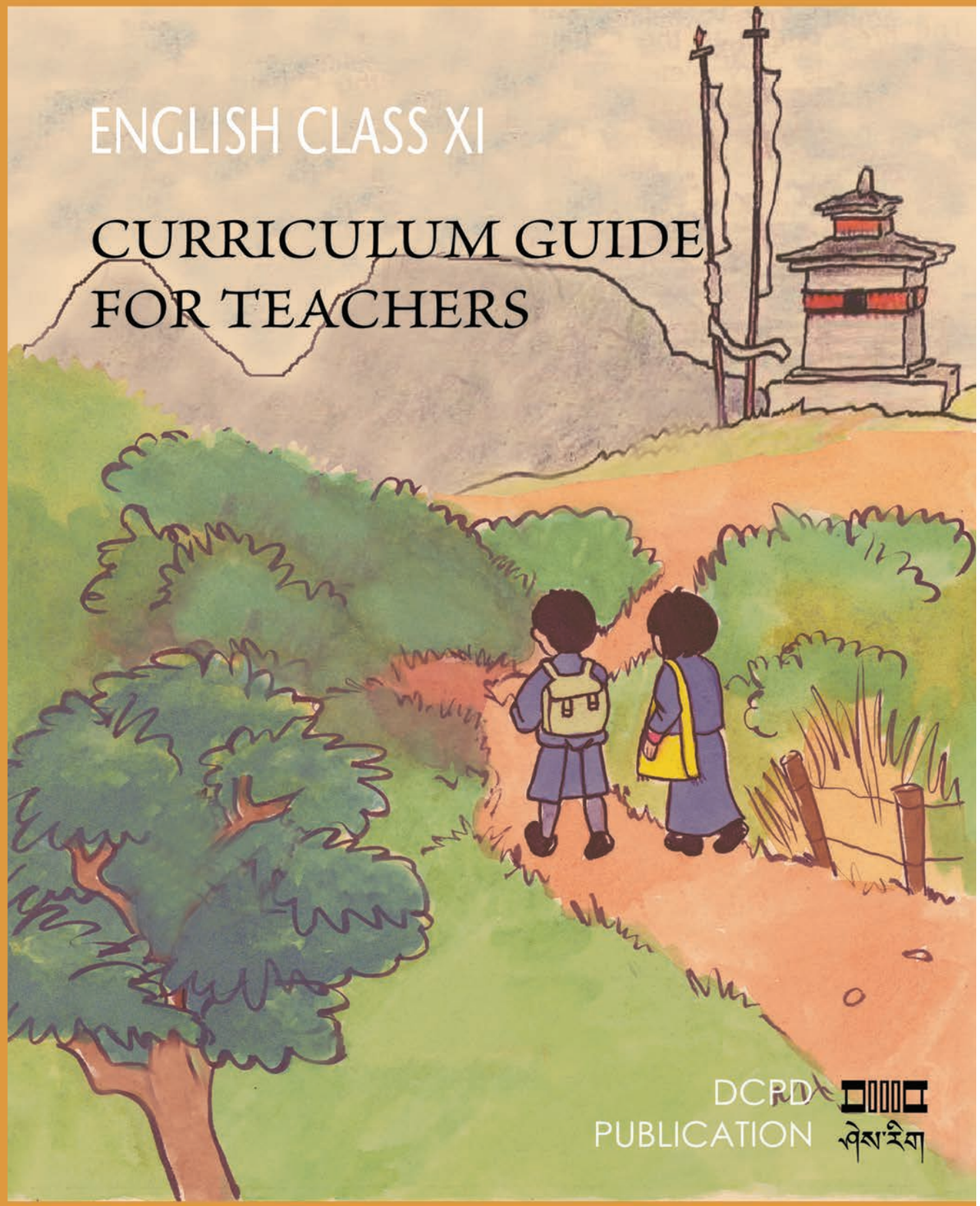
ENGLISH CLASS XI CURRICULUM GUIDE FOR TEACHERS



ISBN 99936-0-217-5
DCPD Publication

ENGLISH
Curriculum Guide for Teachers
Class XI

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

Published by
Department of Curriculum and Professional Development DCPD)
Ministry of Education
Royal Government of Bhutan
Thimhu

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

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This book is compiled and printed for educational purposes exclusively for schools in Bhutan.

First Edition 2005

Revised Edition 2007, 2010, 2021

ISBN 99936-0-217-5

ACKNOWLEDGMENTS

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

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Foreword

Following the advent of modern education in the country, the English language has been given an important place along with Dzongkha, the national language, and Mathematics. English has, in fact, been the language of instruction for many school subjects, and it has served our purpose well even outside the curriculum.

Even though it has long been the desire of the Ministry of Education to keep the English programme up-to-date by incorporating changes in English usage, new developments in literature and the understanding of how language is acquired, there has been a general perception that the standard of English in the country has declined over the years. In response to these concerns, the Ministry has maintained the development of English curriculum as the main focus in the Ninth Five Year Plan (2002-2007). Major steps have been planned, which include the revision of the English curriculum for classes Pre - Primary to XII, the provision for in-service training to bring the teachers up-to-date on the revised curriculum, and a programme of academic courses to improve the teachers' knowledge of English.

In the new English curriculum, the emphasis is on the improvement of the language skills of the students, on literature studies written in contemporary English language, the inclusion of non-fiction writing and changes in the approach to the assessment of students' performance. The new curriculum also demands change in the way in which students are taught, specifically a movement away from the teacher-centred classroom to a gender-sensitive, student-centred learning environment. This means that the teacher is responsible for designing activities that promote active learning while the students take more active part in their own learning. The teacher will act as a facilitator and be a source of knowledge of language and literature.

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

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

The Ministry of Education hopes that the new English curriculum will open the doors to new opportunities for our students to improve their English language skills. The programme will ensure that they will acquire the knowledge to continue higher studies and the skills they require to become competent communicators - in Reading, Writing, Listening and Speaking as required in the workplace and society.

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

Trashi Delek.

Thinley Gyamtsho
Minister
Ministry of Education

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Introduction

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

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

As can be seen from the selection, some of the literary icons of the past still preside over the revised curriculum with their never-aging voice and presence. There is yet ample space for novelty and innovation in style and structure so refreshing in the modern idiom. Excellent samples of poetry, short stories, essays and plays from different cultures have been put together both as main texts as well as supplementary reading materials. A short biography of the author places the text in context. Underneath the obvious diversity and variety in time and space, there is, yet, the self-evident fact of life that is the common denominator that literature affirms and celebrates. In spite of the often inexorable irony of fate, the agony of loss and privation, the corrosive evil inherent in hate and lies, there is the ultimate message of compassion and human solidarity. It is the privileged province of literature to discover and advance what makes life really worthwhile, provide templates of the possible and the perfect. Literature seeks and affirms the soul and sovereignty of humans and nations. Literature is truly the essential autobiography of life in all its variety and profundity.

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

T. S. Powdyel
Chairman
English Subject Committee

An Introduction to the English Curriculum

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

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

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

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

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

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

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

Given these circumstances, the question of how best to build and maintain a modern English programme for Bhutan continues to be addressed by educators. As time goes on, revisions are necessary to keep the programme up to date with the changes in English usage, new developments in literature and the understanding of how language is acquired. The Ministry of Education has taken several

measures to address the issue of quality English instruction. Major steps include the complete revision of the English curriculum, Classes Pre - Primary to XII, the provision for in-service training to update the teachers on the revised curriculum and a programme of academic courses to improve the teachers' knowledge of English.

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

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

Some Thoughts on Language Learning

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

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

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

modify messages, so that they more precisely reflect his thinking and help him communicate that thinking more accurately.

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

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

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

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

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

The concept of Reading put forward by the Organization for Economic Cooperation and Development and used in their international testing program, PISA (Programme of International Student Assessment) supports the need to put in place programs that require the students to be actively engaged in the learning of a language. OECD defines reading as "an interactive process……. which leads to understanding, using and reflecting on written texts in order to achieve one's goals, to develop one's

knowledge and potential and to participate in society." To gauge the reading literacy of its member countries, OECD tests from 4500-10000 students in each of forty-three countries on these reading skills: forming a broad general understanding of texts, retrieving information, developing an interpretation of a text, reflecting on the content of a text, and reflecting on the form and purpose of a text. It is evident that students need to learn how to read independently, reflectively and interactively if they are to be able to do these things. The curriculum planning committee has adopted Bloom's Taxonomy to organise the classroom activities in each of the strands for similar reasons. It provides a way to build an ascending order of skills for the program and, of course, it is well known to Bhutanese teachers.

Guides for Teachers

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

Student-centered Classrooms

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

The recommendation, by both reports cited above, that students be actively engaged in their own learning, was accepted by the Ministry; however, there is a fear that if an active classroom program be put in place then teachers will have nothing to do. That fear has been addressed directly. Teachers and parents will see in the guides an approach that balances direct teacher input and planning with the participation of students in activities that help them develop the skills and knowledge necessary to meet the standards set out in this document.

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

Revision 1: The curriculum has been Organised so that classroom practice is informed by the set of Standards presented by CERD in *The Silken Knot: Standards for English for Schools in Bhutan* for each of the four Strands, or modes of discourse, namely Reading & Literature, Listening and Speaking,

Writing, and Language. These set out in global terms what students can be expected to be able to do and to know in English, following graduation at the end of Class XII.

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

Revision 3: The curriculum marks a change in thinking about English studies, especially the English studies for Classes VII – XII. To date, the emphasis has been on learning the content of the literature in the syllabus. Little time has been given to the use of the literature to aid in the development of the language skills presented in the four strands in this programme.
The literature materials recommended here have been selected to help students develop reading skills and to aid as a resource for assistance with the development, and practice, of the skills of Writing, Listening and Speaking, and Language. The content of the literature is important, and to that end, care has been taken to choose excellent literature: however, the English Curriculum Review Committee is persuaded that content must play a secondary role to the advancement of the skills necessary for proficiency in English.

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

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

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

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

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

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

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

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

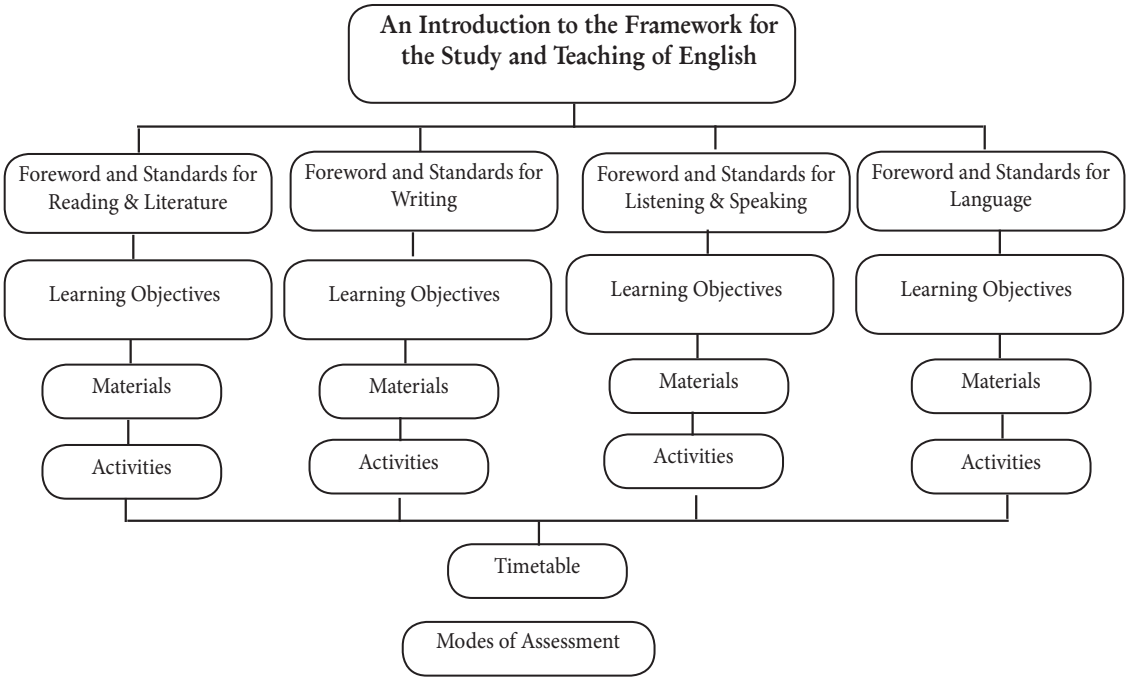
Revision 12: The curriculum presents changes in the Modes of Assessment in examination test items which will permit students to show that they have learned the skills and content presented in each strand.

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

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

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

Organisational Chart



The Organizational 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 Learning 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 Objectives which set out what students must learn to know and do at each class level to achieve the standards.

The Objectives will serve as indicators of achievement at each class level in reference to the Standards. Class levels can be clustered into key stages, if it is the wish of the Ministry, and the class level Objectives used as outcomes for that key stage.

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 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 and are organised to test the students on their skill development and knowledge.

Introduction to the Teacher's Guide

This *Curriculum Guide for Teachers* has been prepared for teachers teaching English at the higher secondary school level – Class XII. It has been developed by a committee of higher secondary school English teachers, professionals from CAPSD, CERD, BBED, EMSSD, the two National Institutes of Education, Sherubtse College and the University of New Brunswick, Fredericton, New Brunswick, Canada. The *Guide* has been written on the principles of student-centred, 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,* (CERD, 2002). The activities have been developed to relate directly to the 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 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 by having students participate daily in their but also to take advantage of the individual skills students bring to the classroom. When students become actively involved in their , 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 XI and XII. It assumes a school year divided into two terms of 15 weeks each. 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, or roughly twenty-five in each ten- week term, 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 in keeping with the philosophy of a student-centred curriculum while, at the same time, meeting the objectives for the Writing strand.

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

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

The selections have been made so that students will read both classical and contemporary literature and become familiar with the best known writers of poetry, fiction and non-fiction and drama. Each of the selections in the Reading & Literature section is presented for the teacher in a similar but not uniform format. The teacher will find the title and the name of the author, followed by a rationale for its inclusion in the curriculum. These are followed by a list of activities for the teacher to use with the students to meet the Objectives for Reading & Literature for Class XII. 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 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 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 hopeful that this *Guide* will support teachers as they organize their English lessons. By adopting a more learner-centred approach to, 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 .

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 XI students will demonstrate that they can:

1. Use the reading strategies developed in earlier classes.

2. Read fiction and non-fiction texts with fluency and confidence using the features and purposes of different kinds of texts as a strategy for making meaning. (Reading Strategy)

3. Analyse how authors achieve their effects by the use of linguistic, structural and presentational devices – points of view, figurative language, flashback, parallel argument, symbols and image patterns - and use this information to help make meaning with the text. (Reading Strategy)

4. Select and analyse information from a variety of texts to support their points of view.

5. Come to a new understanding of the human condition through their readings – the notions of spirituality, love, understanding, impermanence, tolerance and patriotism.

6. Assess their own values in the light of what they encounter in the literature they study to enrich their personal, cultural and national beliefs.

7. Talk and write about Bhutanese writers as well as major classical and modern writers and their works.

8. Distinguish the best pieces of literature and make choices for their personal collection.

9. Build their vocabulary and practise pronunciation skills.

10. Read 40 pieces of fiction and non-fiction texts.

11. Enjoy reading as a learning activity.

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 Learning 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 opinion

Critical Reading

Critical reading means 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 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 to reason through reading. Flynn (1989) describes an instructional model for problem solving which promotes analysis, synthesis, and evaluation of ideas. She states that, "When we ask students to analyze we expect them to clarify information by examining the component parts. Synthesis involves combining relevant parts into a coherent whole, and evaluation includes setting up standards and then judging against them to verify the reasonableness of ideas."

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

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

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

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

Critical Reading Strategies

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

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

- Previewing: about a text before really reading it. Previewing enables readers to get a sense of what the text is about and how it is organized before reading it closely. This simple strategy includes seeing what you can learn from the head notes or other introductory material, skimming to get an overview of the content and organization, and identifying the rhetorical situation.

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

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

- Reflecting on challenges to your beliefs and values: Examining your personal responses. The reading that you do for this class might challenge your attitudes, your unconsciously held beliefs, or your positions on current issues. As you read a text for the first time, mark an X in the margin at each point where you 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 levels 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 holds 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/.

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

A classroom environment which is student-centred fosters student participation in the process. that is both personal and collaborative encourages critical thinking. Students who are reading, writing,

discussing, and interacting with a variety of 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 processes creates the awareness necessary for critical reading.

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

How Do I Sharpen My Critical Reading Strategies?

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

Menu of Critical Reading Questions

1. Reader's Background and Value Assumptions

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

2. Writer's Background and Value Assumptions

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

3. Writer's Argument, Conclusion, and Evidence

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

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

1 Are there any logical fallacies?
2 What sort of evidence does the writer use to support the conclusion(s)?
3 Does the evidence offer adequate support for the writer's conclusion?
4 Are the sources creditable?
5 If the writer uses research studies as evidence, does the research satisfy these conditions:

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

5. Reader's Reaction to the Reading

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

Here are some strategies that may be used:

1. Take inventory of what you will be reading.

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

2. See the forest, not the trees!

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

3. Don't just read —WRITE!

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

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

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

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

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

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

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

SQ3R....for students & teachers

When you read, it is important to have a strategy or a plan for reading effectively. If you do not have a plan, you may be easily distracted or may not focus on the right things in the text. As a result, when you are finished reading, you may not understand very much of what you have read. Also, you may not have developed your English very much, either.
When you read, you must be actively involved in the reading process in order to understand most effectively. The SQ3R method is one way to help you do this.

How does the SQ3R method work?
Survey
Survey means to scan the main parts of the text you are going to read. This includes looking at the title, headings of paragraphs, introduction and conclusion, first lines of each paragraph, and any extra information that may be presented in boxes on the page. Doing this gives you some basic understanding of what the text is about and helps you know what to expect when you read in more detail.

Question
Questions are very helpful when you read a text. Most of the time, people read first, and then look at questions at the end of the text. However, this is not the best way to read. If possible, read the questions provided for you FIRST. This will help you know what specific information to look for. Questions (those that are provided with text and those provided by your teacher) are designed to

focus on the main points. Therefore, if you read to answer these questions, you will be focusing on the main points in the text. This helps you read with a goal in mind - answering specific questions.

3 R's

Read

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

Follow these suggestions:

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

Recite

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

Review

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

Strategies for Teaching Reading Strategies

Modes of Reading

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

Reading Aloud

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

Teacher-Directed Interactive Reading

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

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

Guided Reading

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

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

Structured Independent Reading

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

Students in Pre-primary should spend a minimum of 15 minutes each day in developmentally appropriate independent reading behavior. **Students in grades 1-12 must spend 30 minutes each day on in-class independent reading. All students, PP-12, must read 30 minutes each night as daily reading homework.** Activities which support and strengthen independent reading include:

- drawing a picture of a favorite part of the book;

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

Working With Words

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

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

Reciprocal Teaching

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

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

Questions and Discussion

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

Read and Retell

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

Learning to Write, Writing to Learn

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

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

To the teacher:

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

Introduction to Essays

In this section of the guide, the teacher will find suggestions for teaching the selection of six essays, the texts of which can be found in the accompanying document entitled, Reading &Literature Texts Class X11. 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.

Recommended Essays for Class XI

Sl.no.	Title	Form	Author
1	Mother Tongue	Argumentative	Amy Tan
2	English Zindabad vs Angrezi Hatao	Argumentative	Khuswant Singh
3	African Noel	Narrative	Mark Patinkin
4	Frugality		Peter Winsley

Supplementary Essay for Reading

Sl.no.	Title	Form	Author
1	National Day	Persuasive	Kuensel Editorial
2	The Legend of Olympics	Expository	Charlie Lovett
3	New Times	Expository	Kuensel Editorial
4	At War With Oneself	Reflective	Ali Hossaini
5	Drukyel's Destiny	Persuasive	Tashi Pem
6	Classroom Without Walls	Expository	Marshall McLuhan

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1. Mother Tongue - *Amy Tan.*

Rationale

Amy Tan's "Mother Tongue" is a personal, intimate analysis of language strategies which people adopt to do different things. Ms. Tan speaks specifically of the different Englishes which the author says she uses as ways to define each of her private, public and ethnic "Chinese- American" selves. She shows how she uses these Englishes to make connections with her Chinese and American identities. She narrates her experiences of using the 'broken, fragmented or simple' English when she speaks with her mother and compares them to the instances where she has to use the 'proper' English of the public arenas. One conclusion that can be drawn is that the ability to communicate ideas and thoughts is more important than concern with the proper language to be used. Another conclusion that can be drawn is that it is important to know when to use the different forms of English, and by extension, different forms of any language. Ms. Tan not only explores the need to know Englishes but also presents a moving portrait of the bond between a mother and a daughter.

This essay was chosen to acquaint the students with the elements of an argumentative essay. To illustrate: Amy Tan's *Mother Tongue* uses a strong story line to elaborate the main ideas and her personal anecdotes give a very strong voice to the arguments she makes for the necessity of Englishes in her life. She uses details that appeal to the senses especially to sight and sound. Like other narrative essays, this one uses time as an organizing principle, relating what happened first, what happened second and so on. Like argumentative essays, this one opposes one idea against another. In this case, the need to use proper English is pitted against the need to adapt language to different audiences and to serve different purposes. Her language is appealing, her tone strong and consistent.

This essay provides numerous opportunities for different activities. There can be discussions and debates on the types of English currently in use around the world. The students can make text to life connections, especially with the parent –child relationship, and with the type of language structures that are commonly used by Bhutanese when they find themselves in different social situations.

Learning Activities

Activity 1 (*Knowledge, Comprehension)*

The teacher will lead a discussion during which students compare the English they speak with each other, the one they use with their teachers and older people, and with the language used by people in movies and books. The teacher will write the conclusions on the board.

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The teacher will then begin a discussion of the argumentative essay '*Mother Tongue'* by Amy Tan, informing them that the author speaks about the same issues as the ones they have just discussed .She will ask them to keep their ideas in mind as organisers to help them make meaning with the essay.

Activity 2 *(Knowledge, Comprehension)*
The teacher and the students will read the essay, sorting out the phrases and words they aren't able to understand right away.

Activity 3 *(Knowledge, Comprehension)*
To check their knowledge and understanding of the text, the teacher will ask the students these questions, which they will answer as a whole class locating the places in the text to support their answers:

- Who is speaking? What is her argument?
- Whom is she speaking about?
- What types of English does the mother speak?
- What happened to Tan's mother when she went to the hospital to talk about her lost CAT scan?
- What does Tan mean by the last line of her essay?
- What are the main ideas about English in the essay?
- What are the similarities, if any, between the mother's use of Englishes and the students' English practices in their lives?

They will share the answers and work out a good paraphrase of the essay.

Activity 4 (*Application, Analysis, Synthesis)*
The teacher will teach the features of both the argumentative and narrative essays (See Appendix C for a discussion of essay types) and use the "Mother Tongue" to illustrate her lesson.

The students will write the features down and be asked to study them with the examples the teacher showed them, and use them for preparation for the debate, which follows.

Activity 5 (*Synthesis and Evaluation*)
The students will prepare for an informal debate in which they use both the essay and the experiences they listed at the beginning in Activity 1 as sources for ideas. When they are ready, the teacher will divide the class into two large groups. Each group will select four representatives and they will debate the following topic:
"English must be altered to suit different purposes and different audiences".
The whole class will listen and decide the winner, and select the best arguments.

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Activity 6 (*Synthesis)*

After the debate, the teacher can then talk about the themes presented in the essay. The discussions will help the students understand the different kinds of Englishes used around the world. It will also help them to make inter- textual connections with the following pieces prescribed in the Reading &Literature strand:

1. English Zindabad vs Angrezi Hatao by Khushwant Singh
2. At War with Oneself byAli Hossaini
3. Who Says We All Have to Talk Alike by Wilma. E. Mc Daniel

Activity 7 (*Analysis)*

The teacher will remind the students of the information they received on the nature of an argumentative essay. They will re-read the essay in pairs and discuss the following:

- What is Tan's thesis?
- How does she structure her arguments?
- What supporting evidence does she provide to support her arguments?
- What are the conclusions she draws?
- Is the structure of the essay a traditional one or does it combine elements from narrative essays?
- In what other ways can essays be constructed?

In a whole class discussion, the teacher will have the students share the answers they've written. The class will agree on the best answers and write them down.

Activity 8 (*Evaluation*)

The teacher will lead a whole class discussion on some of the themes that can be identified in the essay. She will ask these kinds of questions:

- What was your initial reaction to the mother's use of English?
- What did you feel about her language in the end? What caused any changes in your reaction?
- What is your initial reaction to the daughter's English language?
- What do you feel about her language in the end?
- What are some of the words that you use while speaking English, which may not fit into "proper, correct" English usage?
- Are you embarrassed when your parents try to speak English?
- Why don't we use the term "father tongue"?

The themes of the bond between the mother and daughter, the importance of communication, and the influence of the mother tongue are some prompts that will help further the discussion. The students will share their answers with the rest of the class and again decide on the best ones.

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Activity 9 (*Application, Evaluation)*

The teacher will ask the students to practise using the features of an argumentative essay by writing an essay about an experience, similar to Amy Tan's *"Mother Tongue."*

To prepare for that, the students can reflect on the following points:

- Why does Amy Tan refer to the fragmented English that she speaks with her mother as the real mother tongue?
- Can we use Bhutanese English comfortably even beyond Bhutan? Justify your answer with examples.

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2. English Zindabad versus Angrezi Hatao - *Kushwant Singh*

Rationale

In *English Zindabad vs Angrezi Hatao*, Kushwant Singh writes about the status of English in India. He raises the issue of whether or not English can actually be a mother tongue for Indians .He concludes that the English language has secured such a permanent place in India that it would prove profitable if people refrain from arguing about English as a mother-tongue, accept the necessity of English and adapt it to suit their needs.

This essay has been selected for several reasons. In it, the students will be able to recognize most of the elements of an argumentative essay. It presents a clearly stated thesis, well-chosen examples that support the thesis, a line of argument presented in a logical order, and a conclusion that sums up the main issues and predicts what will happen if the writer's argument is not accepted.

In addition to the consideration of the elements of the form, the essay will allow the students to participate in discussions about issues relevant to their lives such as, using English without imbibing the culture that it represents or developing their own opinions regarding the status of the English language in Bhutan.

The essay uses figures of speech that create vivid pictures in the minds of the reader. Singh's ability to mix Indian terms with Standard English and use them to show his argument in action so to speak, is a writing technique that can be adapted by the students to express their understanding of how English is used in Bhutan. It's a good piece of contemporary writing of a manageable length for classroom reading and is presented in a gender-neutral manner.

Learning Activities

Activity 1 (*Recall)*

Before reading the essay, the teacher will have the students look at the title and prepare answers to these questions:

- Are you able to predict the subject of this essay from the title?
- What is your opinion about the subject?

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Activity 2 (Knowledge)

The teacher will teach the students that there are several ways of organising an essay. These organisational patterns help a writer construct a powerful argument. Here are some of the most commonly used patterns:

- *Comparison and contrast*: investigation of the similarities and differences between two or more things.
- *Classification*: division of a complex topic into smaller categories.
- *Cause and effect*: exploration of why something happens and the results.
- *Definition*: explanation of a series of key terms or concepts.
- *Chronological order*: examination of a situation or event in the order in which it occurred.

The teacher will also teach the students the strategy of "chunking" to read an essay. She will, in a guided reading with the whole class, show them how to find the topic sentence in the first paragraphs of an essay, and then to locate the evidence in subsequent paragraphs, which the author uses to make the argument or elaborate a theme. She will indicate how to break the essay into sections and look for discourse shifters or transitional words, like *although, however, despite that,* among others, and how the author uses them to signal an elaboration, an exception or a turn in the argument.

Activity 3 *(Recall, Comprehension)*

The teacher and the students will read the essay through once and sort out the difficult words and phrases.

The teacher will assign them in pairs to prepare answers to the following questions:

- Why do "they" think it a "big joke" when the author says that his mother tongue is English?
- What are the reasons for the author claiming that his mother tongue is English?
- How does the author redefine mother tongue?
- What are some of the arguments against English being considered an Indian language?
- How does the author refute the arguments against English being considered an Indian language? Students share their answers and a whole class discussion takes place in which the teacher moves them to a common understanding of the best answers.

Activity 4

The teacher and the students will read a handout that details the features of an argumentative essay.(See Appendix C: Kinds of Essays) The teacher will focus on one feature at a time showing the students where they are evident in the essay.

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Activity 5 *(Application, Analysis)*

Once the teacher completes explaining the features of the argumentative essay, students in pairs or small groups will be asked to do the following tasks and prepare the answers to the questions presented below:

- Locate the author's thesis statement. In what part of the essay did you find it? Why do you think the author chose to place it there?
- Does the writer rely on emotional appeals? Do the emotional appeals in the essay convince you that the writer's argument is valid?
- How does Singh refute the opposing arguments?
- Show where the writer has used examples, facts, expert opinions, or personal experiences to present his argument. Are they valid?

Students will share their understanding in the class. The teacher will facilitate a whole class discussion in which the students are led to a common agreement on the best answers.

Activity 6 (*Analysis, Synthesis, Evaluation*)

The teacher will in a whole class discussion have the students:

- Share their opinions about the benefits or harm that English has brought to Bhutanese society.
- Discuss whether they feel that English has come to stay in Bhutan. Students should support their opinions with reasons.
- Draw inter-textual connections between this essay and Amy Tan's *Mother Tongue*.

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3. African Noël - *Mark Patinkin*

Rationale

In this narrative essay, Mark Patinkin writes about the plight of the Toureg people who, because of drought, were on the brink of starvation and in danger of losing their nomadic way of life.

This essay has been chosen because it will allow the students to identify most of the elements of a narrative essay. The essay contains details that appeal to the senses of the readers. The rich imagery in the essay will help the students to visualize the setting and the people. The writer has effectively used time as an organizing principle He begins with his arrival at the tent of the chief of the Toureg people in Timbuctu, Mali. He goes on to narrate the events that take place when he spends a night with the Toureg people and ends his narrative in the morning when it is time for him to leave. He does so with the deeper understanding, that in spite of cultural, economic differences and communication barriers, vastly different people can find things, which they share in common.

In many sections of the essay, the author has used simple sentences containing only a noun and a verb - a writing technique which brings the reader to an abrupt halt and gives her pause to consider the meaning of the events. Furthermore, in the first two paragraphs, the author has used semi -colons to join simple sentences together in parallel to create a balanced sentence in which two things are compared and emphasised. His use of rhetorical questions will permit the teacher to discuss the effects such questions achieve.

Learning Activities

Activity 1 *(Comprehension, Analysis)*

The teacher will have the students look up the meaning of the word Noël. Then she will lead a discussion on what the title could mean and what it might tell about the topic of the essay

Activity 2 (*Knowledge, Comprehension)*

The teacher will read the essay while students follow along in the text.
The students will be asked to keep the following questions in mind as they follow the teacher's reading:

- Where is the writer? Why is he there?
- How much time does he spend with the Touregs?
- What does he find out about the Touregs?

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Activity 3 *(Comprehension, Analysis)*

The teacher will ask the students to read the essay on their own, practising the chunking technique taught previously.

After the individual reading is finished, the teacher will assign the students, in twos or threes, to prepare answers to these questions:

- Where is the writer? Why is he there?
- How much time does he spend with the Touregs?
- What does he find out about the Touregs?
- The writer recognises that he and the desert people come from different backgrounds, yet he says, "And tonight, I, too, have nothing . . . for this one night we share our lives." What similarities does he see? To what extent does he really share their lives? Do you really believe that Patinkin has nothing?
- Is the main idea of the essay explicitly stated? If so, where in the essay is it located? Is the main idea implied? If so, what do you think it is?
- To what degree does the evidence in the essay support the main idea?

The teacher facilitates a whole class discussion of the various answers that will be presented by the students. At the end of the discussion, each of the students should have a common understanding of the essay.

Activity 4

- The teacher will read aloud Carol Geddes' *Growing Up Native* while students read along using the handout of the essay.
- The teacher will facilitate a whole class discussion on what the writer talks about in her essay.
- The teacher will explain the characteristics of the narrative essay and help students see these features in *Growing Up Native*.

Activity 5 (*Application, Analysis)*

After the teacher explains the features of the narrative essay, students will work in small groups to identify the features of the narrative essay in Mark Patinkin's *African Noël*. (See Appendix C: Kinds of Essays for the details)

The students will share their ideas with one another. The teacher will facilitate the discussion with the purpose of helping students gain a common understanding of the features of the narrative essay in *African Noël*.

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Activity 6 (*Comprehension, Analysis, Synthesis)*

In order to develop the students' capacity to do extended responses to texts, the teacher will ask the students, in small groups, to prepare answers to the following questions on *African Noel*:

- Whose point of view has the writer used?
- Which audience has the writer kept in mind while writing this essay?
- Think about the differences between Western culture and the desert people that were outlined in the essay. How did these differences affect the communication between the author and the Toureg chief?
- Think about the people in your own community. What different backgrounds, occupations and lifestyles can you identify? Have these differences ever caused misunderstanding?
- The imagery is rich and vibrant in this essay. Identify images that appealed to you and which helped you to visualise the setting and the people.
- Discuss the symbolic meaning of the title *African Noël*, the Toureg chief's turban, the author's Ray Ban sun- glasses and Swiss Army knife, and the exchange of gifts that takes place between the Toureg chief and the author.

After the small group discussion, the teacher will facilitate a whole class sharing and discussion to arrive at the best answers to the questions.

Activity 7 (*Application,, Synthesis)*

The teacher will ask the students in small groups to work on the following tasks:
Consider the use of the following rhetorical question in the essay:

- "Why is it that they, and the adults, too, are drawn to Americans so?"
- Why do you think that Mark Patinkin asks this question?
- What was your reaction to the question? To the answer?

Note the author's use of the semicolon to join simple sentences together in the second paragraph of the essay. The result is a balanced sentence in which two things are compared.

- What effect does this sentence structure have upon your understanding of the point he is making?
- Does it emphasize the sentence, for example?
- Choose another paragraph from the essay and analyse Patinkin's use of simple sentences.
- Reread a piece of writing in your portfolio and then consider how you can revise it to use simple sentences more effectively.

Once the students complete the tasks, the teacher should facilitate a thorough sharing of ideas between the students and assist them to correct one another. When necessary, the teacher should provide feedback.

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4. Frugality - *Peter Winsley*

Rationale:

This essay casts light upon the notion of consumer frugality. As mentioned in the text, frugality refers to the lifestyle of individuals or organizations that is characterized by restraining from acquiring and using goods and services for achieving long-term goals. Frugality does not mean miserliness. Frugality is a virtue, whereas miserliness is a vice. Miserliness means the psychology of all income and no expenditure. Frugality means a sense of proportion.

By reading this essay, student should be able to realize the importance of being frugal in order to achieve future goals and live a contented life. A frugal person never runs into debt. Teachers should also highlight that to save for the future, an effective money management is necessary. It requires a systematic plan for saving and spending. This plan is called a budget. Budgeting is important, and learning how to create and maintain a budget is critical factor to managing money. Prioritising between need and want, and learning how to interpret income in a meaningful way is also very crucial

Learning Activities

Activity 1: Pre- reading (Knowledge, comprehension)

Before reading the essay, the teacher will have the students to look at the title "Frugality "and let them predict what they think the essay will be about.

Activity 2. Activating prior knowledge (knowledge, application) (L 1,4, 6,7)

Teacher will lead the students into a discussion, using the following questions written on the chart. The teacher will ask students to work in group. Later a student from each group will present their answers to the class.

1. What is the difference between needs and wants?
2. Why is it important to know and understand about the income?
3. What are the different sources of income of the people in your community?
4. Can income remain same all the time? What are some of the factors that affect income?
5. Do you think knowing about saving and spending important? Why?
6. Are there any experience(s) you have had in placing importance between the saving and spending?

Activity 3: Reading Focusing on Vocabulary (comprehension, application) (R1,9, 11)

The teacher will model her reading with emphasis on appropriate tone, intonation, pause and pronunciation. Teacher will ask students to read the essay in pairs and list the unfamiliar

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words and phrases in their note books. After reading, they will find the meanings of these words and phrases by using contextual cues, prefix, and suffix analysis.
After they complete this task, one student from each pair will report to the class the difficult words and phrases with their meanings. Let students discuss and decide about the correct meanings. (Teacher to provide hints. If the students are unable to arrive at the correct meaning, the teacher should provide the meaning finally)

Activity 4: Guided Reading (knowledge, comprehension) (R 2,4,6,9,11)

The students will read the text independently using these questions as a guide to assist them with comprehension. The teacher will put up the questions written on a chart for students to copy and complete in their notebooks.

1. What does frugal mean?
2. What is the difference between being frugal and miserly?
3. Do you think we should give up pleasure for frugality?
4. What do you think the writer meant by "Frugality is not to be confused with selfishness or meanness?" How do you decide what is good and what is not?
5. Do you think we can be frugal and generous at the same time? How?
6. What are some of the ways to plan your budget? Do you think budgeting helps you to become frugal?
7. Are Bhutanese frugal? How?

Individual Activity (comprehension)

Explain the following in your own words.

1. "Saving recognizes that the future has more rights than present."
2. "Frugality helps people survive hard times."
3. "willful waste makes woeful want"

Activity 5: Felt Response (Evaluation/ text to life connection) (L&S 1,2)

The teacher will ask the students to answer the following questions in group.

1. Has your idea of spending money changed after reading this essay?
2. What are the different things you would like to do to save money for your future?
3. In what ways do you think practicing frugal life style supports the principles of GNH?
4. As an adult do you think you will be able to live a frugal life? List some of the things you could live without.

The students will then share their responses with the entire class.

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Activity 6: Writing Essay (application, analysis, evaluation, creating) (W 1,3,4, 5,8,9)

Following the writing process model each student will write an argumentative essay on a topic of his or her choice. The length will be limited to 350- 400 words. This piece of writing should be added to the student's portfolio.

Suggested Topics:

- You live only once, so enjoy your life.
- Money can buy happiness.
- Money is the root of all evils.

Students will share their essay in the class.

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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 and Literature Texts: Class X11.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 practise of those, 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 National examinations for this revised curriculum, are 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.

Recommended Poems for Class XI

Sl. #	Title	Author	Form
1.	Sonnets 18 & 19	William Shakespeare	Traditional Sonnet
2.	The River-Merchant's Wife: A Letter	Ezra Pound	Modern Lyric
3.	Where the Mind Is Without Fear	Rabindranath Tagore	An Apostrophe : A prayer
4.	Ode To Autumn	John Keats	Traditional Ode
5.	My Last Duchess	Robert Browning	Dramatic Monologue

Supplementary Poems for Reading

Sl. #	Titles	Author	Form
1.	A Poet's Advice to Students	Ee cummings	An essay
2.	Nothing Gold can Stay	Robert Frost	Lyric
3.	Paper Boats	Rabindranath Tagore	Lyric
4.	To a Daughter Leaving Home	Linda Pastan	Lyric
5.	Before Two Portraits of My Mother	Emilie Nelligan	Lyric
6.	Girl's Eye-view of Relatives	Phyllis Meginley	Lyric

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1. Sonnets 18 and 29 - *William Shakespeare*

Rationale

These sonnets deal with two favourite themes of Shakespeare: the ravages of Time on beauty and the passing value of the things created by man, and the enduring qualities of art and poetry which preserve beauty despite the passing of the ages.

These sonnets have been chosen because they are among the best known of Shakespeare's sonnets and deal with some of his favourite themes. In Sonnet 18, he considers the beauty of the woman he loves, which will pass with time but will be preserved forever in his poetry. In Sonnet 29, he presents the theme of the power of his lover to lift him from despair to a state where he realises that her love is all that he needs, and that the things of the world are of no consequence.

Students can learn the form of the Shakespearean sonnet, which has fourteen lines and can be divided into two sections of eight and six lines, respectively. Or, it can be divided into 3 quatrains of four lines each and a rhyming couplet at the end. The first two lines present the topic, the next six elaborate the problem and the last six resolve it , especially with the rhyming couplet at the end. These features can serve to help the students learn how to read a sonnet on their own and they can practise what they have learned with Sonnet 29.

Students can learn to read how Shakespeare uses figurative language, especially allusions and similes, to show the reader the problem he has with Time and its destructiveness. They will learn to read how he puts Time against the concept of beauty and love expressed in Art. First, he shows how Time will destroy all things- great buildings, physical beauty, even empires, and then he shows how Art successfully opposes Time by preserving beauty and love, and in this realisation he finds consolation.

Once the story of the sonnet is agreed upon, there is ample opportunity for teachers and students to engage in discussions- whole group led by the teacher, individuals or pairs- which allow them to discuss the points of view with which the themes of impermanence and love are presented in the sonnet. The students can, of course, offer other points of view and evaluate their validity.

Students can compare the Elizabethan form of English which Shakespeare uses with that used by writers like John Keats, Robert Browning or John Tobias.

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Learning Activities

Activity 1 *(Knowledge)*

- The teacher asks the students to read Sonnet 29 silently.
- The teacher will read aloud and the students will repeat the lines a to practise intonation and pronunciation. They will work together to clear up any misunderstanding of words and phrases.
- The teacher then leads the class to a general understanding of the poem with these questions:
    - Who is the speaker in the poem?
    - To whom is he addressing his speech?
    - What does the speaker mean when he says "With what I most enjoy contented least"?
    - At the end of the poem, what causes him to be so contented that he "scorns to change his state even with kings"?
- The teacher will read aloud again to help the students make better meaning with the text and to show how a sonnet is read.
- The students will read aloud in chorus.

Activity 2 *(Comprehension)*

- The teacher will put the students into groups of eight each.
- The students will paraphrase the poem.
- The groups will make their presentations to the class while the other students take notes from the presentations in their notebooks.
- The teacher and the students will agree on the best paraphrase of the poem.

Activity 3 *(Analysis)*

- The teacher will teach the students the structure of a sonnet teaching them that
- a Shakespearean sonnet consists of 14 lines – three quatrains and a rhyming couplet at the end.
- More important, the teacher will shows them how the poet uses the:
    - First two lines to set the topic.
    - Next six lines to elaborate it.
    - Last six lines to resolve the issue, especially strengthening the resolution in the last two lines to close the poem with a rhyming couplet.

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Activity 4 *(Application)*

The teacher will ask the students to work in pairs to discuss and make meaning of the text using Sonnet 29.

1. They must show the subject, the problem, the elaboration of the problem and the poet's resolution.
2. The teacher calls on the students randomly to present what they have written.
3. Other students will be asked to take note of the presentation and make comments on them.

Activity 5(Synthesis and Evaluation)

1. The teacher will divide the class into two groups to debate the theme:
   Art preserves youthful beauty against the destructiveness of Time
2. The teacher will ask the students to take note of the discussion and the debate and to be ready to sum up the ideas.

Activity 6 *(Comprehension and Application)*

The teacher will ask the students to:

1. Write a critical analysis of Sonnet 29 based on their understanding of the poem and their notes on the presentations.
2. Read Sonnet 18 on their own, paraphrase the poem and make meaning with the text using the structure of the sonnet form. This allows the students not only to appreciate the thematic aspect of the poem but also learn what a sonnet is and how to read and write sonnets on their own.

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2. The River Merchant's Wife: A Letter - *Ezra Pound*

Rationale

Ezra Pound, a renowned writer who worked closely with T.S. Eliot to edit 'The Waste Land', wrote this selection

The poem presents an important theme in a letter form written by a wife to her husband who has left to go to another part of the country. She speaks of the love which has developed between them. And talks of how they had known each other all their lives and, though not in love, entered into a marriage arranged by their parents. After a while, love grew between them. She shows her sadness at his absence in a series of very painful images and ends the letter with a plea for him to return soon.

Students can learn to use the personal letter as a poem. They can also see how Pound *shows* feelings of loneliness and longing with the use of pictures like the deep mosses and the paired butterflies.

Once the story of the poem is known, the teacher can move to a discussion of the advantages of arranged versus non-arranged marriages, of the possibilities of loving an arranged partner and, of course, personal experiences with loneliness and longing.

Learning Activities

Activity 1 *(Knowledge)*

- The teacher will ask the students to read the poem silently.
- The teacher asks the whole group for their general impressions of the story.

The teacher will read aloud and ask the students repeat the lines as he reads, to permit students to practise pronunciation and intonation.

Activity 2: Retrieving Information *(Comprehension)*

The teacher will begin a whole group discussion with these questions and ask the students to locate the lines, which support their answers:

- Who is the speaker?
- To whom is she speaking? Or to whom is the letter addressed?
- Where is she? Where is he?
- What does she tell him about the story of their relationship?
- How old were they when they met? When were they married?
- How did she feel about it?
- Did she change? How did she change?

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- How did she feel about his absence?
- How did she feel when he left?
- How does she end the letter?

Activity 3 *(Analysis)*

The teacher with the whole group will direct students to examine how Pound shows the feelings of the two people with a series of images.

The teacher can ask students to find:

- The images which Pound uses to show how old they were when they met.
- The images he uses to show how she felt when she married at 14.
- The images to show her change of feelings about her husband.
- The images he uses to show the husband's feelings about his departure.
- The images Pound uses to show her feelings about her husband's absence.
- Her feelings at the possibility of his return.

The teacher can then speak about modern lyrics, which use simple language and images to show events or incidents, and especially to show how modern writers "show" the feelings which the events cause in either the speaker or the characters. The teacher can show the students how the images of the heavy mosses, the paired butterflies and the monkeys combine to create a pattern, a motif, which conveys the feelings of the speaker.

Activity 4 *(Application)*

- The teacher can ask the students to write a poem to a friend or family member who is absent. They will use the letter format and, like Pound, a series of images to show how they feel about the person and her absence.
- The teacher can ask the students to write the reply from the husband.

Activity 5 *(Evaluation)*

- The teacher can ask the students to try to assess if the poem by Pound has been effective in showing that the marriage between these two young people has changed and become better.
- The teacher can ask the students to debate or argue differing positions on arranged or non-arranged or love marriages.

  The teacher can ask whether or not Pound was successful, in their judgement, at conveying the feelings of a woman in this situation and ask where in the poem they find the evidence to support their position. To close this topic, students can consider the problems writers have when they try to develop an authentic voice for a character whose gender is different from theirs.

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3. Where the Mind is Without Fear - *Rabindranath Tagore*

Rationale

This poem is a prayer in which the speaker asks for the qualities which a person, a country, or the world in general, needs to be free and without fear.

It has been selected for several reasons. First, it is a very powerful poem written by a celebrated writer who received a Nobel Prize for literature, in 1913. Second, it is a unique form, an apostrophe (see Glossary for definition), and a prayer for his country. Third, it is much loved in Bhutan.

At one level, it can be read as a patriotic poem that is a plea to God to grant blessings on his country; at another, it is a prayer for an individual who longs for enlightenment; and at still another level, it is a prayer for the community of nations.

This poem allows students to learn to use parallel structures; to learn how to build a piece by gradually increasing the intensity of the images; how to vary the pace of the march of the ideas towards the conclusion; and how to use alliteration to help readers keep the ideas of a poem organised.

At a thematic level, students can also learn the need for perfection; to be without fear; to reason things clearly; to have self -respect and both personal and national pride. Students can also be challenged to compare their beliefs about their country with those in the poem, so that they come to a new perception of the values of patriotism, tolerance, love, understanding, and truth.

Learning Activities

Activity 1 *(Knowledge)*

The teacher will ask the students to:

- Read the poem on their own.
- Respond to some general questions asked by the teacher;
    - Who is the speaker in this poem?
    - To whom does he address this poem?
    - What does he ask of God?
- The teacher will note the answers on the board for reference.
- Then the teacher will read the poem to the class as the students read along practising pronunciation and intonation.

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Activity 2 *(Analysis)*

The teacher then conducts a discussion on the structure of the poem with the help of the following questions:

- What are the differences between this poem and other poems that they have read?
- On what note does the poem begin and end?
- How does the writer use parallel structure to keep the poem organised? How does he use positive and negative ideas expressed in parallel to vary the pace of the poem? What are the effects he gets by the use of alliteration?

Activity 3 *(Comprehension and Evaluation)*

The teacher will ask the students to:

- Identify, and then discuss at length, the pleas which the speaker makes to God. The intention is to try to understand what the speaker is asking for with each of these pleas.
- Discuss the reasons for making these pleas to God.
- Discuss the personal beliefs, which the students hold, about their country and compare them with those expressed in the poem.
- Imagine what the world will be like if the pleas made to God in this poem were granted.

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4. Ode to Autumn - *John Keats*

Rationale

The speaker addresses Autumn which he personifies as a beautiful woman - mature and splendid amid her gifts of the harvest. At a literal level, the poem presents a vivid picture of Autumn, filled with the fruits of summer and spilling over with the bounty of the harvest. It should be read in October in Bhutan. At another level, particularly in the third stanza, the speaker shifts to a consideration of seasons as a metaphor for the different ages of life. He laments the loss of the songs of Spring but then discovers that Autumn has its own gifts to offer and his feelings change.

This poem was selected for several reasons, chief among them is that John Keats is a major classical writer whose odes are regarded as masterpieces. By studying this poem, students get an opportunity to learn the features of an ode and how to use them to help them make meaning as they read this and other odes. An ode is a poem in which the speaker, in the form of an address, presents his thoughts and feelings directly to a person or subject. Some major features of an ode are:

- It is a poem written in the form of an address;
- It frequently uses personification, which in this case allows the writer to address and comment on Autumn as a beautiful mature woman;
- It has a very complex rhyme scheme which in its intricacy keeps the poem organised;
- It allows the writer to make a shift from a note of complaint or desolation to a note of consolation or celebration.

Students can be brought to a discussion of the seasons of life by addressing such questions as which season has the greatest potential for happiness, what are the advantages of each and also to know that each season of life has its own beauty and music.

Students can compare the values expressed in the poem with the values of their own lives and can be brought to an understanding that the whole poem is a metaphor for life.

Learning Activities

Activity 1 *(Knowledge)*

The teacher will ask the students "Which season of the year do you like the best? State your reasons."

- The students will write down their reasons and present them to the class.
- The teacher will note the different points on a chart paper for future reference.
- The teacher will pick the Autumn season from the list and elaborate the discussion on the same topic and lists the points on the board.

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Activity 2 *(Knowledge &Comprehension)*

- The teacher will read the poem aloud as the students follow, repeating each line to practise pronunciation and intonation.
- They identify the difficult words together and sort out the meaning, using the context and, where necessary, the dictionary.
- In groups, students agree on the descriptors of the Autumn season which should be on the chart of the Autumn season.
- They identify the images Keats uses for Autumn in the poem.
- They compare the images on the chart and in the poem, adding or deleting as they see fit.
- The teacher then assigns one of the stanzas to be read by each of three groups, asks the groups to discuss it in depth and then write a paraphrase of it.
- A representative from each group presents the paraphrase to the class. Others listen to the presentations carefully, take notes and then they put the three stanzas together and agree on the story of the poem.

Activity 3 *(Analysis)*

- The teacher will show these features of an ode written on a chart:
  - It is a poem written in the form of an address.
  - It frequently uses personification, which in this case allows the writer to address and comment on Autumn as a beautiful mature woman and to use images associated with Beauty to speak of the tasks of Autumn.
  - It has a very complex rhyme scheme, which in it its intricacy keeps the poem organised.
  - It allows the writer to make a shift from a note of complaint or despair to a note of consolation or celebration.
- The teacher will ask the students to locate examples of the features of an ode in the poem
- To check the students' comprehension of the poem, the teacher will review the tasks by asking a few questions to the whole group, like:
  - Who is speaking?
  - With whom is he speaking?
  - Whom is he addressing?
  - Where does he find her?
  - What is she doing? Find three things that Autumn is doing in the second stanza.
  - What are the songs and music of Autumn that he celebrates in the final stanza?
  - What do you think the songs of Spring are?

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- o Briefly explain how the speaker shifts his mood in the poem from that of complaint to that of consolation towards the end of the poem.
- o What consoles him when he thinks of the Songs of Spring?

Activity 4 *(Application and Synthesis)*

With the simple questions shown below, the teacher will move the discussion from a literal meaning of Ode to Autumn to a discussion of how one year serves as an image for a whole life and a season serves as an image to show an age in that life.

- Which season of life are you in now?
- Which season of life do you think would be the best? Give your reasons.
- Which the worst? Which do you not want to be in?
- Is it possible to be happy in each season of your life? Describe what people do to show their happiness in each season of their lives.
- Which season has a greater potential for happiness?
- Discuss the poem as a metaphor of life.
- Is Keats right to find happiness in the songs and music of Autumn.
- Why do you think he avoids the songs of Spring?

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5. My Last Duchess - *Robert Browning*

Rationale

This poem allows the reader to overhear a one-sided conversation between the Duke of Ferrara and an envoy who has come to arrange a marriage for the daughter of his master. The readers will learn a great deal about the Duke and his attitudes to his last wife. They will find themselves on one side or the other of the debate as to the justice of what happened.

This selection was made because it is probably the best known of the dramatic monologues written by Robert Browning. Browning invented the form and with My Last Duchess, students can learn the features of the dramatic monologue, which will help them make meaning with the text. Some of the important features are:

- There is one speaker speaking to an audience who is passive but with whom the speaker has an implied dialogue;
- The speaker unconsciously reveals his/her character while focusing on telling his/her stories to the listeners;
- The poem has a strong narrative, the events of which take place at a critical or transitional moment in the lives of the people involved.

The Duke of Ferrara is the speaker and he is speaking to an envoy who is in his court to arrange a marriage between the daughter of his Master and the Duke. The Duke tells the story of his marriage to his last Duchess and, in the course of the story, speaks of the attributes he likes in a wife and why the last Duchess displeased him and is no longer with him.

He implies that she was killed at his orders. What is exciting about the poem is how much readers can find out about the Duke as he speaks and, of course, the story of the woman who was married to him. The poet turns every reader into a detective looking for clues, turning every line inside out for what it reveals.

It deals with an important theme- the relationship between man, woman and power -and this should generate quite lengthy debates about the people and the issues raised by the poem. This poem allows students to make text to life connections and to challenge their own values in regard to roles and relationships.

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Learning Activities

Activity 1 *(Knowledge)*

- The teacher will read the poem aloud, dramatising the conversation and altering tone and volume to bring out the changes in the Duke as he tells his story
- The students will read after the teacher, line by line, to practise their pronunciation and intonation with her.
- The teacher will then ask the students to write three questions they wish the Duke to answer.
- The class will decide which questions should be answered and will assign to groups the task of answering them, using the poem as a source for their answers. They will then share the answers and paraphrase the story of the poem.

Activity 2 *(Knowledge)*

To be sure that the students have the story straight, the teacher will ask these questions to the whole class:

- Who is speaking? To whom is he speaking?
- Where are they?
- What is the envoy doing there?
- Whose picture does the Duke allow the envoy to see?
- What does the Duke think of her?
- What are the possible meanings of the word "last"?
- What do you think she was like?
- What did the Duke not like about her?
- What did he do about it?
- What do you think the envoy will tell the Count?
- What is the story of the poem?

Activity 3 *(Analysis)*

The teacher will teach the features of a dramatic monologue to her class, putting them on the board for the students to write down.

She will then assign to each student the task of finding the places in the text where these features are evident and will then conduct a whole class discussion to put together all the findings of the students.

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Activity 4 *(Application)*

The teacher will set these problems for the students to work on in pairs or in groups:

- Put the Duke on trial and present the evidence for wrongdoing that you find in the text.
- Defend the Duke.
- Defend the Duchess.
- Write the envoy's report to the Count and make recommendations for the Count to consider.
- Try to explain why the Duke is so straightforward about his relationship with the Duchess.
- Describe the Duke's attitude to women and decide what advice you would give him to help him in his relationships with women.

Activity 5 *(Evaluation)*

The students will be asked to organise a panel discussion whose panellists will argue for or against this statement: "Men prefer to marry women who are obedient."

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Introduction to Short Stories

The teacher will find in this section of the Guide suggestions for teaching the a selection of short story, the texts for which can be found in the accompanying document reading Texts; Class 11..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 National examinations for this revised curriculum are predicated on the skills which students need if they are to read beyond the knowledge level.

Recommended Short Stories for Class XI

Sl. #	Title	Author	Form
1.	Leaving	M.G. Vassangi	Contemporary Realistic Fiction
2.	Jamaican Fragment	A.L. Hendrik	Contemporary
3.	The Open Window	Saki	Traditional Realistic Fiction (humour)

Supplementary Short Stories for Reading

Sl. #	Title	Author	Form
1.	There Will Come Soft Rains	Ray Bradbury	Contemporary Realistic Fiction
2.	To Set our House in Order	Margaret Laurence	Contemporary Realistic Fiction
3.	Best Friend	Helen J. Rosta	Contemporary Realistic Fiction
4.	Marriage Is a Private Affair	Chinua Achebe	Contemporary Realistic Fiction
5.	A Taste of Melon	Borden Deal	Contemporary Realistic Fiction

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1. Leaving - *M.G. Vassanji*

Rationale

This realistic story was chosen because it describes the internal and external struggles which narrator's brother undergoes as he plans to leave his Tanzanian home to accept a scholarship at Cal Tech in America.

The themes of family bonds, love, and sacrifices are portrayed poignantly. Students will find text to life connections as they, at this stage, are on the threshold of "leaving". Indeed, many of the students have already experienced leaving home to come to school.

The teacher should guide the students to draw parallels between themselves, their family members and the characters, as the story unfolds. Students can make text to text connections with *Songs of Sorrow*, *Simple Arithmetic, Marriage is a Private Affair* and *To Set Our House in Order*, because of the themes of family conflict and family relationships.

Learning Activities

Activity 1 (*Pre-reading)*

The teacher will introduce the story by having a class discussion on the impact of leaving for high school, college, university, or beginning a career on young people. She will encourage the students, where it is appropriate will be asked to, to share their own experiences either with leaving or having someone close to them leave.

Then the teacher will read the story aloud with the students to look for parallels with their experience and of course to model and practise pronunciation and intonation.

Activity 2 *(Comprehension)*

The teacher and the students will diagram the plot of the story on the board

Activity 3 *(Comprehension, Analysis, Evaluation)*

The teacher will talk about the point of view and the conflict in the story. She will point to the use of the first person observer point of view, in this case a person who is a minor character in the story and who has a minor role to play in the plot. She will discuss the advantages and disadvantages of this and other different points of view. For example, one narrator may be observing the action from a distance and his observations are unknown to the characters in the story. If the writer uses this point of view, he can create the same space between the reader and the events and hold them at the same level of suspense or wonder caused by what they are seeing. On the other hand, he cannot reveal the inner thoughts of the characters and must respect these limitations, despite the pressure to make things apparent. In each case,

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however, the reader must be encouraged to question the viewpoint of the narrator and the conclusions he reaches.

Then she will ask the students to use this information to answer these questions:

- Is the narrator Aloo's brother or sister? How do you know that?
- Does the gender of the narrator matter? Is there a bias in his/her narration?
- What are the advantages and disadvantages of using this point of view?
- What are the conflicts in the story?

Activity 4 *(Analysis, Evaluation)*

- The teacher will assign a writing task, which asks the students to put themselves in either the shoes of Aloo or his mother and defend their stance on the problem of his leaving home.

Activity 5 *(Application)*

The teacher will ask the students to look at the last section of the story particularly the last line: "A bird flapping its wings: Mr. Velji nodding wisely in his chair, Mother staring into the distance."

The teacher will discuss, in a whole class session, the symbolism of the bird in relation to the story and the different feelings which the Mother and Mr. Velji must be undergoing.

Activity 6 *(, Evaluation)*

The teacher will set the students to answer the following questions with close reference to the text:

- What is Mr. Velji thinking at the end of the story? How do you think he is feeling?
- What is Mother thinking? Is she in a different frame of mind than Mr.Velji?
- What do you think Aloo will eventually do?

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2. Jamaican Fragment - *A.L. Hendricks*

Rationale

In this story, *Jamaican Fragment*, the writer A.L. Hendricks narrates two incidents that open his eyes about his country and his people. At the start of the story, Hendricks seems to comment on the stereotypical racial differences between the power and status ascribed to the black Jamaicans and white Jamaicans. The reader's expectations are thus established in one direction. Towards the end of the story, however, further information is revealed and it acts as a comment on the ironies inherent in the two incidents described in this story. Both the writer and the reader learn some lessons in life from watching a simple children's game.

The story is told in a straightforward conversational style. The point of view is first person limited, and therefore, biased. Using this kind of narrator allows Hendricks to withhold any information he does not want the reader to know at that time. He sets the reader up for the surprise, which happens when he decides to reveal more.

This story was selected mainly because of its universal appeal insofar as it deals with assumptions, prejudice and national pride. These themes can generate a lot of discussion among the students.

Learning Activities

Activity 1 (*Pre-reading)*

The teacher will start the class by dividing the students into small groups to find out what they know about Jamaica - things such as where Jamaica is located, why people travel there, its people and culture. The teacher should be prepared to add to what they know.

The teacher will ask the groups to share their findings. The teacher will put their points on the blackboard and will also share her knowledge of Jamaica, especially the ethnic backgrounds of the people there.

Activity 2 (*Comprehension, Analysis, Evaluation*)

The teacher will ask students to read the story individually. And then discuss the following with the class in order to check their understanding of the story:

- What does the narrator see the first time? The second time?
- What does the narrator learn from each person?
- Explain the connections between the beginning and end of the story.
- How are the two incidents linked to each other?
- How effective is the technique used by the author in creating suspense in the story?
- What assumptions are made about the relationships between Blacks and Whites?

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Activity 3 *(Synthesis)*

The teacher will ask the students to read the story again and to think of stories similar to *Jamaican Fragment*. She will tell them that the stories need not be similar in content but they could draw parallels in terms of form such as narrative style. The teacher will review the responses to this task and have the students share their work with the class. The class will select the best parallels, which are presented.

Activity 4 *(Analysis)*

The teacher will pose these questions to the class:

- What point of view has the author adopted?
- What are the advantages of this point of view?
- Would a different kind of narrator have been better?
- Would you have liked to hear from others in the story?

Following the sharing of views on the narrator, and the advantages which arise from using this kind of narrator, the teacher will set the students to make inter- textual connections with *Leaving* by M.G. Vassanji in which they will compare narrators.

Activity 5 *(, Evaluation)*

The teacher will ask students to focus on *Jamaican Fragment* in order to respond to the following:

- At what point in the story is the relationship between the boys and the game made clear to the narrator? What is it that is finally understood?
- Explain the title, especially the word 'fragment', and its relationship to the last paragraph.
- Is this story specific only to Jamaica?
- How does the author offer a broader commentary on the human condition?
- Do you, as a Bhutanese, share similar sentiments with the narrator who is a Jamaican? How? Why? Where have you experienced it?

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3. The Open Window - *Saki*

Rationale

The Open Window is a realistic fiction story with a touch of sardonic humour. It is written from a third person point of view. The protagonist is a young female who appears to be very imaginative and plays a practical joke on a neurotic visitor. The theme is that of deception for the sake of the practical joke.

The story has been selected for the following reasons:

- It serves as a good example of a traditional short story.
- The style is simple and direct with language that is accessible to readers.
- Readers can make text to life connections particularly in relation to the prank played by the young girl. Students can identify themselves with the protagonist, even though the time of the story is one hundred years ago.
- Finally, the story allows students to make inter-textual connections with *The Elephant* on the theme of deception. Students will be able to compare the level and the degree of the deception in the two stories.

Learning Activities

Activity 1 *(Pre-reading)*

- The teacher will lead the class in a talk about deception - when deception can be harmless, and when deception can have serious consequences.
- The teacher will encourage students to give examples from real life.
- The teacher will ask the students to read the story silently.

Activity 2 *(Knowledge)*

The students will re-read the story, identify any new words and write what they think the words mean, based on the context. Then they will check in the dictionary and share their findings with the class.

Activity 3 *(Knowledge, Comprehension)*

The teacher will lead the class to a general understanding of the story with questions like:

- Who is Mr. Nuttel?
- Who is entertaining him?
- Why is he at this house?
- Who is the young girl actually entertaining?
- What does "Romance at short notice was her specialty" mean? (The teacher will add the 19th C meaning of 'romance' to their vocabulary)

Activity 4 *(Analysis, Synthesis, Evaluation)*

The teacher will set the students to work in pairs or in groups to do the following:

- Discuss the nature of the prank which the girl plays on Mr. Nuttel.
- Decide whether it was right or wrong on the part of the girl to do it?
- Decide whether they would play such a prank. Why or why not?

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Novel

Play : The Merchant of Venice - *William Shakespeare*

Rationale

"[Shakespeare] was not of an age, but for all time." – Ben Jonson (First Folio)

Shakespeare's popularity and currency have withstood four hundred years, and will continue to do so. His reach has not only been restricted to the theatre-goers, but has found its way into classrooms, mainstream films and music to mention a few.

What makes him so popular? To start with, his themes are universal and timeless; every generation can relate to and find meaning. In The Merchant of Venice themes like friendship, love, and filial duty are obvious themes students will be able to recognise and relate to. The play also offers an opportunity for students to reflect on abstract ideas like religious tolerance, racial discrimination, justice, cruelty, colour prejudice, class distinction and traditional gender roles. Shakespeare's treatment of themes engages the emotion of students, and encourages them to challenge their preconceived notions.

Shakespeare weaves his plot around the follies of his characters, which in turn leave them at the mercy of Chance. Through the situations of Antonio and Shylock, students can explore how subplots can be intertwined to heighten characterisation.

As one of the greatest manipulators of words, Shakespeare kindles strong emotions in his audience. Even the most prejudiced audience cannot help but sympathise with a marginalised character like Shylock.

The Merchant of Venice has much to offer, and is the right play to introduce students to the magical world of Shakespeare.

"So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee." (Shakespeare, Sonnet XVIII)

Recommended Drama for Class XI

Title	Author	Form
The Merchant of Venice	*William Shakespeare*	Play

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Sl No	Act/ Scenes	Activities	Timeline/Period
		Class XI	
1	Back-ground	• Orient on government, religion, education, language, drama and theatre during the Shakespearean time. • Discuss *The Merchant of Venice* as comedy and problem play. • Themes and motifs (E.g. friendship, love, justice, filial duty, religious tolerance, class distinction, gender role, racial discrimination etc. • Show movies/play audio	• 1 period of 50 minutes for orientation • Movie show- 1st week
2	Act I Scene 1	(Introduction to protagonist, setting, friendship and commerce, foreshadow used to talk about the tone of the play) • Recall on the movie (Round Robin) • Get familiar with important characters. • Teacher reads and explains the lines. • Explains stage direction. • Explains how to use annotations. • Role play • Discuss plot (bond) • Journal writing: What favours have you asked of a friend? Is there one friend you repeatedly turn to for favours? Why do you turn to that friend so frequently? Or, conversely, do you have a friend for whom you continue to grant favours, even though you know they won't repay them? Why do you continue to do those favours?	3 periods of 50 minutes each.
3	Act I Scene 2	(Characterization of Portia and plot development) • Read and discuss the characterization of Portia (Rally Robin, numbered heads). • Discuss plot (Casket).	2 periods of 50 minutes each
4	Act I Scene 3	• Read and discuss the characterization of Shylock and Antonio. • Discuss and infer themes. • Discuss on plot development	4 periods of 50 minutes each

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5	Act II Scene 1	(Plot development (rising action), Portia's father's will, Casket scene. Theme: colour prejudice-prince of Morocco) • Students read-aloud and explain and teacher supplements.	1 period of 50 minutes
6	Act II Scene 2	• Students read on their own as homework. • Teacher checks for comprehension	1 period of 50 minutes (10 minutes, 40 minutes)
7	Act II Scene 3	(Sub plot - Jessica & Lorenzo) • Link sub-plot to main plot	
8	Act II Scene 4	Continued: Sub plot-Jessica & Lorenzo) • Whoosh activity/role play	1 period of 50 minutes
9	Act II Scene 5	(Shylock's concern about his wealth) • Whoosh activity/role play	1 period of 50 minutes
10	Act II Scene 6	(Jessica's elopement with Lorenzo, Bassanio leaves for Belmont- rising action for main plot) Corners/debate (Jessica is right in eloping with Lorenzo)	1 period of 50 minutes
11	Act II Scene 7	Casket scene (Prince of Morocco) • Discuss plot development • Declamation	2 periods of 50 minutes
12	Act II Scene 8	(Rumours of Antonio's ship wreck. Shylock's reactions to his daughter's elopement and loss of his wealth) • Students read and paraphrase (round table). Teacher supplements.	1 period of 50 minutes
13	Act II Scene 9	Casket scene (Prince of Arragon) • Discuss plot development • Declamation	2 periods of 50 minutes
	Total Periods		20 periods

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Foreword to Writing

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

Writing is more than creating a record of discovery and accomplishment. It is also a way of thinking and . 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.

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

1. Use the writing strategies developed in earlier classes.

2. Write a short story in which they show control of the elements of the short story form.

3. Write a persuasive essay in which they show understanding and control of the elements of the different essay forms.

4. Begin to write a research paper in which they show understanding and control of the conventions of academic writing. (This paper will be completed in Class XII – see Objective 7, Class XII)

5. Respond in writing to examination questions and homework assignments at an acceptable level.

6. Know the purposes and structures of the texts they are studying in Reading & Literature and use them in their writing.

7. Explore personal, cultural and national beliefs in their writing.

8. Demonstrate that they can make fine distinctions in grammar and diction to achieve precision in their writing.

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

10. Participate regularly 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

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

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

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

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

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

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

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

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

Regular teacher led conferences also promote a positive 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 effective but more but the bulk of the evaluation will focus on the final product. Rubrics can be designed to give credit for both process and product but most evaluative rubrics will allot most weight to the product. By giving the students the rubrics through which their writing will be evaluated when the writing is assigned, they know the standard by which they will be judged and can work toward that standard. (See sample rubric, Appendix G: Sample Rubrics for Writing)

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

Introducing Writers' Workshop to High School Students

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

INTRODUCTION

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

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

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By choosing one sentence, students are beginning to pick out what is strong about the writing. The teacher may choose to make a positive comment after each sentence is read.

DAY 2

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

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

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

DAY 3

Similar procedure to Days 1 and 2 are followed – students write, teacher conducts individual conferences. As in day 2, the last ten or fifteen minutes should be allotted to responding and the final two steps in responding are demonstrated and practiced. The third step is

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summarizing. After a volunteer has read and students have pointed and asked questions, students are encouraged to summarize in a phrase or short sentence what the piece is about. This helps the writer see if his main idea is coming across and if the piece has focus. The last step in responding is *questions from the author*. After the volunteer reads, his peers point, ask questions, and summarize. The reader is then given the opportunity to ask questions of the audience. If there is something he is concerned about and no one has commented on, he may want to ask some questions. By allowing the writer to have the last word, the teacher puts control back in the hands of the writer.

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

DAY 4

If students are ready, place them in their peer groups and spend the first ten minutes doing peer response. Peer response groups work in a number of ways. The teacher may choose to begin each class with peer response. If this 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 Learning 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.

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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

The Descriptive Essay

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

Activity

The teacher prepares a topic beforehand to demonstrate the following aspects of the essay to be considered by the students:

- purpose (to describe)
- audience (peer, general, younger, foreign)
- language (formal, informal)
- source of information (visit, familiarity, research)
- form (descriptive)
- tone (serious, humorous)
- order (chronological, flashback)

Make a rough outline with the help of the students. (Teacher may choose to work through this topic while students are writing their own. Of course, much of the teacher's writing would be done outside of class. She could use her drafts to demonstrate editing and revision during mini-lessons.)

Have students choose their own topics by brainstorming in groups. Each group presents five topics for consideration. All topic lists are displayed. Students may choose one of the topics displayed or choose one of their own. Once students have chosen their topics, a writers' workshop approach will be used and most of the essay will be written in class.

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The 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 Learning in "Activities" in Reading & Literature. (See also 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 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.

The Short Story

The writing of short stories by students will follow the reading of several short stories in the Reading & Literature strand.

Activity

For this writing, students should be encouraged to write realistic fiction. However, if some students have a strong interest in attempting a short story in another genre they should be encouraged to do so. Allowing the writer as much choice as possible is a main feature of writing process theory.

Talk about the elements of the short story – plot, characters, conflict, theme, climax, resolution, and point of view.

Prewriting for short stories may take the form of developing a character, finding a problem, establishing a setting, or diagramming a plot. Also, students may try writing the same scene from different points of view. Most of the short story will be written in class using the writers' workshop approach.

The Research Essay

The research essay will be started in Class XI and finished in Class XII. It is suggested that the essay progress through nine stages, five of which should be done in Class XI and the remaining four done in Class XII. However, the English Subject Committee in the school could decide on another division if required.

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Writing an effective research essay involves a number of stages:

1.	Choosing and limiting your topic.	
2.	Making a tentative thesis statement	
3.	Retrievoing sources of information, including both	PREWRITING
4.	Making a tentative outlines	
5.	Reading andn organizing notes	
6.	Writing the first draft	DRAFTING
7.	Revising and editing	REDRAFTING
8.	Preparing references	
9.	Publishing or presentating your final draft	PUBLISHING

Activity

Study the form of the research paper by examining and noting how they differ from narrative, descriptive, and expository essays. With students, outline the parts of the essay, reviewing what was done in developing the descriptive essay. Modelling the form is important.

Have students identify their topics. The student may have several false starts before he is able to identify and limit his topic making it important for the teacher to allot plenty of time for the prewriting stage of the writing. Remember that reading and searching the Internet are prewriting activities. Nonetheless, setting deadlines for this stage is important.

Most of the work on the research essay will be done in class using the writers' workshop approach.

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Foreword to Listening and Speaking

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

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

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

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

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

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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.

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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 XI students will demonstrate that they can:

1. Use the listening and speaking skills developed in earlier classes.
2. Talk about major classical and modern writers and their works including Bhutanese writers.
3. Speak using correct question tag.
4. Organise and participate in a panel discussion.
5. Use public speaking skills such as conventions of address, methods of introduction of a topic or theme, timing, pace, tone, intonation, gestures and closure to speak effectively in different contexts.
6. Listen to and gather information from different kinds of oral presentations.
7. Analyse different kinds of speeches and use them as models for their own.
8. Speak with clear pronunciation.
9. 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 of the time. If, however, there is time left, then the teacher can assign students the task of learning how to conduct meetings.

Learning Activities for Listening and Speaking

Activity 1

The teacher will explain to the class that a panel discussion occurs when a group of people present different aspects of one topic in order to provide a more comprehensive discussion of the topic. Each member is assigned a task to assist the group explain, discuss, persuade or argue the topic.

To explain how to organise a panel discussion the teacher will start with a whole class guided discussion and:

- Write down possible topics for the panel discussion and choose one. Then she will divide the class into groups of eight whose tasks are to:
- Break the topic down into different aspects for six panellists, one aspect for each of the panellists.
- Decide on the type of panel discussion, e.g., explanatory, argumentative or persuasive.
- Frame questions in preparation for the panel discussion.
- Set up questions for the audience to ask during the question period.
- Establish different groups in the class to prepare questions to ask the panellists.

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- Decide on the amount of time for the panel discussion
- Set the time allowed for each panellist and the time allowed for questions.
- Choose the panellists and a moderator and balance the representation of male and female students

The Role of the Moderator

The teacher will discuss in a whole class guided discussion the role of the Moderator. The moderator:

- Organizes the research on the topic.
- Acts as a mediator, steers the conversation and keeps the discussion focused.
- Maintains the rapport between the audience and the panellists.
- Acknowledges and introduces each of the panellists and connects one aspect with the other aspect of the topic.
- Draws a summary of each speaker's presentation.
- Thanks the panellists.
- Chairs the question period.
- Closes the panel with a brief summary.

How many panellists should be on the panel?

The teacher will discuss in a whole class guided discussion:

- The number of people: 4-6 panellists.
- The aspects of the topic they will handle.
- The order in which the panellists will speak.

What are the steps, which have to be taken for planning?

In a whole class guided discussion, the teacher will confirm that the students know and have planned for the following:

- That the moderator is ready to explain the topic and set out the rules for time, order and questions.
- The moderator is ready to introduce the panellists to the audience and start the presentation.
- That the moderator and the panellists have well-prepared presentations on the topic.
- That the selection of panellists and moderator is done on time.
- That the students have developed questions for the panellists.
- That they have developed information and arguments that will help the panellists focus their presentation.

What is the difference between a panel discussion and a debate?

The teacher will start with a whole class guided discussion on the differences between a panel discussion and a debate:

- Panel discussions are less structured.
- Panel discussions can be of different types as can be debates. The teacher will compare and contrast the types of debate and panel discussions.
- Moderators play a crucial role in mediating the differences among the panellists.
- There are no declared winners or losers in a panel discussion.

The Role of the Panellists

The teacher will start with a whole class guided discussion on the roles of the panellists to be sure that the students know and have planned for;

- Panellists who will research the topic,
- Panellists who have or have developed expertise on the topic.
- Panellists who are prepared to speak formally and use their notes as reference points only.
- Panellists who are well prepared to address their part of their topic and ready to respond to questions and/or adopt a different point of view from the other panellists.
- Panellists who are ready to acknowledge the previous panellist to keep the discussion linked.

The Role of the Audience

The teacher will start with a whole class guided discussion on the role of the audience to be sure that the students know and have planned for an audience who is ready to:

- Listen for information from each panellist.
- Discriminate between fact and opinion in the presentation from each of the panellists.
- Follow the organization of the argument of each panellist and make links between them.
- Listen to hear the level of conviction of each panellist.
- Make judgments on the panellists' presentation.
- Prepare questions to ask the panellists.
- Acknowledge and comment on the presentation of each of the panellists.

What are the different types of panel discussions?

The teacher will start with a whole class guided discussion on the different types of panel discussions to be sure that the students know and can distinguish between:

- An expository panel
- An argumentative panel, e.g. The right view of love: Is it the one that is expressed in Quarantine or that expressed in *My Last Duchess*?

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- A persuasive panel to persuade people to take action on an issue like the environment or changes in education.
- Narrative panel which tells in story form the history of ideas or systems.

The teacher will assess the presentations of the panellists by using the forms available in the book *Language Aloud* p.54.

Activity 2

The teacher will schedule opportunities for students to practise some of the kinds of speeches shown here: welcome and farewell speeches, speech of appreciation and thanks, introduction of a speaker, an explanatory speech persuasive speech, an argumentative speech, a narrative speech, a celebration speech, or a humorous speech.

Activity 3

Before engaging the students in this listening activity the teacher will do a sensitivity test to help the students understand their attitude towards listening as a skill (See the Material on Page 62 *Language Aloud*)

Step 1

The teacher will take a picture and describe it to the class. The students listen to her description of the picture and try to draw it. Then they compare their pictures with the original and talk about how well or poorly they have done and try to say why.

Step 2

The teacher will describe the picture again without showing the picture and students counter-check their work to fill in missing information.

Step 3

The teacher leads a discussion involving all the students in which they talk about how some students were able to get all the information and why some were not able to do it.

Step 4

The teacher then asks the students who were successful to speak about how they did it. Put the points for their explanations on the board/chart. The teacher then provides the tips which follow on how to listen to get information effectively.

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Practical Listening Tips *(See Language Aloud Page 22)*

- Associating what is being said with personal experience.
- Listening to pick up significant clues.
- Outlining or summarizing mentally as the speaker speaks.
- Recognising the speaker's next point by finding patterns in the message.
- Summarising in a sentence or two what the speaker says.
- Listening for transitions words in a speaker's message such as 'likewise', 'in addition', 'on the other hand' that signals the direction of the message.
- Jotting down notes on the outline of the speaker's main points.

Step 5 (A*pplication Activity*)

Teacher will inform the class that the next listening activity will be that she reads a passage, an article, a story or a speech while they listen attentively using the strategies for listening shown above.

Step 6

The teacher provides them with a worksheet each. She reads the same article again and this time the students put the information into the worksheet.

Step 7

Assessment

The teacher provides the answers and the students do peer assessment by comparing their work with their friends and trying to evaluate their answers against their friends.

Step 8

Conclusion

The teacher takes the students through the strategies for listening effectively again.

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Foreword to Language

Every creature strives to communicate with its own kind. One of the ways in which this need is fulfilled is by expressing thoughts in the medium of language. Language is the bridge between individuals that tells them they are needed, that they are not alone. Language thus gives us self-expression and, by extension, identity. That alone is reason enough to study language.

Yet the case for advocating language study can be appreciated better when we consider the other purposes language serves. For one, it gives shape to thoughts and emotions, and communicates these to intended audiences. For another, it is the basic element with which the history of the world has been recorded. In that sense, it is a time capsule that allows us to view and re-view any moment in the past of literate man. In much the same way, it is a repository of information that envelops all recorded knowledge and so acts as a gateway to development.

Innovators, for example, have documented their experiments in order to perfect them or to let others improve on their achievements. If not for language, all such development would have hardly been possible, and the modern world, as we know it would have been unimaginably different. If we were to imagine a world without language, we would see that, in the absence of a medium for sharing ideas, proposing, negotiating and agreeing, there would be no order, only chaos.

Language, used rhetorically, has made leaders, swayed entire populations and, indeed, influenced the course of many a nation's history. Language is power. Language is also harmony. It allows peoples of the world to understand different cultures as well as belief systems, and to share ideas. In this regard, no other language has proved more useful than English.

Proficiency in English is therefore seen as a necessity in both academic and professional life. The proper study of English entails detailed study of grammar and conventions of usage, along with other language competencies (listening, speaking, reading, and writing).

In *The Silken Knot*, the Centre for Educational Research and Development (CERD) suggests that language study be given "pride of place" among the areas of English study. Students in Bhutan need direct teaching of English grammar, pronunciation and syntax in a consistent, thorough, and interactive manner.

However, the study of language also involves explorations of ideas about the origins and acquisition of language. In addition to the grammar study presented in this strand, this curriculum calls for the study of simple notions of the purposes which language serves, an introduction to the theories of the acquisition of language, the nature of language, some work with morphology, and at a very simple level, comparisons between English and some of the other languages spoken in Bhutan.

Standards for Language

1. Graduates demonstrate a sound knowledge of grammar and sentence structure.
2. Graduates use a rich vocabulary in their speech and writing.
3. Graduates know the basic features of the English Language.
4. Graduates display a facility with the use of the various modes of speech – indicative, subjunctive, interrogative, imperative and conditional structures.
5. Graduates are able to discuss how humans acquire language.
6. Graduates are able to discuss the purposes that language serves in human interaction.

Learning Objectives for Language

Class XI students will demonstrate that they can:

1. Use the knowledge of grammar learned in earlier classes.
2. Know and use transitive and intransitive verbs appropriately.
3. Use literal and figurative language appropriately.
4. Use the dictionary to find out the number of syllables in a word and the stress given to each syllable.
5. Discuss the origin of words (etymology) and how they become part of the language or how they become obsolete.
6. Know and discuss the common theories of language acquisition and development, for example, language is innate versus language is acquired.

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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 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 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 915,000 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 Classes1X-XII, teachers and students will find provisions for the exploration of the various theories of language acquisition; activities which enable the exploration of the changing nature of language; how words come into being and how they become obsolete and the changing nature of the rules which govern English. The English Review Committee is hopeful that the teachers and students will find this new element a sound companion to the study of grammar and usage.

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

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Learning Activities for Language

Activity 1 *(Knowledge)*

The teacher will review with her students the parts of speech and their functions, standard word order, punctuation, verbs and tenses, sentence structures and both the indicative and subjunctive mood forms.

Some exercises that will be helpful:

- Scramble the word order, without punctuation or capitalisation, of simple, complex and compound sentences .On the board, work with the students to rearrange an example of each. As the sentence is rearranged, have the students identify the parts of speech, their function in the sentence, the punctuation and capitalisation that is necessary, and so on.
- Then assign students in pairs to scramble six sentences, two simple, two compound and two complex for each other, and let their partner unscramble them.
- The teacher will monitor and select examples at random from the students' work and discuss them with the whole class.
- *Buzz circles* where students sit together in groups and compose a sentence, each student adding one word in turn orally making sure that all the parts function correctly and are in correct word order.
- Switch the moods of texts from the Indicative to the Subjunctive or vice versa to see what the changes do to the sense of the text. Have fun with the nonsense that will emerge.

Practise discourse markers like "however", and emphasise them in an exaggerated manner when they are used. Again have fun with these. The teacher will move to an explanation, with examples, of transitive and intransitive verbs.

- These review exercises will have to be done regularly throughout the year. The teacher and the students can make up exercises to get them through the practice and review and, do it with thoroughness, interaction and a sense of joy.

Activity 2 *(Language)*

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

Then she will ask her students in groups or in pairs to spend the next twenty minutes communicating without language. They must not make sounds, write or point to words…in

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brief, no language. It will be a struggle and students will get desperate but the teacher must insist on the rule. Communication without language does not mean not trying to express oneself, so students and the teachers must try.

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

Activity 3

The teacher will present these problems to the class:

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

Activity 4

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

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Activity 5

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

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Annual Timetable for classes XI & XII

This document assumes a school year with 150 teaching days exclusive of holidays and examination time. For classes XI and XII, it assumes the school year divided into two terms of fifteen weeks each, and that each week will have 6 periods of 40 minutes for teaching English. Therefore, classes XI and XII will have 180 periods in a year.

Time Allocation:

Reading & Literature	81 periods
Writing	45 periods
Language	36 periods
Listening & Speaking	18 periods
Total	**180 periods.**

Suggestive Plan:

Term 1

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

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Term 2.

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

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

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Modes of Assessment for Class XI

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 XI under Language and Writing 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

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- 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 CFA, 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 internal school-based assessment on the Listening and Speaking Strand and the two written examinations.

1. Internal Assessment

The following are suggested modes of assessment for awarding internal assessment (CSA) marks for Class XI:

Listening and Speaking - 20 marks:

- Suggested Listening and Speaking activities for assessment purposes:
  - Extempore speeches
  - Panel discussions
  - Listening exercises
  - Debates
  - Presentations and reports, etc.,

Detailed Listening and Speaking Activities are suggested in the Teachers' Guides Classes XI and XII.

2. Written Examinations

There are two written examinations for Class XI: 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 80%

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CLASS XI

PAPER I: LANGUAGE AND WRITING

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

The Listening and Speaking assessment includes-extempore speeches, pannel discussions, debates, presentations, reports and other listening and speaking exercises. The records for the assessment is to be maintained for each student and must be assessed and awarded 20% marks as the part of CA

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:

Listening and Speaking : 20%
• Extempore speeches • Panel Discussions • Debates • Presentations • Reports etc.

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

Weighting: 100 marks (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 persuasive essay from the three choices provided. It will be worth 25 marks.

Question 2:

Students are required to write any original work and demonstrate their understanding of how to create character, establish setting, develop a plot and show that they can handle the elements of short stories. It will be worth 30 marks.

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SECTION B

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

Question 1:10marks

The students will be examined on their understanding of origin of words (etymology) and common theories of language acquisition.

Question 2: 30marks

There will be questions on grammar which will require students to correct, rewrite, edit, and complete sentences. It will be worth 30 marks.

Examination weighting for:

Writing	
Essay	30%
Story Writing	30%
Language	
Nature of Language	10%
Grammar Structure	30%
Total	100%

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Sample Table of Specification for BCSE Writing and Language Paper I

Level of thinking Content/skill	Remembering	Understand-ing	Applying	Analyzing	Evaluating	Creating	Total
Section A Q1. Essay					Q1 30marks ERQ		30
Section A Q2. Elements of Short Story Writing			Q2 30 marks ERQ				30
Section B Q3. Nature of Language	Q i-ii 1x2marks MCQ	Q iii –iv 1x2marks MCQ					4
Section B Q4. Nature of language		Q i 2marks SAQ		Q ii-iii 2x2marks SAQ			6
Section B II Grammar/ Structures				Q5 i-v 1x5marks MCQ on grammar			5
				Q6 i-x 1x10marks SAQ on rewriting			10
				Q7 i-v 1x5marks SAQ on completion			5
						Q8 10marks on editing	10
Total	2	4	30	24	30	10	100

Suggested break up of CA and Examination weighting

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

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Note: The schools should conduct term one examination out of 100% and convert it to 30%, similarly the term two examination should be conducted out of 100% and convert it to 50%. By adding 20% CA for 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 writing portfolio includes best pieces of writing, journal for books read, the process of writing etc.

The portfolios is to be maintained for each student and must be assessed and awarded marks as the part of CA.

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

Reading Portfolio : 10%	Writing : 10%
• Record of reading • Critical response to books read • Text talk or book talk	• Best pieces of writing • Journal for books read • Process of writing • Extempore speeches • Presentation of their written pieces • Book talk

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

Time: 3 hours for writing and 15 minutes for reading

Weightings:

Short Stories: 25 marks
Essay: 25 marks
Poetry: 25 marks
Novel: 25 marks

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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: 25 marks
Multiple Choice Questions - 5 marks
Short Answer Questions – 20 marks

Set II: 25 marks
Extended Response Questions – Two questions: 10+15=25marks
Note: In section A questions will be set on seen texts.

Section B: Essay

Set I: 25 marks
Multiple Choice Questions - 5 marks
Short Answer Questions – 20 marks

Set II: 25 marks
Extended Response Questions – Two questions: 10+15=25marks
Note: In section B questions will be set on unseen texts.

Section C: Poetry

Set I: 25 marks
Multiple Choice Questions - 5 marks
Short Answer Questions – 20 marks

Set II: 25 marks
Extended Response Questions – Two questions: 10+15=25marks
Note: In section C questions will be set on unseen texts.

Section C: The Merchant of Venice
Set I: 25 marks
Multiple Choice Questions - 5 marks
Short Answer Questions – 20marks

Set II: 25 marks
Extended Response Questions – Two questions: 10+15=25marks
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.

Note: The schools should conduct term one examination out of 100% and convert it to 30%, similarly the term two examination should be conducted out of 100% and convert it to 50%. By adding 20% CA for Reading and Writing Portfolios to Paper II, the overall weighting will be 100%.

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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 Stories	Qi 1mark MCQ	Q ii-iii 1x2marks MCQ	Q iv-v 1x2marks MCQ				5
Section A Q1b. Short Stories				Qi-ii 2x4marks SAQ	Q iii 5marks SAQ	Q iv 7marks SAQ	20
Section B Q1a. Unseen Essay	Qi 1mark MCQ	Q ii-iii 1x2marks MCQ	Q iv-v 1x2marks MCQ				5
Section B Q1b. Unseen Essay			Qi-ii 2x4marks SAQ	Q iii 4marks SAQ	Q iv 7marks SAQ		20
Section C Q1a.Unseen Poem	Qi 1mark MCQ	Q ii-iii 1x2marks MCQ	Q iv-v 1x2marks MCQ				5
Section C Q2 Unseen Poem			Qi-ii 2x4marks SAQ	Q iii 5marks SAQ		Q iv 7marks SAQ	20
Section D Q1a. Play	Qi 1mark MCQ	Q ii-iii 1x2marks MCQ	Q iv-v 1x2marks MCQ				5
Section D Q2 Play				Qi-ii 2x4marks SAQ	Q iii 5marks SAQ	Q iv 7marks SAQ	20
Total	4	8	24	26	17	21	100

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 Stories				Qi 10marks ERQ			10
						Qii 15marks EQ	15
Section B Q2 Unseen Essay		Q ii 10marks ERQ					10
				Q ii 15marks ERQ			15
Section C Q2 Unseen Poem			Qi 10marks ERQ				10
					Q ii 15marks ERQ		15
Section D Q2 Play			Qi 10marks ERQ				10
						Qi 15marks ERQ	15
Total	1	2	25	18	25	9	80

Sugguested break up of CA and Examination weightings

Term One			Term Two		
Class XI	Continuous Assessment	Examination	Continuous Assessment	Trial Examination	Total
	5% Reading Portfolio	30%	5% Reading Portfolio	50%	

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Note: The schools should conduct term one examination out of 100% and convert it to 30%, similarly the term two examination should be conducted out of 100% and convert it to 50%. By adding 20% CA for Reading Portfolio and Listening & Speaking strand to Paper II, the overall weighting will be 100%.

Texts for Study

Short Stories:

1. The Accursed House – *Emile Goboriau*
3. Leaving – *M.G Vassanji*
4. Too Bad – *Issac Asimov*
5. Jamaican Fragment – *A.L Hendricks*
6. The Open Window - *Saki*

Essays:

1. Mother Tongue – *Amy Tan*
2. What's in This Toothpaste? – *David Bodanis*
3. English Zindabad vs Angrezi Hatao – *Kushwant Singh*
5. African Noel – *Mark Dorey*

Poems:

1. Sonnets 18 and 29 – *William Shakespeare*
3. The River Merchant's Wife: A Letter – *Ezra Pound*
4. From Gaylong Sumdar Tashi(Songs of sorrow) – Sonam Kinga
   (i) A Change of Fate (ii) Department (iii) Liberation
5. Where the Mind is Without Fear – *Rabindranath Tagore*
6. Ode to Autumn – *John Keats*
7. My Last Duchess – *Robert Browning*

Drama Play: The Merchant of Venice

- The Merchant of Venice – *William Shakespeare*

Note:

On the drama part the students will be examined on their understandings of: Content and the basic elements and features of the drama or the play they have studied.

Textbooks and References

1. The Silken Knot: Standards for English for schools in Bhutan Centre for Educational Research and Development, December 2002
2. Lyons, John (1981) Language and Linguistics: An Introduction Cambridge University Press

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5. Sinha, R.P (2002) Current English Grammar and Usage with Composition OUP
6. Wren and Martin High School Grammar and Composition
7. Carter, Ronald. Hughes, Rebecca. MacCarthy, Michael (2000) Exploring Grammar in Context:Grammar reference and Practice upper-intermediate and Advanced University Press ISBN 0-521-56844-7 (Grammar Text book for classes XI and XII: Students' copy)

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APPENDICES

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Appendix A: Selection Criteria for textual Materials

Reading & Literature

1. Texts should enable students to explore Bhutanese culture, allow them to make text to life connections easily.
2. Texts should be gender sensitive offering to students a wide range of experience from the perspectives of both males and females.
3. Texts should offer to students the perspectives of young and old, experience with a wide 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 .
9. Texts should be well illustrated especially for the younger readers.
10. Texts should be of an appropriate length for school study.
11. Texts should present to students a variety of themes including such themes as joy, happiness, family, and loyalty.
12. Texts should permit students to experience in their reading a wide range of experiences in their reading.
13. Texts should offer a rich blend of traditional and contemporary literature.
14. Texts should allow for students and teachers to make inter-textual connections easily.
15. Texts should support the objectives of the curriculum.

Listening & Speaking

1. Materials that provide examples of Bhutanese men and women speaking in a variety of situations.
2. Materials that show male and female speakers speaking for a variety of purposes (to inform, entertain, persuade).
3. Materials that show how speakers emphasis, 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 .

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Appendix B: Glossary of Terms

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.

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

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

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

Comic Strip: A sequence of drawings (cartoons) that tell a humorous story.
Conflict: A struggle between opposing characters, forces or emotions, usually between the protagonist and someone (sometimes between the protagonist and his/her emotions) or something else.

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

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

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

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

Epilogue: A closing or concluding section of a text.

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

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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.

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 this is a soliloquy, not a monologue. There are two basic types of monologues:

- Exterior/Dramatic Monologue – this is where the actor speaks to another person

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who is not in the performance space or to the audience.

- Interior Monologue – this is where the actor speaks as if to himself/herself. It is introspective and reveals the inner motives to the audience.

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

Ode: An ode is a poem that is written for an occasion or on a particular subject. They are usually dignified and more serious as a form than other forms of poetry. Unfortunatly, today's society has distinctly less respect for propriety, morality, and dignity. Modern odes include sarcastic poems about various subjects, including velcro and vegetables. There are several versions and differing opinions on what the rhyme form for an ode should be.

An Ode is a poem praising and glorifying a person, place or thing.

http://library.thinkquest.org/3721/poems/forms/ode.html

Plot: refers to the events in a story.

Point of view: the perspective from which a story is told. First person point of view is limited. First person involved can be seen in *Woman Unknown*. *Leaving* has a first person observer point of view. *Bluffing* has a third person limited narrator. *The Elephant* has a third person omniscient narrator.

Prologue: opening or introductory section of a text.

Protagonist: primary character in a text.

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

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

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

Simile: See "Metaphor and Simile".

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**.

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

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effects. The rigidity of the form precludes a too great economy or too great prodigality of words. Emphasis is placed on exactness and perfection of expression.

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

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

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

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

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

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

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

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

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

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

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Appendix C: A Portfolio

A Portfolio: What is it?

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

Cognitive abilities

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

Behavioural skills

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

Attitudes and values

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

Types of Portfolios

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

Progress (Working) Portfolio

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

Special Project Portfolio

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

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Showcase Portfolio

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

What is it used for?

Portfolio assessment:

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

Planning for Portfolio Assessment:

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

- What are the benefits of Portfolio Assessment?
- How could you make the collection of 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 one year? two? five

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How is it used?

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

Points to remember while developing Portfolios:

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

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- Allow students to review their Portfolios and write an evaluative summary
- Conduct an evaluative conference with each student. Together review the Portfolio and the student's self-evaluative comments and summary. The teacher shares his or her assessment of the Portfolio. It is also possible that student and teacher discuss the next course of action: What goals the student should focus on next and how he or she should go about achieving those goals.
- Write a narrative summary of the conference and instructional strategies for the student.

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Appendix D: Bloom's Taxonomy

Bloom's Taxonomy

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

Competence

Skills Demonstrated

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

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

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

4. Analysing
   - seeing patterns
   - organisation of parts
   - recognition of hidden meanings
   - identification of components
   - Question Cues*:* analyze, separate, order, explain, connect, classify, arrange, divide,

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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 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 is 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

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Appendix F: Working With Words

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

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

Vocabulary Knowledge

Overview

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

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

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

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

The Strategy in Action

Students should complete the following steps to practice the strategy.

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

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

Step 5: Read the Text.

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

Chunking and Questioning Aloud Strategy

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

- Chunking is a procedure of breaking up reading material into manageable sections. Before reading a "chunk" students are given a statement of purpose, which guides them to look for something specific in the text. This process is repeated until students complete the passage.
- For checking comprehension: once students have read a passage they are asked to close their books and pretend they are teachers. They are to ask questions relating to what they have read. After a while, the teacher reverses the roles having students answer comprehension questions (Bondaza, 1998).
- Excessive chunking (chunk's chunks) may hinder text comprehension. A misapplied segmentation strategy causes slower reading (Keenan, 1984).
- Extreme variability in line length may slow reading by disrupting the rhythm of eye movements (Keenan, 1984).
- A related technique – Read Cover Recite Check (RCRC): The advantages of reading aloud to students: reluctant readers might be "turned on" to reading, students may be exposed to literature beyond their reading ability, aural exposure to more complex patterns prepares listeners to predict these structures in future experiences, listening comprehension is developed, and vocabulary is increased (Shoop, 1987).

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

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