catches our interest that keeps us pushing to find more about this person and why he or she is looking at the ordinary world in these extraordinary ways.

The feeling of alienation from the ordinary world is caused by the speakers' surprise that even after events in her life have altered her perception of life in profound ways, she finds no counterpart of the change in the external world. It is as though she has expected the world to be different now but it has not been touched by the event as she has been. What that event is we can only surmise and that is the fun of reading…But we can have good arguments to defend our explanations…Is it a lovers' quarrel? Is it the death of a partner? The departure of a beloved family member? The betrayal by a good friend?

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.

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

   In this case, they will learn how Jennings uses concrete images to show feelings and suggest a change in her understanding of absence.

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

   In this poem, the speaker explores feelings about love, absence of loved ones and the need for love.

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 activity

1. The teacher and the students will try to define absence in writing using only 10 words as in "Absence is …..
   Share them with the rest of the class and by vote pick the best three. Put them on the board.

2. Then the teacher will teach metaphor, especially that metaphor uses concrete objects or events to show abstract ideas and the feelings which often surround them.
   The teacher and students will then decide on three metaphors to show absence by completing the metaphor sentence "Absence is ……" He will put them on the board.

3. Now the teacher will teach that in a lyric, a poet is concerned to show changes of feelings that arise from an event and at the end, tries to express a new understanding of the things which caused the feelings. He can refer to Dover Beach or Hope as examples to show this pattern.

Activity 2. Guided Reading

The purpose of guided reading is to model for students how readers make connections between the lines and parts of the poem in order to make meaning.

The teacher will lead the class through a first reading asking them to watch for the words which they think show how the speaker feels and make a note of them.

The teacher will have the students share the words they have made a note of and try to see if there is a pattern in the language that makes the speaker's idea of absence apparent. They will try to say what that is.

They will try to learn the meanings of the words they are not familiar with by using contextual cues.

The teacher will then read the poem again with the students this time looking for things which show how the speaker feels at the beginning and the end of the poem. She will help them draw a comparison between the two and try to say what has caused a change in the speaker's feelings if there is a change.

The teacher will set the students to reading the poem quietly by themselves, reading for the objects and the speaker's relationship with them which the poet uses to show how the speaker feels.

The teacher will now set the students the task of preparing a set of questions that will help them guide other readers to make connections and meaning as they read the poem line by line.

He will look for questions like the following:

First Stanza

- Who is the speaker?
- Who is the "we' in the first line?
- What do you think 'when we last met' could refer to?
- Where is the speaker?
- What condition does he/she find the place in?
- What is a steady jet?

The last two lines of this stanza are puzzling. What explanations could you give for them in relation to the first three lines?

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Second Stanza

- Now that you have met the speaker, why do you think he/she sees the birds as 'thoughtless'?
- Why do you think the speaker could not share in "the ecstasy of singing"?
- What are the possible explanations for the line "Played cunning in my thought"?
- Whose pleasures does the speaker refer to in the fourth line?
- Why do you think he/she states that "Surely in these/Pleasures there could not be a pain to bear/Or any discord shake the level breeze"?
- What does discord mean?
- Is it possible that the speaker means the opposite of what he/she says?

Third Stanza

Explain that the opening line is a culmination of the feelings and images shown in the first two stanzas.

Locate the images that lead him/her to the conclusion "it was because the place was just the same".

- What do you think he/she expected to find there" after we last met"?
- Why can he/she describe Absence as seeming" like a savage force"?
- The third line opposes the second line…gentleness against savage force…
- What does the word "under" anticipate?
- The last lines gather up the ordinary images and makes extraordinary things happen to them. What happened?

Activity 3: Paraphrasing (Comprehension)

The teacher will have the students paraphrase the poem, that is, tell it in their own words explaining the puzzling bits as they have worked them out.

Activity 4: Metaphors and Images (Application)

The teacher will then draw the students' attention back to their metaphors and images to show what absence is. They will compare them to Elizabeth Jennings' metaphors and decide how they did.

Activity 5: Debate (Evaluation)

The teacher will have a debate, informal, about the validity of the use of hyperbole at the end of the poem to show how the speaker feels.

SHORT STORIES

Reprint 2022

Introduction to Short Stories

The teacher will find in this section of the Guide suggestions for teaching a selection of short stories, the texts for which can be found in the accompanying document Reading Texts Class X. 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.

In setting out the Timetable for this section of Reading & Literature, teachers are advised to allocate three to five classes for the study of each selection. This will allow a thorough reading of the piece and a full treatment of the activities planned for this selection.

Recommended Short Stories for Class X

Sl. no	Text	Genre	Theme	Author	Nationality	Gender
1	Day of the Butterfly	Contemporary realistic fiction	Friendship, acceptance.	Alice Munro	Canadian	Female
2	Hey-, Come On Ou-t!	Fantasy	Environment	Sinichi Hoshi	Japanese	Male
3	Is He Living or Is He Dead?	Classical satire	Social satire, survival,	Mark Twain	American	Male
4	White Knight	Allegory	Notions of good and bad, self realization.	Eric Nicol	Canadian	Male

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Supplementary Short Stories for Class X

1	A Boy Grows Older	Contemporary realistic fiction	Responsibility, love.	M. Callaghan	Canadian	Male
2	Overseasoned	Classical realistic fiction	Irony on human nature	Anton Chekov	Russian	Male
3	D. B. Cooper	Mystery		M. Haines	American	Male
4	Not Even A Corpse To Cremate	Folk Tale	Love, separation, ethics	Kunzang Choden	Bhutanese	Female
5	Penny In the Dust	Traditional realistic fiction	Family bonds	E. Buckler	Canadian	Male

1. Day of the Butterfly - *Alice Munro*

Genre: Contemporary Realistic Fiction

Rationale

This short story by renowned Canadian author, Alice Monro, tells the story of a budding relationship between the narrator, Helen, and her schoolmate, Myra Sayla. Myra and her little brother, Jimmy, are ostracized by the children in their school because they are not like all the other children. They are immigrants. Myra's well-meaning teacher asks her students to be nicer to Myra but her request has the opposite effect. The narrator, Helen, befriends Myra early one morning but has reservations about the friendship as she, too, is only on the periphery of the class clique. Nonetheless, the two girls have a conversation and Helen is surprised how much she and Myra have in common. In a gesture of generosity, Helen gives Myra the butterfly brooch from her Cracker Jack box. This is a turning point in the story. Any student who has been the victim of taunts or who has perpetrated the taunting will identify with this story.

This story was chosen because it is well written. Munro uses vivid description, narration and dialogue to push the story forward. Munro takes time to describe the setting, the characters and carefully sets up the conflict; the inner-conflict of Helen with herself. Helen would like to befriend Myra but is afraid of the consequences that it would have on her place in the class clique. The situation is a common one among school children, even high school students, and the theme can be related to by all. The characters are well-developed and through these characters a clear picture of the school situation emerges.

The story is longer than others in the text but students need practice in reading extended pieces of literature.

Learning Objectives

1. Read and articulate their understanding of experiences such as separation, love, compassion, loss and spirituality using situations encountered in literature to support their positions. The experience of compassion is especially pertinent to this story and can be explored.

2. Compare and contrast different cultural values, traditions, and beliefs, using situations encountered in literature they are reading. The situation described by Munro is not unique to Canadian culture but prevails in Bhutanese schools, too.

3. Respond personally and critically to fiction and non-fiction texts showing an understanding of the structural features of the different texts. This story is a great

example of how a short story is put together – introduction, conflict, rising action, climax and resolution. Teachers will draw students' attention to how the author uses description to enhance each of the features of a short story.

4. Talk and write about some of the major classical and modern writers, including Bhutanese authors and their works. Alice Munro is one of Canada's major short story writers and considered by many as the best short story writer writing in English today.

Learning Activities

Activity 1: Pre-reading and reading Activities

In small groups have students discuss the following questions:

- How did you feel when you first came to this school?
- What did other students do to make you feel welcome?
- How did you make friends here?
- Was there any time when you felt you were mistreated?
- If you were mistreated, how did you react?
- What have you done this year to make new students feel welcome here?

Each group will give a report of their conversation. If bullying or intimidation appears to be a problem in your school, guidance personnel should be notified.

Since this is a longer story the teacher may choose to present it using the guided reading strategy. The story can easily be divided into three distinct parts.

The teacher may decide to read the story orally the first time or she may choose to have the students read it in small groups.

Activity 2: Responding to Text (knowledge/comprehension)

The teacher, after reading, will ask the following questions to the group:

- What is the setting of the story?
- Is the setting important to the plot of the story?
- What are some things you know about Myra?
- What are some things you know about Helen?
- Why does Myra stop coming to school?
- How did the class celebrate Myra's birthday?

In small groups have the students discuss the following quotes from the story and tell the significance of each quote in relation to Helen's character.

"I was the only one in the class… I felt a little danger, on account of this; but I could not tell exactly what it was."
"I realized the pledge as our fingers touched; I was panicky, but **all right**, I thought, I can come early and walk with her other mornings."

"I didn't want to take the case now but I could not think how to get out of it… I would let my little brother pull it apart."

The conflict is between Helen and herself, inner conflict. What is her main conflict? Is the conflict resolved?

Activity 3: Felt Response (synthesis/evaluation)
(Whole Group)
This story is written by a female author about females. Some stereotypes are portrayed, especially the teacher, Miss Darling. Have the students look through the story and find where Miss Darling is mentioned. How is she described? What does she do? What are the stereotypes that Munro uses?

(Small Group)
Are there other stereotypes in the story? (Myra's parents, the nurse at the hospital, expectations for Myra) If so, who are they and how are the stereotypes portrayed?

Are there stereotypes in Bhutan? Are there certain expectations for girls and boys? Where do these expectations come from? Is it easy to break away from these expectations?

(Individual)
Think of an individual you know that has broken the female or male stereotype. In a short paragraph, decide on a name for the person and tell how s/he has broken the stereotype.

Reprint 2022

2. He-y, Come on Ou-t! - *Shinichi Hoshi*

Genre: Contemporary Fantasy and Satire.

Rationale

This is a special form of short story called 'Short Short', developed by the writer Shinichi Hoshi.

Though the story is told in a simple third person narrative, it contains ideas that will challenge students to explore its symbolic meaning. At one level, the hole can be interpreted as the symbol for the earth and that the city people contribute more towards the pollution than the people in the village. The message is implied strongly in the lines, "They concentrated solely on producing one thing after another. Everyone disliked thinking about the eventual consequences".

The theme of the story is well explained by the saying, 'As you sow, so shall you reap'. This theme is of special importance to our country in creating awareness regarding the environment.

Learning Objectives

1. Compare and contrast different cultural values, traditions and beliefs using situations encountered in the literature. Beliefs and values are handled in this story when the village people talk about rebuilding the shrine.

2. Respond personally and critically to fiction and non-fiction texts showing an understanding of the structural features of the different texts. This story has symbols to be interpreted to take the meaning beyond the literal level. This is also an example of a circular plot, where the story ends as it began. Students will find this an interesting technique to discuss.

Learning Activities

Activity 1: Guided Reading (knowledge/comprehension)

The teacher will ask students to read the story individually. Then ask what they think the story is about.

The teacher will lead a discussion on the story at a literal level with these questions:

- How did the hole appear?
- What actions did people take to measure the depth of the hole?
- What was the first thing to go into the hole?
- What evidence can you find in the story to show that the people are superstitious?
- From this, what can you say about the beliefs of both the young and the old generations?
- What made the people decide to use the hole as a dumping pit?

- Who used the hole?
- What happens at the end of the story?

Activity 2: Responding to Reading (Analysis)

In groups of four or five, ask the students to reread the story and discuss if the hole carries more meaning than its literal meaning. They should be able to explain their interpretation.

Each group should make a list of the different categories of people and what they threw into the hole. Try to reach a consensus about what each item on the list might symbolize in the real world.

For instance, people from the Foreign Ministry and the Defence Agency throw unnecessary classified documents. This may symbolize unnecessary bureaucracy in the government.

Activity 3: Felt response (Synthesis)

In pairs, ask the students to write a paragraph on what they think would happen after "a small pebble skimmed by him (the workman) and fell on past". Each group should present its work to the whole class.

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3. Is He Living or Is He Dead? - *Mark Twain*

Genre: Classic Realistic Fiction (Satire)

Rationale

This classic story has been selected because of the use of 'story within a story' – dual plot-technique of story writing that allows the narrator to establish a personal rapport with the reader. When the narrator meets the person he calls Smith in a fancy hotel, Smith calls his attention to a wealthy patron having breakfast. The reader does not know why Smith bothers to point him out until the end of the story. Smith goes on to tell him a story about four poor French painters who change their fate by craftily planning their success.

The story about the success of the painters is told in flashback, a technique students may employ in their own writing. Finally this story is a satire on society as well as on human nature. The use of subtle humour makes the reading pleasant and appealing.

Another reason for selecting this story is that the writer is a renowned and established author, Mark Twain, who is still read all over the world.

Learning Objectives

1. Read and articulate their understanding of experiences such as separation, love, compassion, loss and spirituality using situations encountered in literature to support their positions. In this story, when students encounter four meritorious painters who are starving, they will feel compassion for them. This will affect their reactions to what the artists do to improve their lives.

2. Compare and contrast different cultural values, traditions and beliefs, using situations encountered in the literature they are reading. How western society appears to value the work of artists only after they are dead is explored. Students will also have to decide whether or not the actions of the artists were ethical.
3. Respond personally and critically to fiction and non-fiction texts showing an understanding of the structural features of the different texts. The structural technique used by Twain is story within a story.

4. Talk and write about some of the major classical and modern writers, including Bhutanese writers, and their works. Mark Twain (Samuel L. Clements) is a renowned American author who has written a number of novels as well as short stories.

Learning Activities

Activity 1: Pre-reading (Pre-reading Activity)

The teacher will bring two copies of paintings into the classroom, preferably the print of at least one famous piece. Students will be asked which one they prefer and why.

The teacher will explain that the original of one of these prints is very valuable because it was painted by a famous artist. Does this fact change your view about the piece? As a general trend, pieces of art become more valuable after the artist dies and many famous artists have died very poor; artists like Van Gogh, for example.

Activity 2: Guided Reading (Knowledge/Comprehension)

This story will follow a guided reading format. Students will be asked to read the first section of the story, down to "Now …" second column.

Students will be asked to answer the following questions and make notes in their notebooks as they read:

- What is the setting?
- Who is Smith?
- Who is the old stranger?
- What role do you think Theophile Magnan plays in the story?
- What is the point of Hans Anderson's story?

Students will be asked to read the next section of the story to "And who was to borrow it?" at the bottom of the next page. Look at the first set of questions. Have they been answered? Make note of the questions that still need answers.

Students will answer the following questions and make notes as they read:

- Why does Smith choose to tell the story to the narrator?
- Who are the characters in Smith's story and what are their professions?
- Who is Francois Millet?
- What problems do the young painters face?
- How do the artists perceive their own talent?
- How will the artists solve their problem?

Students will be asked to read the next section of the story to "…elected to die, as we called it…". Look at the questions (from the above activities) that have not yet been answered.

Students will answer the following questions and make notes as they read:

- Briefly describe Carl's plan.
- Where did Carl get the idea for his plan?

- Did the others accept his plan?
- Who is elected to die?
- Do you think Carl's plan will work? Explain.

Students will be asked to read the next section of the story to "… we should like him to die in ten days if he could get ready." Look at the questions that have not yet been answered.

Answer the following questions and make notes:
- Where did Carl go?
- Where did Claude and Smith go?
- How did Smith go about selling the first painting?
- Identify the two factors that were helpful in making the plan work?
- How was the press helpful in making the plan a success?

Students will be asked to read to the end of the story. Look at the questions that have not yet been answered.

Students will answer the following questions and make notes as they read:
- How much money did the artists make selling Millet's paintings?
- Which piece brought the highest price? How much did they get for it?
- Why did the three artists return to be with Millet in his "last" days?
- How did Millet carry his own coffin?
- How successful was the plan in the end?

Activity 3: Noting Style - Dual Plot (Application/Analysis)

This story has a dual plot a story within a story. This technique will be new to students and it will need to be pointed out to them. It is another writing strategy that authors use. The teacher will discuss with the students some of the advantages of this technique: it allows the narrator to speak directly to the reader and the listener assumes the same role as the reader. For example, the listeners' reactions often mirror the reactions of the reader.

Introduce the students to **satire**. (See glossary) The plan of the artists works because of the gullibility of the people. Rather than admit that they never heard of Jean-Francois Millet, they pretended they knew who he was and paid high prices for his paintings.

The fact that "… in human history: that the merit of many a great artist has never been acknowledged until after he was starved and dead" is one of the ideas that is satirised in the story.

Put students in groups of four or five and have them reread the section of the story starting from "Next morning, early, the three of us cleared out …" to the end. Have them tell what is being satirised.

For example: "No! Why, it **is** Millet's, sure enough! I don't know what I could have been thinking of. Of course I recognize it now." This satirises the pride of man. Rather than admit he never heard of Millet, he pretends he knows who he is and pays 800 francs for the painting.

Activity 4: Textual Connection (Application/Evaluation)
Have students read the satirical essay **As You Can See From My Brand-Name Clothing, I Am NOT Poor** from the Class IX Supplementary Reading list. Explain how this essay fits the definition of satire and assess its effectiveness as a satirical piece.

Activity 5: Identifying a Satirical Story (Application/Evaluation)
Think of a Bhutanese or regional story that is satirical in nature and discuss what is being satirised.

4. The White Knight - *Eric Nicol*

Genre : Allegory (refer to Glossary)

Rationale

The White Knight is an allegorical story based on the concept of the medieval role of the white knights, who represent goodness, fighting black knights who represent evil.

In this story a young man dedicates his life to searching for the evil black knight. In his pursuit of the black knight he commits many crimes; thus displaying the black knight in himself. It is not until he kills another white knight that he realizes the error of his ways. He returns home and dedicates the rest of his life to the pursuit of goodness. It is then that he becomes the true "white knight".

This story also breaks the stereotypical notions of good and evil and raises the issue as to whether actions are more important than appearance. The white knight, in the story, goes through the obstacles of life until he discovers for himself the true understanding of right and wrong.

Though brief, this story is a good example of the structure of a short story: introduction, conflict, rising action, climax and resolution.

Learning Objectives

1. Read and articulate their understanding of experiences such as separation, love, compassion, loss, and spirituality using situations encountered in literature to support their positions. Spirituality is highlighted in this story as the white knight realizes the difference between right and wrong. The reader also feels compassion for the white knight because of the realization he comes to at the end of his quest.

2. Respond personally and critically to fiction and non-fiction texts showing an understanding of the structural features of the different texts. The allegory begins with "Once upon a time…" which tells the students that the story is not realistic but sets the expectation for action and resolution. Allegory can also be explored.

Learning Activities

Activity 1: Pre-reading

The teacher will review the characteristics of fairy tales by asking the students to tell fairy tales they know from other cultures as well as that of Bhutan. Features to note should include: short, oral tradition, didactic, contains a moral, resolution. Ask the students for some common

stereotypes in fairy tales. (Wicked witch, evil stepmother, kind-hearted king, handsome prince, fairy godmother, white knight).

The teacher will model good oral reading by reading the story out loud. Ask students to jot down specific images and figures of speech that appeal to them.

Activity 2: Responding to Text (Knowledge/Comprehension)
Whole Group
The teacher will ask the following questions:

- Why does the knight consider himself a "white knight"?
- What are his responsibilities as a white knight?
- What do black knights do?
- What are the indications that there are black knights in his territory?
- How does the White Knight justify his actions?
- How does the White Knight feel after he kills the other knight?

Activity 3: Elements of Allegory (Application/Analysis)
Introduce **allegory**. (See Glossary) Review **symbol**. (See Glossary)

The teacher will put students in groups of four or five and ask them to reread the story (taking turns) and identify the characteristics of allegory. They will use the images and figures of speech jotted down during the teacher's reading to help with the task.

Each group gives a short report.

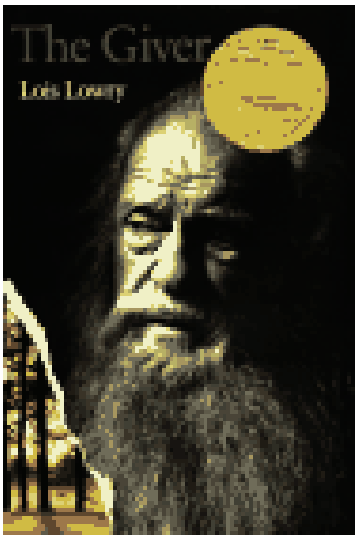
Each group will look at the symbols and give an allegorical interpretation of the story. For example, the "forest of Life" represents the world at large. Students may need teacher guidance with this.

Activity 4: Creative Writing **(Synthesis)**
Using the same groups as in Activity 3, the teacher will ask the students to write and discuss a moral. If **The White Knight** ended with the line "And the moral of the story is…", how would you fill in the blank? Discuss. Each group reports. Were any two responses alike? What does the possibility of different answers suggest about this tale?

Activity 5: Text to Life Connection (Evaluation)
The teacher will relate the story to our society. Actions are often considered as either "good" or "bad" or "right" or "wrong". In groups, think of an action that could be considered "good" or "bad" by society and think of an example where what is "bad" could be "good". For example, students are expected to be on time for class each day. If a student is late some morning because he stopped to help a lady carry a heavy load to the field, is that bad?

Novel for Class X

The Giver: *Lois Lowry*



Biography

Lois Lowry is a witty, clever, interesting woman with lots of facets to her life. She's a great conversationalist, she knits, is an avid and eclectic reader and moviegoer, and besides that, 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.

The Giver is Lowry's 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 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 fantasy novel that students of class 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 flashback. 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.

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. He is apprenticed to the Giver, the most revered person in the community, because he holds the history of the culture.

Readers will be attracted to Jonas who is an evolving character. He makes his own decisions and he matures with the different experiences he gains. 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 consistent with the experiences of Bhutanese teenagers. Therefore his character is convincing and credible.

There is a lot of intrigue. He is unaware of what is in store for him in his assigned job as the 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.

This 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, America, India. The setting is designed appropriately and integrates well with the characters and the

conflict created by the writer. In fact, the setting is one of the most important elements of the story. Without this setting, there would be no story.

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, 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 are only some themes that can be discussed. Others are controversial: themes like euthanasia for both old and young, the status of people with different job assignments, the ideas of a utopian (ideal) society versus the real world and the use of euphemisms in that society to mask reality.

The style is challenging. The writer is able to create images in the mind of the reader that balance a bland, organised, dystopian society against the reader's experience of a real society that is both painful and beautiful. 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 that is peculiar to the society in the novel. For example, "nurturer" is used to describe the people who care for the small children until their first birthday, "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 the setting 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. In the latter half of the novel, the tone created by the writer is one of rebellion as Jonas begins to rebel against many utopian ideas. He starts to understand that the utopia is in reality a dystopia.

Learning bjectives

1. Read and articulate their understanding of experiences such as separation, love, compassion, loss, and spirituality using situations encountered in literature to support their positions. The novel, **The Giver,** will allow the students to discuss experiences such as love, compassion, separation, happiness, responsibility to self versus responsibility to society, and issues surrounding euthanasia among others.
2. Compare and contrast different cultural values, traditions and beliefs, using situations encountered in the literature they are reading. This novel will allow students to discuss the cultural values in the utopian society portrayed in the novel versus the cultural values in Bhutan and other parts of the world.

3. Respond personally and critically to fiction and non-fiction texts showing an understanding of the structural features of the different texts. The novel is a fantasy novel and students will explore the characteristics of this genre and how the author creates an alternate world.

4. Pronounce new words correctly. The students' pronunciation will improve with regular guided and modelled reading in class.

5. Talk and write about some of major classical and modern writers, including Bhutanese authors, and their works. For the study of the novel in Class X a modern American writer has been selected. This will allow students to compare Bhutanese and American writers by comparing the different novels. (The Class IX novel is also a fantasy but an animal fantasy.)

6. Have fun as they read. Since the novel is captivating and offers many opportunities for discussion and stretches their imaginations, they will enjoy it thoroughly.

NOTE: Time allotted for the study of the novel is 18hours, which amounts to 22 periods of 50 minutes.

Learning Activities

The following activities can be done as Pre-reading activities.

1. The teacher will review the elements of a novel learned in Class IX: conflict, plot, characterization, points of view, setting, theme, resolution.

2. Before reading the students will be asked to look at the following:
   a. The cover illustration:
   - Imagine you were in a bookstore trying to select a book. How many of you would buy this book by looking at the cover?
   - What are some of the reasons for buying this book by looking at the cover?
   - What are some of the reasons for not buying this book?
   - How many pictures can you see on the cover?
   - What do you notice about the pictures?
   - Putting the pictures together what predictions can you make about the story?

   b. The title:
   - Imagine you were in a bookstore trying to select a book. How many of you would buy this book by looking at the title?
   - What are some of the reasons for buying this book by looking at the title?

- What are some of the reasons for not buying this book by looking at the title?
- What are some possible meanings of the word 'Giver'?
- How do you think the meaning of the word 'Giver' connects with the story?

c. The blurb:
- Now read the blurb and find out if your predictions were close.
- Now using the information from the blurb predict what you think the story will be about.

d. The dedication:
- The dedication in the novel says: "For all the children to whom we entrust the future". What do you think is the significance of this dedication?
- Why do you think the writer dedicates this novel to all the children and not only to her own children?

e. General:
- From what has been discussed, write what you think this novel will be about. (The teacher may wish to have students refer to this after the novel has been read.)

3. The teacher then provides the students the biographical sketch of the author.

4. Before the actual reading of the text the teacher will provide reading techniques by giving students short exercises on skimming, scanning, and other techniques from reading samples. See "Secondary Reading Strategies" in this guide. Teachers may choose to use selections from the Supplementary Section.

5. Before reading the text, students can discuss/share different types of memories from the past that they remember or try to forget. This will help make personal-to-text connections and also help them get a small hint about the setting and the plot.

The following activities can be done as reading activities.

The teacher can chunk the novel into different chapters or portions. The teacher can take the critical points in the novel for discussion in class. However, the easier chapters can be taken home by the students to read individually. To check whether the students have done their reading carefully the teacher can design exercises to assess their reading. In assessing the reader, the teacher should ask interpretative questions as well as knowledge level questions.

1. To stimulate interest in the novel chapter one should be read in the classroom. The teacher can model read a few paragraphs to help the students understand the variations in the tone. These variations are important for the better understanding of how sound

and sense work together. The model reading will also help the students hear correct pronunciation and use this more in their own reading. This chapter can be read in the classroom as it introduces the main character and the setting to the readers.

2. Chapters 2 and 3 may be read by the students at home. However, instead of assessing their reading they can have discussions on the following questions: (PLEASE NOTE: these questions are meant as suggestions only. The teacher is encouraged to develop his own questions that suit the interest and needs of his students.)
   a. Who is Gabriel? (Knowledge)
   b. What changes do you think Jonas sees in the apple when he throws it at Asher? (Synthesis).
   c. What is the role of a birthmother? (Knowledge) Why is Lily discouraged from aspiring to be a birthmother by her mother? (Comprehension)

3. Chapters 4 and 5 may be done in the classroom with the teacher starting the session by asking a few students to share some of the dreams they have had. The teacher can then share the significance of sharing dreams, connecting them to the sharing of feelings in the chapter.

4. The class may be directed to read individually for 15 minutes.

   Students may compare Jonas' society's attitude towards puberty with our society's attitude. A few questions can also be asked to the students:

   What is the significance of nakedness in chapter 4? (Analysis)
   a. What do you think release is? (Analysis).
   b. Who is Fiona? (Knowledge) Give a brief description of how Fiona is portrayed in this chapter. (Comprehension)

5. Chapter 6 may be done with writing activities:
   a. The students will be directed to identify all the rules and then write them in their journals. (Comprehension)
   b. They will also be asked to write an essay for or against the concept of "Arranged Marriages" connecting this with the matching of spouses in the last paragraph. (Evaluation).

6. Vocabulary Development.
   a. The students will maintain a diary of new words that they've learned from the novel. They should also use them while writing essays, compositions, letters and other writing activities. (Application)

7. The students will read chapters 7 and 8 at home.
    a. Since they are now aware of the storyline they will be asked to mark the important events in these chapters. These will then be discussed in the classroom followed by a question and answer session. Questions like the following may be asked:
    i. What is so important about the ceremony of twelve? (Comprehension)
    ii. What types of life assignments do the twelves receive? (Knowledge)
    iii. What life assignment does the protagonist receive? (Knowledge)
    iv. There is a recurrence of a change again; this time the changes are in the faces of the crowd. What changes can he see? (Comprehension / Analysis)

    b. In chapter 7 the shift in the mood of the protagonist will be studied in greater detail. Pay special attention to the descriptive details that the writer mentions about the ceremony. The students will be directed to read this chapter once again and identify the shift in Jonas' mood (Analysis)
    i. The students will be asked to write in their journals the meaning and significance of the sentence "Thank you for your childhood". (Analysis)

8. The students will read chapter 9 at home and focus on the rules of the Receiver of Memory.
    a. A few will then read the rules in the classroom.
    b. The students will also frame rules for any 2 or 3 of the following job assignments: Nurturer, Landscape worker, Caretaker of the Old, Assistant Director of Recreation and Instructor of Threes. (Application).

9. Chapters 10 and 11 will be done as a whole class activity.
    a. The students will be asked to describe the room where the Giver lives and compare and contrast it with the communities' family dwelling units. (Analysis)
    b. The teacher will lead a discussion on the significance of the first memory (snow), and the second memory (sunshine and sunburn). (Analysis)
    c. The students will be divided into two groups and a short debate on 'The consequences of climate control' can be presented in the classroom. (Application and Analysis).
    d. Discuss the pros and cons of Jonas' community. Support your answers with references to the text. (Synthesis).

All of these activities will be conducted by focussing on the language the writer employs to create differences among the experiences in receiving memories. The teacher will also focus on the phrases/words (discourse connectors) that the writer uses to connect these two chapters. Also, the teacher may wish to discuss the connotative and denotative meanings of words.

10. Chapter 12 may be read individually by the students at home. The teacher may provide some questions to check their understanding:
    a. Why does Jonas lie to his parents by saying he did not have a dream? (Knowledge)
    b. What is the dream that he had? (Knowledge) Why do you think he says that the dream was significant? (Comprehension).
    c. Why does he feel different in school? (Knowledge).
    d. There is a recurrence of a change for the third time; this time the change is Fiona hair? What is the change that he can see? (Comprehension) What do these changes signify? (Synthesis)

11. Chapter 13 is crucial if the students are to understand the shift in the character (protagonist) they met in earlier chapters to the character they are encountering now.
    a. To identify the shift the teacher will direct the students' attention to certain paragraphs-page 97 third, fifth, sixth paragraphs; page 98 fifth paragraph, as examples.
    b. What evidence can you find in this chapter that show the protagonist's change in character? (Analysis)

12. Chapters 14, 15 and 16 may be studied in a chunk. The students will be directed to do the following activities:
    a. Identify all the different memories listed in these chapters and note them in their journals under the headings of "painful" and "happy memories". (Analysis)
    b. The students may write about the effects these memories have on the protagonist. They will be asked to provide justifications for their answers by making references to the chapters. (Synthesis)

13. Chapters 17 and 18 may be studied in a chunk by the students. They will be given questions to help them focus on the following:
    a. What conclusion can you draw from the protagonist's failure to connect with friends? (Analysis).
    b. Who is Rosemary? (Knowledge) Narrate the story of what happened to Rosemary. (Application)
    c. Make predictions on what "release" could mean. Justify your answer. (Synthesis)

14. Chapter 19 may be done through modelled reading in the classroom. This should help clarify what release actually means in this community. The teacher will give a brief history of "Euthanasia (Mercy Killing)". Mention that euthanasia is legal in some countries, like the Netherlands.
    a. The students may be given a writing activity on the question "Should euthanasia

be permitted?" Students will write either to support or oppose the practice. This can be done in their journals. (Evaluation)

15. Chapters 20 and 21 may be studied in a chunk. The students will read the chapters at home and writing activities on the following may be done:
    a. Write a character sketch of the protagonist. (Synthesis)
    b. Write a character sketch of the Giver. (Synthesis)
    c. Describe the initial plan? (Comprehension) Why does the plan fail? (Application)
    d. What is the significance of Gabriel in the story? (Analysis)
    d. Describe the hardships faced by the protagonist and Gabriel on their journey. (Comprehension).

16. Chapter 22 may be read individually in the classroom. The following activities may be done:
    a. The students can be asked to outline this chapter. (Application)
    b. The teacher can direct the students to the cover illustration to study the shift in the landscape and also to validate their predictions done earlier in pre-reading. (Synthesis)
    c. The feelings that the writer tries to evoke in the reader by her use of language can be discussed. For example, the excitement at seeing a bird ("Plane! Plane!"), the wildflowers, the feelings of freedom, and enjoying "simple moments of exquisite happiness". (Comprehension)

17. Chapter 23 may be read orally in the classroom. The following activities may be done:
    a. Discussion on the significance of the word "downwards", the sled and the music. (Analysis)
    b. The ending of ***The Giver*** has been interpreted in many different ways. Choose one possible interpretation of the ending and argue its validity, using clues from the text to support your conclusions. This skill will help students draw inferences about the meaning of the protagonist's experiences. (Evaluation).

The following activities can be done as post-reading or after reading activities.

To understand the novel as a whole, these are some of the after reading activities that may be conducted. The teacher may wish to add his own.

1. The study of themes will help students develop evaluation skills. There are several themes that emerge from this novel. All these themes are illustrated in different chapters of the novel. The students must consider the themes to gain a deeper understanding of the story. By understanding the novel as a whole they will be able to identify the major ideas that the writer presents. The following themes can be studied and discussed:

a. The theme of individuality.
b. The theme of nakedness. (emotional nakedness and physical nakedness)
c. The theme of release.
d. The theme of the ideal world versus the real world.
e. The theme of personal happiness versus the individual's responsibility to society.

The study of themes will help students develop evaluation skills.

2. The other themes, which are easier to understand, may be written about by the students in their journals. These are some of the themes to consider:
   a. The theme of nuclear families
   b. The theme of regard for rules
   c. The theme of wanting to be loved.
   d. The theme of pain and pleasure
   e. The theme of the importance of memory.

3. Symbols, which imply more than they say, frequently stand for two or more things and often create their own meanings and connections. The following symbols may be discussed and written about in their journals.
   a. What are some of the symbolic meanings that can be related to the new child, Gabriel? (Analysis and Synthesis)
   b. What are some ways to explain the sled? (Analysis and Synthesis)
   c. What are some possible explanations of the symbol of the river? (Analysis and Synthesis)

4. This novel will allow the students to make text to life connections. The following may be discussed to help the students understand how the experience in the text can actually relate to a real life experience.
   a. When you were twelve years old did you make a career choice? What choices did you make? Were you happy with those choices? (Application)
   b. How would you feel if your career choice was predetermined like Jonas' was? (Application).
   c. Thinking about some of the job assignments in the novel, choose one that you would prefer to do and tell why you think you are suited to such work. (Application).

5. The point of view expressed in the novel may be the author's point of view but can also be the point of view of a character.
   a. Identify the author's point of view. How does the author create different points of view in the novel? (Application)

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6. Roles of males and females in a society are based on one's community. Usually the roles are stereotypical. This novel shows some switch in the gender roles. In your journal discuss the questions below:
   a. Among other things, the community in **The Giver** eliminates most traditional distinctions between men and women, but occasionally stereotypes and customs still exist to distinguish male children from female children and men from women. What rules remain in place in the community to differentiate the roles of men from the roles of women? What rules are in place that do not differentiate men from women? Why do you think these specific rules were retained while others were not? (Synthesis and Evaluation)
   b. In Bhutan how are we trying to move away from the stereotypical roles accorded to us by society? You may elaborate your answer by talking about the shift in gender roles (cooking as the domain of women versus men in the role of provider), shift in job selections (male doctors versus female nurses) and shift in stereotypical behaviours (Women's preoccupation with cosmetics versus men's interest in body building). (Synthesis and evaluation)

7. A writer uses words and images to create a mood, describe scenes and convey feelings. The words can be simple and straightforward or elaborate.
   a. In a book like ***The Giver***, which features a society unlike our own, in which some concepts we consider ordinary seem completely outlandish, the author must present familiar things—sleds, love, sunburns—with fresh eyes. Choose something ordinary that is described as extraordinary in the book, and evaluate Lowry's success in capturing a stranger's reactions to the familiar object. (Evaluation)

8. One of the more controversial topics that Lowry touches upon in ***The Giver*** is euthanasia, or the practice of ending someone's life to ease his/her suffering. Jonas' community practices euthanasia on very old citizens as well as upon unhealthy new children. Jonas' horror at this practice motivates him to take drastic measures to reform the society, and yet many people in some societies consider euthanasia to be a compassionate practice and one that should be available to all citizens.
   a. Discuss the attitude toward euthanasia as expressed in ***The Giver***. Does the novel condemn, promote, or conditionally accept the practice? What are your feelings about euthanasia? (Synthesis)

9. It is difficult for us to imagine a world without colour, personal freedom, and love, but in ***The Giver*** the society relinquishes these things in order to make room for total peace and safety.

a. Discuss some of the choices that our country discourages in order to preserve the public good (ban on smoking, drinking before 1:00 P.M.) (Synthesis)

10. Despite the community's emphasis on precise language, language is often used as a tool for social control in ***The Giver***.
    a. Choose two or three words used in Jonas' society (examples are release, new child, Stirrings) that distort or conceal the meaning of the words we use now in order to promote the rules and conventions of the community. Describe how their use affects the behaviour and attitudes of the people in the community. (Synthesis)

11. It is interesting to imagine what happens to Jonas and Gabriel at the end of the novel. For the last writing assignment, write an outline of a sequel to follow ***The Giver.*** You could set it either immediately after the first novel or a few years later. (You should make the time gap clear.) Write about what happens to the two characters, where and how they are living and whether they go back to their community. What could be the title for this sequel? (Synthesis)

12. a. Read the reviews provided behind the cover page. Choose three or four statements from the reviews that you agree with or like and write about these. (Analysis)
    b. Choose one or two statements from the reviews that you don't agree with or do not like and write about these to say why you don't agree with them (Evaluation)

13. To encourage students to make summary statements about the novel, students could be encouraged to debate the following:
    Utopia is a desirable goal of society.
    Jonas did the right thing by leaving his community.
    People should be given life job assignments by their community elders.

Teacher and students may develop other debate topics.

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1. Lowry, Lois. **The Giver** (Bantam Doubleday Dell Publishing Group New York: 1993) Reprint September 1994. ISBN 0-440-21907-8

The chart below shows how many activities are included in the novel study which help students develop the knowledge and skills shown in Bloom's Taxonomy:

Class X	Knowledge	Comprehension	Application	Analysis	Synthesis	Evaluation
Pre-read	---	6	6	2	3	---
Reading	11	10	9	10	10	5
After	---	1	2	3	2	4
Total	11	17	17	15	15	9

Activities

1. Writing Activities

a. Essays
b. Opinion papers
c. Short question answers
d. Extended response answers
e. Maintenance of journals.
f. Mapping.
g. Vocabulary Building
h. Story writing

2. Reading Activities

a. Modelled reading
b. Individual reading
c. Reading to identify tone
d. Reading to identify discourse connectors, shifters
e. Reading to identify implied meaning (Language structure)

3. Listening and Speaking

a. Role plays
b. Debates
c. Discussions
d. Reading Aloud

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.

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.

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 X students will demonstrate that they can:

Objective 1:	Use the writing strategies developed in earlier classes
Objective 2:	Write for a variety of purposes and audiences using a wider variety of forms encountered in their reading to include the expository essay.
Objective 3:	Write reports on assigned and self-selected topics
Objective 4:	Take notes at meetings and prepare minutes accurately
Objective 5:	Use rhetorical devices, including irony, in the organization of their writing
Objective 6:	Respond in writing to examination questions and homework assignments at an acceptable level.
Objective 7:	Distinguish the best pieces of their writing and add them to their portfolio.
Objective 8:	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 right way to write. 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 the more than twenty years since the publication of this work, Graves has continued to study the development of student writers and to work with

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

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

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

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

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

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

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

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

Regular teacher led conferences also promote a positive learning environment.

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

Now that you have students writing regularly, conferencing with you and their peers, what do you do with the finished product? The question of evaluation of writing is an issue that most teachers struggle with. Do you give credit for the process or just for the product? The answer is that you do both. For example, when you teach the ten-day workshop (outlined in **Introducing Writers' Workshop to High School Students**), the objective is for the students to learn how to participate in a writers' workshop. Therefore, most of the evaluation should focus on how well they learned their roles. In other writing you do, part of the grade may focus on the student's participation in the various roles needed to make the workshop more effective but the bulk of the evaluation will focus on the final product. Rubrics can be designed to give credit for both process and product but most evaluative rubrics will allot most weight to the product. By giving 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 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 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. or simply thank the person for his question. It is a good idea to keep the questions to three or four so the writer can consider these questions when he redrafts. Too many questions will overwhelm the writer. After this is done, the teacher may remind the reader that he may want to consider the questions asked when he redrafts.

DAY 3

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

The last step in responding is **questions from the author**. After the volunteer reads, his peers point, ask questions, and summarize. The reader is then given the opportunity to ask questions of the audience. If there is something he is concerned about and no one has commented on, he may want to ask some questions. By allowing the writer to have the last word, the teacher puts control back in the hands of the writer.

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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. If this is the case, one person reads and the other three respond following the procedure used in whole class response. This way each writer gets some response every four days. Another way to handle peer response is to do it once in four days. This approach allows each writer to read and get response at the same time and have three days to write and incorporate the changes suggested by his peers. The teacher may wish to try both approaches and adopt the one that works best with her students.

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

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

DAYS 5 – 10

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

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

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

Learning Activities for Writing

Expository Essay

The writing of expository essays will follow the reading and discussion of expository essays in the Reading & Literature strand. Review the elements of the expository essay as suggested in "Activities" in Reading & Literature. (See Appendix)

Activity

- The teacher demonstrates brainstorming as a prewriting activity on a topic she has selected.
- Students select their topic. They may need to do some research and then try brainstorming as a strategy to find what they know about their topics.

Most of the essay will be written in class using the writers' workshop approach.

Business Letters

For sample formats see Appendix.G.

Activity 1

Students are asked to write a letter responding to the following situation. "You are applying for a job as a waiter in Aman Kora Resort at Drugyel, Paro. Write a letter to the HRO (Human Resource Officer) outlining your qualifications and your desire to work there." Students do this individually. Ask for a volunteer to share his/her draft out loud. Teacher will display a sample on chart paper. Students are asked to compare and choose the better sample. Students justify their choice. In their justification they should come up with the characteristics of an effective business letter. Features that should be mentioned include: formal language, format, and length among other things.

OR

The teacher provides a sample of a business letter that is not well written – informal – and displays this on the board or on the chart paper. She displays a good sample, using the standard business letter format on the board or on chart paper. Students are asked to compare and choose the better sample. Students justify their choice. In their justification they should come up with the characteristics of an effective business letter. Features that should be mentioned include: formal language, format and length among others.

Activity 2: (Application)

Students will be put in groups and provided with different situations (an official invitation, a letter of request, or a letter of complaint) which require them to write a business letter. The second draft of the group letter will be presented on newsprint. They will share their letters

with the whole class for feedback. Groups will then prepare a final draft based on the feedback they received. All final copies will be displayed in the classroom.

Activity 3: (Application)
A list of situations will be developed by the teacher with input from the students. Students select a situation and write an appropriate business letter.

Resume
For a sample format for the resume see Appendix H.

Activity 1
The teacher will provide a good sample of a resume. (see Appendix H) The teacher will explain the purpose and the features of a standard resume drawing attention to the use of language, format, length, inclusion of important and specific details). Students compare the sample with the resume to be found in the Career Education Portfolio. Students will make suggestions for improving the resume of their choice.

Activity 2
Students will develop their resume.

Activity 3
As a follow up activity, students will think about their career, the job they will be applying for five years from now. They will write a letter of application for that job to accompany their resume.

Take Notes and Prepare Minutes
Note taking has been introduced in earlier classes so the emphasis here will be on preparing minutes.

The 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 & 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.

Responding to Examinations 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.

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, 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 X students will demonstrate that they can:

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

Objective 2: Use the protocols of public speaking when introducing a speaker and addressing a chairperson at a meeting.

Objective 3: Present reports orally to different audiences.

Objective 4: Ask questions and provide supportive comments after listening to oral presentations.

Objective 5: Explain explicit and implicit meanings in oral texts.

Objective 6: Speak with proper pronunciation.

Objective 7: Enjoy listening to and speaking English.

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 the time. If, however, there is time left, then the teacher can set students to learn 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

Objective 2

Students will demonstrate that they can use appropriate protocols when introducing a speaker and addressing a chairperson at a meeting.

The teacher will teach the students the necessity to use the appropriate forms of address for various officials which must be used when they are being introduced as speakers or guests and will teach the students who is introduced first, second and so on.

The teacher will teach the students the need to get and use the background of the speaker and her qualifications to speak on the topic, a general comment or two on the topic and then phrases like " I am pleased to welcome Madam/Honourable Lyonpo…" as an entry comment for the speaker.

The teacher will the assign students role play in which they practise the tasks of getting the information about the speaker, preparing it and then using it in introductions for various speakers on various topics.

Activity 2

Objective 3: Students will demonstrate that they can present reports orally to different audiences.

Objective 4: Students will demonstrate that they can ask questions and provide supportive comments after listening to oral presentations.

Objective 5: Students will explain explicit and implicit meanings in oral texts

The teacher will teach students the difference between explicit and implicit meanings in texts.

This will involve some work with the literature texts, which use metaphor and other figures of speech, irony, satire and allegory.

It can also involve some work with dialogue in which the characters or speakers speak directly and others who beat around the bush, implying but not stating in an outright way what they mean. (Please see "I've Got Gloria" in short stories).

The students will then be given other texts to practise with, some from the list of Supplementary Texts, and be asked to prepare an oral report from their notes in which they explain the implicit and explicit meanings they have found.

They will deliver these to the class.

The teacher will prepare the audience to show in concrete ways - paraphrase, clarifying questions, extensions - that they have been listening and have understood.

Both the teacher and the students can use the forms found in **Section 7 Evaluation**, of the textbook **Language Aloud...Allowed** to assess the performance and keep a record of the work.

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 lan8guage, 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.

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Learning Objectives for Language

Class X students will demonstrate that they can:

Objective 1: Use the knowledge of grammar learned in earlier classes.

Objective 2: Use gerunds and participles appropriately.

Objective 3: Use phrasal verbs appropriately.

Objective 4: Use appropriate language in formal and informal contexts.

Objective 5: Use modal auxiliaries in increasingly complex ways.

Objective 6: Understand the purposes that language serves in human interaction.

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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.

Learning Activities for Language

Objective 1

The students will be able to use gerunds and participles appropriately.

Activity 1 (knowledge)

The teacher will ask each student to write down one thing they love doing, one thing they hate doing and one thing they don't mind doing. She can do the same herself.

Instruct the students that they should follow this sentence pattern.
Examples:

1. I love + verb + ing.
2. I hate + verb + ing
3. I don't mind + verb + ing.

The teacher will read some of the examples aloud one by one and see if the class can identify their friends by their likes and dislikes.

The teacher will write some of these sentences on the chalkboard and introduce 'gerunds'.

The teacher will explain that 'gerunds' are the–ing form of verbs that are used in place of a noun. Therefore, it has the function of a noun. A gerund is also used as an uncountable noun after a preposition. Provide examples;

1. She succeeded <u>in finding</u> her mother.
2. Are you thinking <u>of buying</u> a bike?
3. I am fed up <u>with working</u> here.
4. The teacher insisted <u>on giving</u> more practice.

Acitivity 2

The teacher will organize a group competition to see which group can construct the maximum number of sentences with as many gerunds as possible in five minutes. She will give new vocabulary if necessary as you go around to monitor.

The students will share the results and as they do so the teacher will correct and praise as necessary.

She will declare the winners.

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Objective 2
Students will be able to use phrasal verbs appropriately.

Activity 3
The teacher will give a short activity to help the students review what they have learned in Class IX. A short exercise will be given to check the students' understanding.

The teacher will guide the students to learn more complex and difficult phrasal verbs from among the lists in the text.

The teacher and students may invent a game for the practice of these verbs.

Objective 3
Students will be able to use appropriate language in formal and informal contexts.

Activity
1. The teacher will teach students the appropriate protocols for greeting, welcoming, introducing and complimenting people according to their status and in keeping with different social situations. (See Learning Activities for Listening & Speaking: Class X)
2. They will learn to distinguish between formal and informal situations and adopt the appropriate language and style for both writing and speaking.
3. The students will practise the protocols in different situations.
4. They will discuss the effects of the use of formal language on people's feelings.

Objective 4
Students will be able to use modal auxiliaries in increasingly complex ways.

Activity 4
The teacher will do a complete review of the 'modals' studies in Class IX. (See textbook for Grammar)

She will divide the class into groups of four or five. She will instruct the groups to imagine that they are responsible for finding a suitable candidate to be the school councillor. They will have to write out a formal job description to serve as an advisory letter to the likely candidates. The description should include all duties and privileges, and qualities or qualifications which must be expressed in modal verbs.

Provide examples:

(Duty) – You should take attendance in the hostel every evening.
(Privilege) – You may enter the school kitchen.
(Quality) – You should have a friendly and warm personality.

Then each group will report to the whole class. The resulting descriptions may be written and displayed in the class.

Activity 5

Use of modals to formulate polite requests and offers: Would you mind? Could you? Shall I? and others.

The teacher will divide the students into groups of four. She will give each one a situation involving getting someone to do something (or the group might invent the situation).
Example:

1. getting someone to lend you some money.
2. asking someone to return something they have taken.
3. getting someone noisy to be quiet.
4. asking someone to go out with you.

Ask each group to compose two sets of dialogues, for the situation they choose.
The first in abrupt, direct commands/questions/comments.
Then they should discuss how it could be made more polite.

Examples:

1. X: Hey, you! Open this door!
   Y: It's locked. Want me to get the key?
   Z: Yeah. Get it. Fast.
2. X: Excuse me, would you open this door?
   Y: I'm afraid it is locked. Shall I get the key?
   Z: Please, if you wouldn't mind, as quickly as you can.

Objective 5

Students will be able to understand the purposes that language serves in human interaction, specifically:

1. students will be able to reflect on the quality of communication without the use of spoken or written language.
2. they will have opportunity to discuss the benefits of using spoken and written language to enhance communication.
3. they will be able to compare human language with other forms of communication such as those employed by animals.

The teacher will put the students in groups of four. She will instruct them that they will have to communicate without language or using their mouths to shape words. They will do that for 20 minutes and the teacher must supervise the groups strictly to see that the rules are not broken.

Then she will discuss how they felt and what strategies they used to communicate without language. Of particular interest are the frustrations they felt.

The students will then be instructed to imagine how animals and other forms of life communicate and to what purpose…birds, cows, fish, insects, vegetables, trees, flowers and others. They will list those and will share their findings with the class.

Then they will be instructed to list the purposes which language serves to humans distinguishing the advantages of written and spoken English.

Have fun with this activity.

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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	„

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 X

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

Assessment Scheme

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

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

Continuous Formative Assessment

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

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

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

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

Continuous Summative Assessment:

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

The Listening and Speaking Strand carries 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 X: 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 X
PAPER I: LANGUAGE AND WRITING

In Paper I the Assessment will consist of Listening and Speaking Strand and the written examination.

The records for Listening and Speaking assessmentis to be maintained for each student and must be assessed and awarded 20% marks as part of CA.

Listening & Speaking 20%
• Listening and Speaking excercises • Extempore speeches • Panel discussion • Debates • Presentations, 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 an expository 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 three choices provided. It will be worth 15 marks.

SECTION B

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

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%

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. Q2 Grammar Structure	Q1 1 mark SAQ	Q2 2 mark SAQ	1a-j 1x10 marks MCQs on grammer	Q3 3 marks SAQ		Q4 4 mark SAQ	20
				2a-j 1x10 marks SAQs on rewriting			10
				3a-e 1x5 marks SAQs on completion			5
						Q4 5 marks on editing	5
Total	**1**	**2**	**25**	**18**	**25**	**9**	**80**

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

Term One			Term Two		
Class X	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, term two examination should be conducted out of 100% and convert it to 50%. By adding 20% CA for Listening and Speaking for Paper I, the overall weighting will be 100%.

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 portfolio includes- best pieces of writing, journal writing for books read, the process of writing and the types and genre.

The Reading Portfolio carries 10% and writingportfolio 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 • Types and genre

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

Time: 3hours 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.

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

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Set II: 20 marks
Extended Response Questions – Two questions: 10+10=20marks
Note: In section B 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.

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 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, 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%.

Texts for Study

Short Stories:

1. Day of the butterfly – **Alice Munro**
2. He-y, Come on Ou-t! – **Shinichi Hoshi**
3. Is He Living or Is He Dead? – **Mark Twain**
4. The White Knight – **Eric Nicol**

Essays:

1. The Layaps Go Home – **Kinley Dorji**
2. Toasted English – **R.K Narayan**
3. Progress – **Alan Lightman**

Poems:

1. Dover Beach – **Mathew Arnold**
3. A Red Palm – **Gary Soto**
4. To My Mother – **George Barker**
5. "Hope" is a Thing with Feathers – **Emily Dickinson**
6. Absence – **Elizabeth Jennings**

Novel:

The Giver – **Lois Lowry**

Textbooks and References

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

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APPENDICES

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 a 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,
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 emphasize, 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 .

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.
(Ref: http://www.google.com/search?hl=en&q=ballad&btnG=Google+Search)

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

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

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

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

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

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

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

D'Angelo: (born **Michael Eugene Archer** on February 11, 1974 in Richmond, Virginia) is an American soul singer, pianist, guitarist, songwriter, and record producer.

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.

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: 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.

Marks & Spencer: Marks & Spencer (M&S) was founded in 1884 by a Russian Jewish refugee Michael Marks. Since then, the UK-based firm has been linked inextricably to Zionism. Marks & Spencer has been recognised as the top company in the UK for responsible business. We have over 450 stores located throughout the UK, this includes our largest store at Marble Arch, London. In addition, the Company has 150 stores worldwide, including over 130 franchise businesses, operating in 30 countries.

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

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

Mixed metaphors

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

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

Monologue: A monologue is a speech by one person directly addressing an audience. In a monologue, the actor need not be alone, however, none of the supporting casts speak. When the actor is alone, perhaps thinking out loud 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.

(Ref: 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: An opening or introductory section of a text.

Protagonist: The primary character in a text.

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

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

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

Simile: See "Metaphor and Simile".

Soloflex Commercials: Bodybuilding, weight training, nutrition-education, motivation.

Sonnet: A lyric poem of fourteen lines, following one or another of several set rhyme-schemes. Critics of the sonnet have recognized varying classifications, but to all essential purposes two types only need be discussed Sonnet- A Sonnet is a poem consisting of 14 lines (iambic pentameter) with a particular rhyming scheme.
The two characteristic sonnet types are the Italian (Petrarchan) and the English (Shakespearean). The first, the Italian form, is distinguished by its bipartite division into the octave and the sestet: the octave consisting of a first division of eight lines rhyming
abbaabba

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

cdecde, cdccdc, or cdedce.

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

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

abab cdcd efef gg.

The couplet at the end is usually a commentary on the foregoing, an epigrammatic close. The Spenserian sonnet combines the Italian and the Shakespearean forms, using three quatrains and a couplet but employing linking rhymes between the quatrains, thus

abab bcbc cdcd ee.

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

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

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

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

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

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

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

Sophocles: Colonus, a village near Athens, was the place of Sophocles' birth, and the date, 495 B.C., thus making him thirty years younger than Aeschylus and fifteen years older than Euripides. His father, Sophilus, a man of wealth and excellent repute, gave him the benefit of all the literary accomplishment of the age. His powers were developed and refined by a careful instruction in the arts of music and poetry, and to the natural graces of his person further attractions were added through the exercises of the palæstra. That he was a comely and agile youth is shown by his selection, at the age of sixteen, to lead with dance and lyre the chorus which celebrated his country's triumph at Salamis.

In his younger days he appears to have been somewhat over fond of women and wine, and this he himself admits in one of his sayings recorded by Plato: "I thank old age for delivering me from the tyranny of my appetites." Yet, even in his later years, the charms of the gentler sex were at times too strong for the great dramatist. Aristophanes accused him of avarice, though there is nothing in what is known of Sophocles to substantiate the charge, and this is further disproved by the utter neglect of his affairs, which brought on him the imputation of lunacy, refuted by reading to his judges a passage from a newly-written play. The occasional excesses referred to appear to have been the only blemish on an otherwise blameless and contented life.

(Ref: http://www.theatrehistory.com/ancient/sophocles001.html)

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

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

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

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

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

William Bradley "Brad" Pitt: (born December 18, 1963 in Shawnee, Oklahoma) is an Academy Award-nominated American actor.

Appendix C: A Portfolio

A Portfolio: What is it?

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

Cognitive abilities

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

Behavioural skills

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

Attitudes and values

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

Types of Portfolios

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

Progress (Working) Portfolio

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

Special Project Portfolio

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

Showcase Portfolio

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

What is it used for?

Portfolio assessment:

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

Planning for Portfolio Assessment:

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

- What are the benefits of Portfolio Assessment?
- How could you make the collection of student work 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 the year?

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:
  - o Reading records
  - o Journals
  - o 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

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 if first so that the person grading does not miss it.

Since a narrative essay 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 understand other sides of the position so that the strongest information to counter the others can be presented. In the essay, only one side of the issue is presented. Like all kinds of five paragraph essays, there is a specific format to be followed.

- The topic sentence cannot be a fact as facts cannot be debated. It should be a statement of position. That position must be clear and direct. This statement directs the readers to follow along with your logic towards the specific stated conclusion that you want them to support. Do not make it personal so do not use personal pronouns. Make it definitive.
- Then, in the same introductory paragraph, state the three best reasons that you have to support your position as the remainder of the opening paragraph. These reasons become the topics of each of the three supporting paragraphs. Again, be sure they are able to be supported with additional separate facts.
- In the body of the essay, the writer uses specific evidence, examples, and statistics and not broad generalizations or personal opinions to persuade the reader that the stated position is a valid one. Each topic sentence for the support paragraphs have been introduced in the beginning paragraph. Each additional sentence must closely relate to the topic and the sentence that came before it. This way, the logic of the argument is easy to follow.
- Be sure to use adequate transitions between paragraphs as they make it easy for the reader to follow the logic of the presentation.
- As one closes the essay, it is most important to clearly redefine the topic and restate the most compelling evidence cited in original form. Remember, this is the last chance to remind the reader and convince him/her to accept the writer's position.
- Do not introduce new material in the conclusion.

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

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

Appendix F: Working With Words

Students receive daily explicit, systematic instruction in one or more of the following as appropriate:

- phonemic awareness, students are taught the sounds of the language;
- phonics instruction, students receive instruction in letter/sound matching;
- blending and segmenting sounds, and decoding;
- graphophonic instruction, students learn to use letter/sound correspondence to write;
- syntactic, students learn word patterns and spelling, prefixes, suffixes, root words, etymologies; and
- vocabulary, students learn word meanings, analogies, usage, and cognates.

Vocabulary Knowledge

Overview

All readers encounter words they do not know; strong readers have strategies for figuring out what to do with them; they use any or all of the following strategies when they encounter an unknown word:

- Skip it and read on
- Re-read
- Think about what they are reading
- Sound it out to see if it is a word they know
- Look at the headings and subheadings of the text
- Guess at what type of word would go there, such as a noun or an adjective
- Associate the parts of the word (prefixes, root words, suffixes) with words they know

Contextual Redefinition is a strategy that helps students acquire the ability to use context and structural analysis to figure out the meanings of unknown words. One important element in this strategy is the teacher modelling or thinking out loud about how to figure out the meaning of the word. This can be done by sharing the associations that come to mind when using structural analysis.

Structural or morphemic analysis simply means using the prefixes, root words, and suffixes to associate with other meaningful word parts. Putting context together with structural analysis is a very powerful strategy for figuring out the meanings of unknown words.

The Strategy in Action

Students should complete the following steps to practice the strategy.

Step 1: Identify Unfamiliar Words.
Step 2: Guess Word Meanings.
Step 3: Refine Guesses.

Step 4: Verify Meanings. Direct students to look the word up in the dictionary or glossary to verify the meaning of the word.

Step 5: Read the Text.

Step 6: Confirm the Meaning of the Word with the Context Given in the Text.
By this time, students should have seen this word in context a number of times and be able to confirm the correct meaning of the word as used in the text.

Chunking and Questioning Aloud Strategy

Chunking is the grouping of words in a sentence into short meaningful phrases (usually three to five words). This process prevents word-by-word reading, which can cause lack of comprehension, since students forget the beginning of a sentence before they get to the end (Casteel, 1988). Smith (1982) assessed chunking as the largest meaningful combination of units that can be placed in short-term memory. Studies indicate that the presentation of "chunked" material separated into meaningful related groups of words improves the comprehension of some readers, most noticeably those readers who are classified as poor or low-ability readers (Casteel, 1989).

- Chunking is a procedure of breaking up reading material into manageable sections. Before reading a "chunk" students are given a statement of purpose, which guides them to look for something specific in the text. This process is repeated until students complete the passage.
- For checking comprehension: once students have read a passage they are asked to close their books and pretend they are teachers. They are to ask questions relating to what they have read. After a while, the teacher reverses the roles having students answer comprehension questions (Bondaza, 1998).
- Excessive chunking (chunk's chunks) may hinder text comprehension. A misapplied segmentation strategy causes slower reading (Keenan, 1984).
- Extreme variability in line length may slow reading by disrupting the rhythm of eye movements (Keenan, 1984).
- A related technique – Read Cover Recite Check (RCRC): The advantages of reading aloud to students: reluctant readers might be "turned on" to reading, students may

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

- Developing comprehension through questioning in a teacher-question, student-response format. Neither literal (focused on details) nor affective (focused on attitudes) questions are sufficient.
- Questioning prior to reading aloud (prior knowledge aids).
- The reciprocal questioning procedure: students are asked to listen and to formulate questions they can ask the teacher.
- Students are asked to develop their own questions about the text. The teacher can provide exemplary questions, if necessary.
- Questioning the author: reminding students that what they read is just someone else's ideas written down. Sometimes what authors have in their minds does not come through clearly as they write about it. Generating questions and answering them. A more advanced comprehension checks (Chatel, 2002). http://education.umn.edu/NCEO

Appendix G: Memoir

Autobiographical Genres

auto + bio + graph = self + life + writing (from the Greek)

A genre is a literary form. There are many genres that are autobiographical in nature. In other words, the writer writes about his or her own life. Here are some of the various genres that are considered to be autobiographical.

autobiography, confessional, credo, diary, journal, letter, log, memoir, personal essay

All of these would generally be considered to be nonfiction. However, there is sometimes a fine line between autobiography and fiction. For example, a book called The Autobiography of Miss Jane Pittman is actually a fascinating work of historical fiction that follows the life of a slave through her freedom and eventually to the end of her life. It depicts actual historical events, but it is written as fiction, despite the title. Sandra Cisneros' book, The House on Mango Street, presents a similar situation. The story is Cisneros' personal story of her own life, but it is told through a fictional character.

Definition of Memoir

A **memoir** is a piece of autobiographical writing, usually shorter in nature than a comprehensive autobiography. The memoir, especially as it is being used in publishing today, often tries to capture certain highlights or meaningful moments in one's past, often including a contemplation of the meaning of that event at the time of the writing of the memoir. The memoir may be more emotional and concerned with capturing particular scenes, or a series of events, rather than documenting every fact of a person's life .

Characteristics of the Memoir Form

... Focus on a brief period of time or series of related events
... Narrative structure, including many of the usual elements of storytelling such as setting, plot development, imagery, conflict, characterization, foreshadowing and flashback, and irony and symbolism
... The writer's contemplation of the meaning of these events in retrospective
... A fictional quality even though the story is true
... Higher emotional level
... More personal reconstruction of the events and their impact
... Therapeutic experience for the memoirist, especially when the memoir is of the crisis or survival type of memoir

Here's another definition written by Dr. Beth Burch, a professor of education at Binghamton University. It is from her book, *Writing For Your Portfolio* (Boston: Allyn and Bacon, 1999).

Characteristics of the memoir form: another perspective

... explores an event or series of related events that remain lodged in memory
... describes the events and then shows, either directly or indirectly, why they are significant
... or in short, why you continue to remember them
... is focused in time; doesn't cover a great span of years (that would be an autobiography)
... centers on a problem or focuses on a conflict and its resolution and on the understanding of why and how the resolution is significant in your life

Do memoirs tell the truth?

According to J. A. Cuddon, "An autobiography may be largely fictional. Few can recall clear details of their early life and are therefore dependent on other people's impressions, of necessity equally unreliable. Morever, everyone tends to remember what he wants to remember. Disagreeable facts are sometimes glossed over or repressed ...." Cuddon, J. A. The Penguin Dictionary of Literary Terms and Literary Theory, 1991. The English novelist Anthony Powell said, "Memoirs can never be wholly true, since they cannot include every conceivable circumstance of what happened. The novel can do that."

Writing the memoir

To write a memoir, begin by brainstorming on paper all the events you can remember from your life that were either very important to you in a positive way, or very important to you in a negative way. Talk to other members of your family to get ideas, help you remember events from when you were small, and to help fill in the details that might have been forgotten. Select the event, or series of related events, that seems most interesting to you right now. Brainstorm again but in more detail, trying to recall names, places, descriptions, voices, conversations, things, and all the other details that will make this turn into an interesting memoir. Work at this notetaking stage for a few days, until you feel you've got it all down on paper. Then begin to write. You will be surprised to see that even more details begin to appear once you start to write. For your first draft, write quickly to get all your ideas down from beginning to end. Don't worry about editing. Before you revise, share your first draft with someone in the family. Consider their response, but go with what feels right. Rewrite, and then start editing as needed. Good memoirs are about everyday things, but they are interesting, sometimes just as interesting to read as a good novel. But remember, a memoir is supposed to be true, so be careful not to exaggerate or embellish the truth.

For a book on writing the memoir, consult William Zinsser's Inventing the Truth: The Art and Craft of Memoir (1998).

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

Rebecca Walker

Riverhead Books

Memoir

ISBN: 1573221694

320 pages

Read the Review

On my first birthday I am given my favorite foods: chitterlings and chocolate cake. Daddy goes to Estelle's, the soul food place on the other side of town where he is the only white customer, and brings me home a large order of the pig intestines. Mama puts me in my big wooden high chair with the smooth curved piping, and then feeds me one slimy pale gray glob after another while Daddy sits at the table, grinning.

After I have eaten all of the chitterlings, Mama has to peel my tiny fingers from the container to make me let it go. Then she sets a chocolate cake with a big number one candle sticking up from the middle down in front of me, singing "Happy Birthday" softly, so that only I can hear. For a few seconds Mama and Daddy wait, expectant and wide-eyed, to see what I'll do. I giggle, squeal, look at them, and then dig into the cake with my bare hands, smearing the sticky sweetness all over my face and pushing what's left into my mouth. I rub cake in my hair, over my eyes. I slap my hands on the high chair, putting some cake on it, too.

My parents laugh out loud for a few seconds; then my father wraps his arm around my mother's waist, patting her hip with a cupped hand. For a few seconds we are frozen in time. Then my father pushes his chair out from the table, cuts himself a piece of the chocolate cake, and goes to work.

You may want to ask about the story of your birth, and I mean down to the tiniest details. Were you born during the biggest snowstorm your town had seen in fifty years? Did your father stop at the liquor store on the way to the hospital? Did you refuse to appear, holding on to the inside of your mother's womb for days? Some sinewy thread of meaning is in there somewhere, putting a new spin on the now utterly simplistic nature-nurture debate. Your job is to listen carefully and let your imagination reconstruct the narrative, pausing on hot spots like hands over a Ouija board.

I was born in November 1969, in Jackson, Mississippi, seventeen months after Dr. King was shot. When my mother went into labor my father was in New Orleans arguing a case on behalf of black people who didn't have streetlights or sewage systems in their neighborhoods. Daddy

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

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

Jackson

My cousin Linda comes from Boston to help take care of me while my mother writes and my father works at the office. Linda has bright red hair and reddish brown skin to match. Linda sits on our tiny porch for hours, in the same chair Daddy sits in sometimes with the rifle and the dog, waiting for the Klan to come. Linda sits there and watches the cars go by. When she sees the one she wants, she stands up and points. She says she wants a black Mustang, rag top. "That car is live," I say, putting extra emphasis on live but not sounding quite as smooth as my cousin. "Rag top," I say, trying it on as we sit together on the cement porch.

Linda gets sick after a few weeks and can't get out of the extra bed in my room. She tells me secretly, late at night from underneath all our extra quilts and afghans, that she wants to stay here with us forever, that she loves Uncle Mel, wants to marry Uncle Mel. She says, "Your daddy is a good white man!" and smiles, her big teeth all white and perfect.

Linda is sick for a long time. Does she have the mumps, tonsillitis? Daddy says it's because she doesn't want to go home. Mama ends up taking care of both of us. She boils water in the yellow kettle and makes Linda honey and lemon tea, Mama's cold specialty. She tells me and Linda to lie on the brown sofa in the living room, in the sun. Linda lies one way on the corduroy couch, I the other. Before she goes back into her study, Mama covers us with the big, colorful afghan.

Linda and I stay there, whispering, and tickling each other with our toes until it is dark, listening to the click-clacking of Mama's typewriter, until we see the shadowy outline of Daddy walk through the front door.

Mrs. Dixon comes twice a month to vacuum our house and clean the kitchen and bathroom. She is tall and light-skinned and wears her hair pulled back in a bun. She is older than Mama, and very quiet. I know she is in the house only because of the sound of the vacuum cleaner, which seems especially loud in our house that is usually so still and silent.

Sometimes, after Mrs. Dixon goes home and leaves the house with a clean lemony smell, Mama puts on a Roberta Flack or Al Green record and runs a bath for us. After we scrub and wash with Tone soap or Dial, we spread our bright orange towels out in the warm patches of sunlight that streak the light wood of the living-room floor. We rub cocoa butter lotion all over our bodies and then do our exercises, leg lifts, until our legs hurt and we can't do any more. Sometimes we fall asleep there, after the arm on the phonograph swings itself back into place, my little copper form pressed against the smooth warm length of my mother's cherry-brown body.

Grandma Miriam comes for a visit. She says she can't stay away from her first-born, oldest grandchild. She drives up in her yellow Plymouth Gran Fury and right away starts talking about all the things we don't have and what is wrong with our house. She buys Mama a washer-dryer in one and a sewing machine. She buys me a Mickey Mouse watch that doesn't stay on my

wrist. It is way too big, but she says I will grow into it. She also buys me a package of pens with my name printed on them in gold.

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

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

. . .

Mama has to have an operation on her eye. She leaves early one morning and doesn't come home until late the next day. I wait, listening all afternoon for her key in the lock. When the door finally swings open and I see the sleeve of her dark blue winter coat, my heart jumps. I want to run into her arms, but something stops me. Mama has a big white patch over her eye. She looks different, like the side of her body with the patch is lost, not there, or in the dark. 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.

Late at night between my jungle sheets, I imagine I am riding on the backs of giraffes and elephants, I imagine I can hear the sounds of the wild, of all the animals in the forest talking to one another like I have seen on my favorite television show, Big Blue Marble. When Mama comes in to check to see if I am asleep, I am not, but I shut my eyes tight and pretend that I am so that I can stay in the dark dark forest where it is moist and green, where I am surrounded by all my friends from the jungle.

Three days a week I go to Mrs. Cornelius's house for nursery school. Most often Daddy drops me off on his way to the office, or sometimes Mama will take me up the street, or Mrs. Cornelius will send her daughter Gloria to pick me up. Mrs. Cornelius's school is in her basement, which she has renovated with bright fluorescent lights, stick-down squares of yellow and white linoleum, and fake dark wood paneling.

Every day at lunchtime at Mrs. Cornelius's, we eat the same foods: black-eyed peas, collard greens, and sweet potatoes. I start to hate black-eyed peas from having them so often, but I love Mrs. Cornelius. She is like Grandma, only warmer, softer, and brown. She always pays special attention to me. On picture day she combs my hair, smoothing it away from my face. She says that I am pretty, and that even though I am the youngest at her school, I am the smartest. In the class picture, mine is the lightest face.

One day Daddy holds my hand as we cross the street in front of our house like usual, on our way to school. I am wearing my favorite orange and red striped Healthtex shirt and matching red pants with snaps up one leg. Suddenly Daddy stops and points in the direction of Mrs. Cornelius's house. He looks at me: "Do you think you can walk by yourself?"

With my eyes I find Mama, who waves and smiles encouragingly from the porch. "Don't worry, I'll watch you from here," Daddy says, but I'm already confused. He pats my backside. "Go on. Go to Mrs. Cornelius's house." I feel trapped, uncertain, and so I just stand there, looking first at Daddy and then across the street at Mama. Before I can say anything, Daddy nudges me again and I take a tentative step toward Mrs. Cornelius's house, my shoes tiny and white against the dirty gray pavement.

One night after I am supposed to be in bed, I crawl into Mama and Daddy's room, making my way around their big bed where they lie talking and reading the newspaper. Johnny Carson is on the television, and every few minutes Mama laughs, throwing her head back. From where I sit, underneath the little table by Mama's side of the bed, I can see the television, but not much else. I watch and watch quietly until I forget where I am and what time it is and hear myself laugh out loud at Johnny Carson. He has put on a silly hat and robe and is waving a magic wand. For a second everything in the room is quiet, and then Daddy swoops down from nowhere and asks me what I am doing, how did I get under this table, why am I not in bed. He is trying to be serious, but he and Mama are laughing even while they try to pretend to be mad. Daddy reaches for me and says, I AM GOING TO SPANK YOU! But I am already

running, giggling so loud I can hear myself echo through our dark house, my socks sliding against the wood floor as I make my way to my bed.

When I am almost there, when my feet slide over the threshold of my bedroom door, Daddy catches me and swings me up over his shoulder, tickling me and telling me I should have been asleep long ago. I can barely breathe, I am so excited. It is past my bedtime and I am out of breath and high in my daddy's arms, caught doing something I shouldn't. My heart races as I squirm to get down. Will Daddy really spank me? When we get to the edge of my bed, Daddy stands there for a few seconds, letting me writhe around in his strong arms. When I quiet down a bit, he smacks my upturned butt, his big hand coming down soft but firm on my tush. We both laugh and laugh at our hysterical game, and after he throws me down on my bed and tucks me in, kissing my forehead and telling me that I am the best daughter in the whole world and he loves me, I lie awake for a few minutes, a grin spread wide across my face.

It is poker night at our house. Daddy and a bunch of other men sit around the dark wood captain's table in the kitchen, laughing and smoking. Each player has a brightly colored package of cigarettes close by, a red or blue box that says Vantage, Winston, or Kool. Until it is time for me to take a bath, I sit on Daddy's lap picking up red, blue, and white plastic poker chips and dropping them into slots in the round caddy. It is hot and I'm wearing one of Daddy's tee shirts that comes to my knees. The back door is open. It is pitch black outside. Steamy pockets of air seep in through the screen.

Mama walks into the kitchen to put her big, brown tea mug in the sink. She wants to know why they aren't playing over at Doc Harmon's place, in the room behind his drugstore, like they usually do. The men, Daddy's law partners, one of whom will later become the first black judge in the state, and another the first black elected official, and a few other white civil rights workers from the North like Daddy, chuckle, glance at each other from behind their cards. "What's the matter, Alice, you don't like us over here? Hmmph. And we heard you wanted your husband at home for a change."

But Mama isn't fooled. She sees the rifle leaned up against the wall behind Daddy. The Klan must have left one of their calling cards: a white rectangle with two eyes shining through a pointed hood, THE KLAN IS WATCHING YOU in red letters underneath. She eyes the screen door, checks to see that it's locked, while my naked mosquito-bitten legs swing carelessly back and forth from up high on Daddy's lap.

Before I go to sleep, Daddy takes a "story break" from his poker game to tell me my favorite story about the man who lines up all the little girls in the world and asks my father to choose one. In my mind the guy who lines us all up looks like the guy on television, the man from The Price Is Right. Mr. Price Is Right beckons for my father to "step right up" and have a look at "all the girls in the world." My father walks up slowly, cautiously looking at Mr. Price Is Right as he puts his hand on my father's elbow. "Mr. Leventhal," he says, "you can have your

pick of any girl you want. I have some of the best and brightest right here." For a second my father mocks interest. "Really?" But then Mr. Price Is Right shows his cards. "Yep. The only catch is that I want to keep Rebecca for myself."

Suddenly my father's body stiffens up and he shakes his head adamantly. "Oh no," says Daddy, "that won't do at all." And then he's angry. "Where is she?" he demands, already starting to walk down the line of little girls stretched out seemingly forever. "Where is my Rebecca?" Mr. Price Is Right doesn't know what to say. He hopes that if he doesn't answer, my father won't find me and he'll be able to keep me. But, my father says, turning to me all tucked into my jungle sheets, what Mr. Price Is Right doesn't know is that my father will always be able to find me, he's my father and I'm his daughter. We can always find each other.

So he walks and walks down the long line of little girls of every size and color, each girl calling out to him and trying to convince him to take them, until at last he finds me. His eyes light up as he takes my hand and leads me out of the line. Of course, Mr. Price Is Right runs over and tries once more to convince my father to leave me. "Oh please, Mr. Leventhal, look at all these other girls. Surely one of them will be just as good a daughter for you?" But my father is firm, shaking his head no and smiling a secret smile into my ecstatic face. "Come on, Rebecca," he says, "let's go home."

When they meet in 1965 in Jackson, Mississippi, my parents are idealists, they are social activists, they are "movement folk." They believe in ideas, leaders, and the power of organized people working for change. They believe in justice and equality and freedom. My father is a liberal Jew who believes these abstractions can be realized through the swift, clean application of the Law. My mother believes they can be cultivated through the telling of stories, through the magic ability of words to redefine and create subjectivity. She herself is newly "Black." She and my father comprise an "interracial couple."

By the time they fall in love, my parents do not believe in the über-sanctity of family. They do not believe that blood must necessarily be thicker than water, because water is what they are to each other, and they will be together despite the objection of blood. In 1967, when my parents break all the rules and marry against laws that say they can't, they say that an individual should not be bound to the wishes of their family, race, state, or country. They say that love is the tie that binds, and not blood. In a photograph from their wedding day, they stand, brown and pale pink, inseparable, my mother's tiny five-foot-one-inch frame nestled birdlike within my father's protective embrace. Fearless, naive, breathtaking, they profess their shiny, outlaw love for all the world to see.

I am not a bastard, the product of a rape, the child of some white devil. I am a Movement Child. My parents tell me I can do anything I put my mind to, that I can be anything I want. They buy me Erector sets and building blocks, Tinkertoys and books, more and more books. Berenstain Bears, Dr. Seuss, Hans Christian Andersen. We are middle class. My mother puts

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

I am not tragic.

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

Maybe it is his drunkenness, or perhaps he is actually trying to see me, but this boy squints at me then, peering at my nose, my eyes, my hair. I stare back at him for a few moments, eyes flashing with rage, and then take the red knife from his tanned and tapered fingers. As he clutches at the air above him, I hold it back and tell him in a voice I want him to be sure is black that I think 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, certainly, and able to comprehend and forgive injustices the rest of us might not be able to shake for a lifetime. BLACK WHITE AND JEWISH: Autobiography of a Shifting Self is the equivalent of a good college-grade paper about one's upbringing and how it has changed one for the better as one gets older.

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

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

— Reviewed by Jana Siciliano

Appendix H: Business Letter

IN SEARCH OF A LOST ART:

HOW TO WRITE A BUSINESS LETTER

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

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

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

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

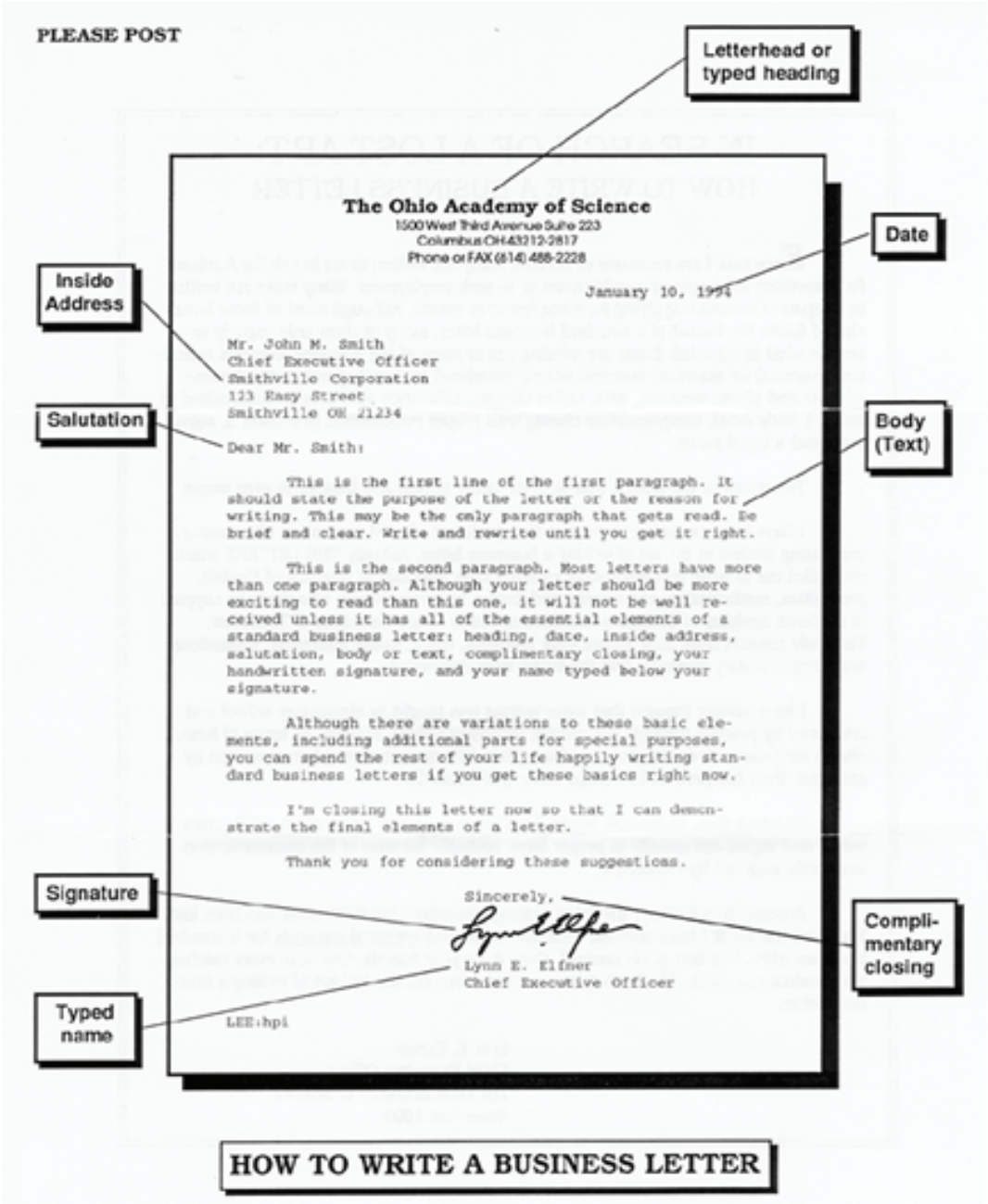
I'll admit that, in general, letters from businesses and government, while often wordy and vague, are usually in proper form, probably because of the communication standards imposed by employers.

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

See Parts of a Business Letter

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

Back to Ohio Academy of Science



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

The Block Form

5 Hill Street
Madison, Wisconsin 53700

March 15, 2005

Ms. Helen Jones
President
Jones, Jones & Jones
123 International Lane
Boston, Massachusetts 01234

Dear Ms. Jones:

Ah, business letter format-there are block formats, and indented formats, and modified block formats . . . and who knows what others. To simplify matters, we're demonstrating the block format on this page, one of the two most common formats. For authoritative advice about all the variations, we highly recommend The Gregg Reference Manual, 9th ed. (New York: McGraw-Hill, 2001), a great reference tool for workplace communications. There seems to be no consensus about such fine points as whether to skip a line after your return address and before the date: some guidelines suggest that you do; others do not. Let's hope that your business letter succeeds no matter which choice you make!

When you use the block form to write a business letter, all the information is typed flush left, with one-inch margins all around. First provide your own address, then skip a line and provide the date, then skip one more line and provide the inside address of the party to whom the letter is addressed. If you are using letterhead that already provides your address, do not retype that information; just begin with the date. For formal letters, avoid abbreviations where possible.

Skip another line before the salutation, which should be followed by a colon. Then write the body of your letter as illustrated here, with no indentation at the beginnings of paragraphs. Skip lines between paragraphs.

After writing the body of the letter, type the closing, followed by a comma, leave 3 blank lines, then type your name and title (if applicable), all flush left. Sign the letter in the blank space above your typed name. Now doesn't that look professional?

Sincerely,

John Doe

Administrative Assistant

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 from 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.

Darnell Wiseman

P.O. Box G
Manard, Texas 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 — Dripping Springs, TX
Veterinary assistant — 1995 to 1996

- Assisted in treatment of large and small animals
- Helped with operating room procedures
- Supervised daily maintenance of the facilities

George Smith Construction — Pflugerville, TX 1993 to 1995
Construction worker

- Assisted in remodeling construction
- Drove truck to move client's furnishings

Travis County 4-H — Pflugerville, TX 1985 to 1994
Local, county and state participant

- Raised various animals for livestock shows
- Served as officer at local and county level

EDUCATION:

Texas A&M School of Veterinary Medicine
Applied for admission to Texas A&M School of Veterinary Medicine for the Fall Semester 1997. Pursuing a degree in veterinary medicine

Southwest Texas State — San Marcos, TX 1994 to present
Animal Science Major
Relevant coursework in anatomy, nutrition, and genetics with a 3.6 grade point average.

Austin Community College — Austin, TX 1994 to present
Part-time student
Completed 29 hours of prerequisites to veterinary school acceptance with a grade point average of 3.8.

Pflugerville High School — Pflugerville, TX 1990 to 1994
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 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.

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.
- Maintain supply and parts inventory.
- 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

- Bergstrom 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 interests Computers, basketball, running, movies

REFERENCES PROVIDED UPON REQUEST.

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 a 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 will 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 segments 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.