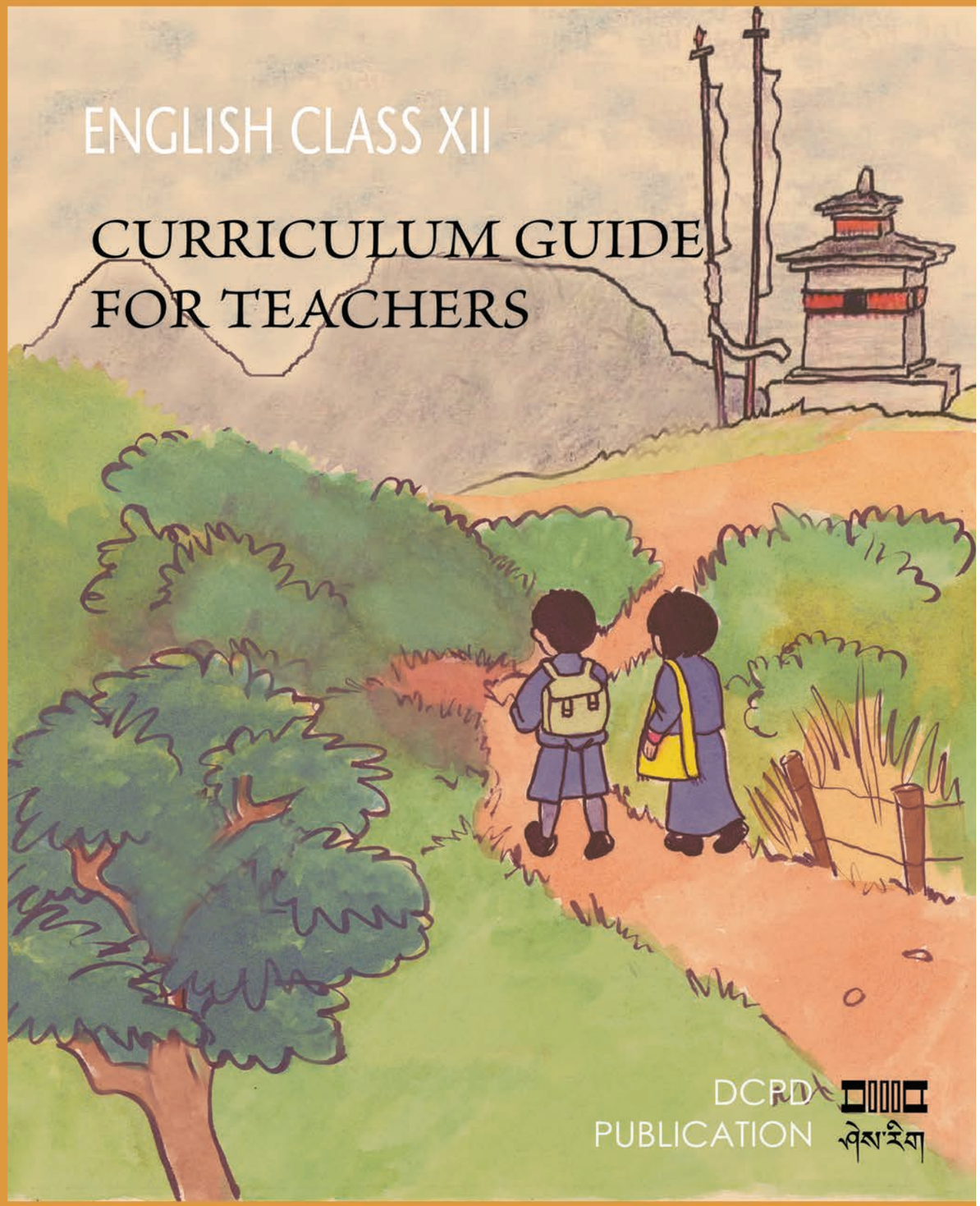
ENGLISH CLASS XII CURRICULUM GUIDE FOR TEACHERS



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Curriculum Guide for Teachers
Class XII

Department of Curriculum and Professional Development
Ministry of Education
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Thimphu

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Foreword

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

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

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

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

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

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

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

Trashi Delek.

Thinley Gyamtsho
Minister
Ministry of Education

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Introduction

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

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

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

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

T. S. Powdyel
Chairman
English Subject Committee

An Introduction to the English Curriculum

"We remain grateful for the wise policy of His Majesty the late King Jigme Dorji Wangchuck to take full advantage of the English language which is in fact the international language - the anguage 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 TeachersGuides 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 ClassroomsStudent-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.

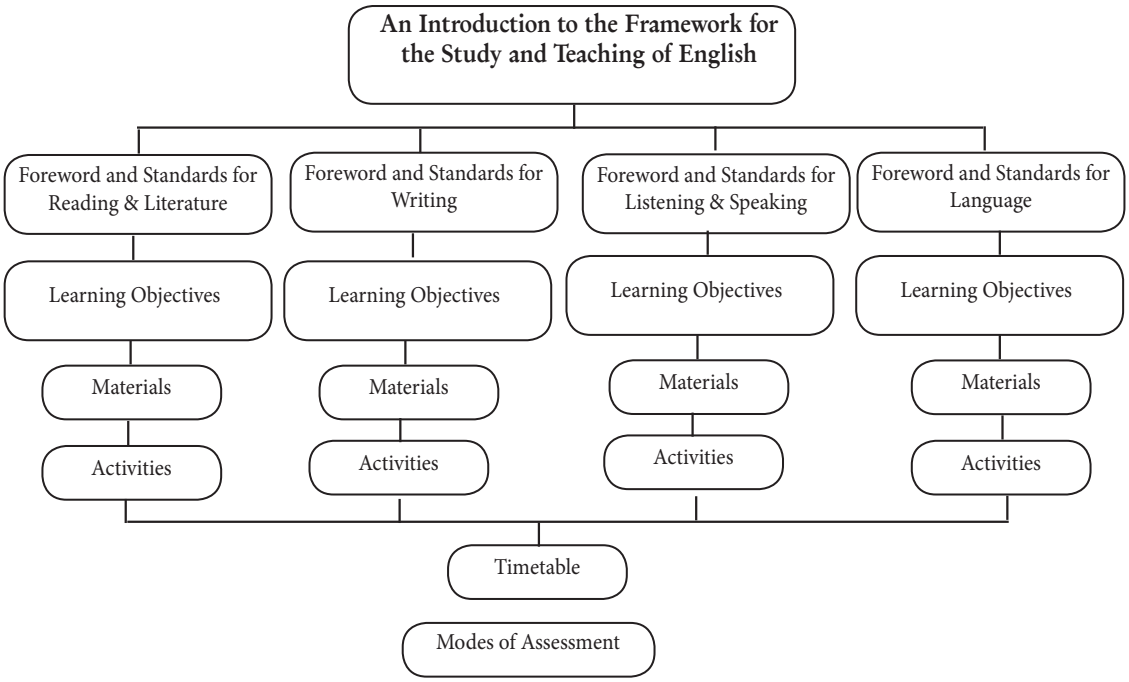
Revision 12: The curriculum presents changes in the Modes of Assessment in examination test items which will permit students to show that they have learned the skills and content presented in each strand.

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.

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

The Learning Objectives will serve as indicators of achievement at each class level in reference to the Standards. Class levels can be clustered into key stages, if it is the wish of the Ministry, and the class level Learning 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 Learning Objectives, and ultimately, the Standards. The Timetable sets out a 'time-budget' for each strand. The Modes of Assessment are informed by the principles espoused in the Introduction 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, Canada. The *Guide* has been written on the principles of student-centred learning, with careful attention given to issues of gender-equity. The activities set out for each Strand will assist the students to achieve the standards for successful completion of the English programme as presented in *The Silken Knot: Standards for English for Schools in Bhutan,* (CERD, 2002). The activities have been developed to relate directly to the Learning Objectives presented in the Framework Document.

The activities in this programme are to be planned and directed by the teacher who will need, at times, to teach directly, to help students as they move to become independent readers, writers and speakers. The practice by teachers, at the higher levels of school, of explaining texts as students sit passively making notes, will not permit independence to be developed. To implement this programme, teachers will be required to engage students directly in their reading and writing and to do it consistently. Student-centred learning does not mean abandoning the students and letting them do whatever they want. Rather, it means that teachers and students work together to build a community of learners actively engaged in developing the skills and acquiring the knowledge necessary to make the students proficient in English. Above all else, that takes practice everyday and a teacher who works with patience and consistency and is well-organised. Attention has been given to the development of the thinking and valuing skills outlined in Bloom's Taxonomy (See appendix A) which require students to engage with the four modes of discourse at levels well beyond the simple knowledge level. Teachers are encouraged not only to take a more active approach to learning by having students participate daily in their learning but also to take advantage of the individual skills students bring to the classroom. When students become actively involved in their learning, they take more responsibility, creating a more positive and productive environment in the classroom.

The *Guide* contains activities for each of the four strands: Listening and Speaking, Reading & Literature, Writing, and Language and assumes a school year of 180 teaching days for both Classes 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 Learning 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 Learning Objectives required for Language within the time allotted to these strands.

For Listening and Speaking, twenty classes of fifty minutes per year have been allotted. In the Classes PP-VII, far more time is given to Listening and Speaking, the oral skills, because the students are learning the language. But at this level, the textual skills of the students become more important and this is reflected in the time allotment. The activities are fun and provide opportunities for students to learn how to work together in English and learn the skills of public speaking.

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

Foreword to Reading & Literature

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

- "Ulysses", Alfred, Lord Tennyson

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

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

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

Engaging in the dialogue begins when the reader tries to be clear about what the writer or her characters are saying and doing. Frequently, once that has been achieved and is clear, the reader does not want to go further. The knowledge of what has been read is enough .But just as frequently, readers want to move beyond the simple knowledge of a book to levels of dialogue which engage them, the writer, and the text in negotiations about the significance of what has been said or enacted in the piece. It is in this kind of dialogue that the focus shifts to attempts to comprehend what has been read at more profound levels, to delight in possible interpretations, to analyse how the writer achieves the cogency of the piece, and ultimately, the evaluation of the beauty and the validity of what has been said.

Whatever the level of the dialogue, the readers bring to the table not only their knowledge of the text under study ,but also their experiences with similar texts ,the experiences they have had in real life, or have imagined, and quite likely ,sets of beliefs that challenge the point of view of the writer. They need to be taught the critical strategies to read in these ways and they need time to participate in activities which are planned by the teachers to allow them to practise the strategies.(see in text Secondary Reading Strategies and also Appendix B :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 ite means to have met some of the best writers and their works in the course of their studies. If we can build classroom communities where that can be arranged, then, like Ulysses, our readers will be drawn to travel through new worlds of experience whose horizons keep expanding.

Standards for Reading & Literature

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

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

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

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

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

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

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

Learning Objectives for Reading & Literature

Class XII students will demonstrate that they can:

1. Use the reading strategies developed in earlier classes.

2. Assess their own values in the light of what they encounter in the literature they study.

3. Identify and analyse the range of issues encountered in a variety of texts.

4. Evaluate alternative opinions of the texts they read, using information from other texts and sources where appropriate. (Reading Strategy)

5. Demonstrate a greater level of familiarity with Bhutanese writers as well as major classical and modern writers.

6. Understand the aspects of the human condition encountered in their readings – the notion of the impact of modern technology, real love, impermanence and aging, self knowledge and language and culture.

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

8. Demonstrate a heightened sense of beauty and harmony.

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.

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 feel a personal challenge to your attitudes, beliefs, or status. Make a brief note in the margin about what you feel or about what in the text created the challenge. Now look again at the places you marked in the text where you felt personally challenged. What patterns do you see?

- **Outlining and summarizing:** Identifying the main ideas and restating them in your own words. Outlining and summarizing are especially helpful strategies for understanding the content and structure of a reading selection. Whereas outlining 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 the 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 XII. 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 XII

Sl.#	Title	Author	Form
1	What I have Lived For	Bertrand Russell	Argumentative Essay
2	Looking at the Media	Cam McPherson	Expository
3	Informing Ourselves To Death	Neil Postman	Argumentative

Supplementary Essays for Reading

Sl.#	Title	Author	Form
1	The Attentive Heart	Stephanie Kaza	Descriptive
2	Why Canada Has to Beat Its Literacy Problem	June Callwood	Expository
3	Gross National Happiness: A Tribute	T.S Powdyel	Persuasive
4	Drukyel's Destiny	Dechen Dolkar	Persuasive
5	Stereotypes are for "Others"	M.C. Maclean	Reflective
6	I am a Native of North America	Chieg Dan George	Persuasive

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1. What I have Lived For - *Bertrand Russell*

Rationale

What I Have Lived For is a good model with which to teach an argumentative essay. Students can practise their chunking strategy introduced in Class XI (See Appendix F) and analyse carefully the organisation of the essay. They can record, in point form, the purpose or function of each paragraph and can identify the transitional words or phrases that link the paragraphs to each other and to the thesis of the essay.

Bertrand Russell speaks about three simple passions, which influenced his life. The first two, the search for love and the thirst for knowledge, led him "upwards to the heavens". His third passion, pity for those in suffering, brought him "back to earth".

This essay gives an opportunity to the students to reflect upon their personal values. Students can analyse the issues that they encounter in the text to explain why one thing is more important than the other for them. They can explore in depth the significance associated with the passions as mentioned by Russell and make text to life connections. After reading the essay, students can make a list of the passions that have influenced their lives.

The language used is appropriate to the age of the students and will be useful to them as a model for their own writing. For example, they can explore how the author uses similes to elaborate his ideas and suggest several layers of meaning, allowing the reader to develop several variations on the meaning of the piece. Or, as they did with Tagore's "Where the Mind is Without Fear", the students can examine Russell's use of parallelism as an organisational device and see how to use it in their own writing. The tone is personal and reflective and connects in a direct way with the reader. There is a note of optimism and inspiration at the end of the essay, when he says, "This has been my life. I have found it worth living, and would gladly live it again if the chance were offered again."

Learning Activities

Activity 1

The teacher will ask the students to make a list of the ideas and interests that influence their lives.

Activity 2 *(Knowledge, Comprehension)*

The teacher then asks the students to read the essay and summarise the main ideas, especially the passions which influenced the speaker's life.

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Activity 3 *(Analysis)*
The teacher then helps the students compare and discuss the items on their lists with the list in Russell's essay. The teacher will ask if they would like to include any of his passions in their lists and vice versa.

Activity 4 (*General Understanding)*
The teacher will then provide the gist of the essay, drawing connections between Russell's list and the lists which the students made earlier.

Activity 5 (*Analysis)*
The teacher will provide the features of an argumentative essay in handouts (See Appendix C: Kinds of Essays) to the students and take them through the features, showing examples of them from one of the essays in the supplementary list.

Activity 6 *(Application, Analysis)*
The teacher will ask the students to read Russell's essay keeping in mind the following tasks:

- Analyse carefully the organisation of the essay.
- Record in point form the purpose or function of each paragraph.
- Identify the transitional words or phrases that link the paragraphs to each other and to the thesis of the essay.
- Explain how the tone is created through the use of rhetorical devices and diction (word choice or vocabulary).
- The teacher will guide and monitor the students in their work and then ask them to present their work to the class, drawing the discussion to a general agreement on the responses.
- The teacher will close the activity by reminding the students of the order in which Russell outlines his argument.

Activity 7(*Evaluation*)*)*

- The teacher will ask the students to work in small groups and discuss which of Russell's 'passions' is most important, from their point of view.
- The teacher will ask the students to present their work to the class. The teacher will work with them to arrive at a consensus of priorities of the passions in one's life as the students see them.

Activity 8 (*Synthesis)*

- The teacher will ask the students to make inter -textual connections with the essay on Gross National Happiness in the Class XII supplementary texts.

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Activity 9

- The teacher will set the task for students to use the essays they read and the lists they prepared to write a well- organised essay discussing three passions that have influenced their lives.

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2. Looking at the Media - *Cam MacPherson*

Rationale

As the title "Looking at the Media" suggests, Cam MacPherson admonishes us to be critical in receiving any sort of media products. In this explanatory essay, he explains why understanding the media is important. He stresses the need to keep in mind the text, the production and the audience while deconstructing media texts. He is of the opinion that media rule our tastes, opinions and even our hopes for what we ought to do in life. He believes that media have become essential components of everyday life, and those who control TV networks, radios and other sources of information shape what is known about the world. He concludes by persuading us to be very critical of the media.

This essay has been selected for its unique form. The ideas are clustered together in a non-continuous text which MacPherson uses to introduce his essay. He begins with the concept of one medium of communication and, how with the onset of other media of communication, huge changes have been brought to society. He then shifts to the importance of why society must understand the media, be able to analyse them and control their effects on the population. Finally he draws attention to the need for studying media and learning some of the key concepts of media studies.

His explanations are presented in a logical order with strong evidence to support his case. He uses numerous examples to persuade the reader to believe in what he says. The main proposition appears at the end when he wraps up his essay with a warning that much of our education, outside our school, is provided by the media and, unless one understands how media products are created and sold to us, one will not be able to make informed choices.

This essay provides numerous opportunities for different activities. Students can draw text to life connections, learn to write explanatory essays, use logical arguments in a debate and learn to write non-continuous texts.

Learning Activities

Activity 1 *(Knowledge/Comprehension)*

The teacher will introduce these media terms: Mass media, media text, target audience, Pagers, e-mail, faxes, Internet, media products and deconstruction. Students will write the definitions in their notebooks.

Activity 2 *(Comprehension & Knowledge)*

- The teacher will explain the features of an explanatory essay. She will show the students the different features contained in MacPherson's texts and explain that the essay is non

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continuous, that is, the ideas are clustered into different parts using sub-headings with numbered lists and question clusters.

- The teacher will ask the students to read independently the first page of the essay i.e. the history outlined in the first part of the essay.
- The teacher will lead a discussion of the history outlined on the first page of the essay, and the changes brought about with the advent of new media of communication like writing, movies, TV, magazines, computer, and Internet among others. He will ask students if they have any points to add to what the author has mentioned, regarding the social changes brought on by the development of new media of communication.
- Together, they will create a list to be put on the board.

Activity 3 (*Analysis)*

The teacher will put the students in groups of 5-6 members to discuss the impact of TV on Bhutanese society. She will give them the questions to ponder:

- When did TV start in Bhutan?
- What was the social life in Bhutan like before the introduction of TV? After TV?
- What changes has TV brought about in our society? Has it brought any economic changes? Has it changed our way of living and thinking?

The students will share their conclusions and the teacher will draw them together in a unified statement. They will compare this with the list prepared in Activity 2 and thus connect the essay to their own context.

Activity 4 *(Application, Analysis, Synthesis)*

- The teacher will show the students how to make a non-continuous text, that is, either a graph, a list or a diagram.
- The teacher will ask the students in groups to discuss the amount of time they spend in a day as media consumers: watching TV, on the cell phone or surfing the Internet and compare this to the time they spend on other chores.
- They will report to the whole class by way of a non-continuous text. (Charts, diagrams, graph). They will decide on the amount of money they spend in consuming media products:
    - o DVD, VHS, VCD, movies, CDs, Tapes
    - o TV, radio, stereo, walkman
    - o Surfing the net; Phone bills

They will report for their group, using a chart or other non-continuous text to the whole class, as they did on their viewing habits.

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Activity 5 (*Knowledge, Comprehension)*
The teacher will have the students read the section of the essay which presents five good reasons to increase people's understanding of the media "Why understanding … lack diversity".

She will ask the class the five good reasons given by the author and will write them in a sub-heading form on a chart. She will discuss each reason one at a time with students. To prompt the students in the discussion, the teacher will ask questions such as:

- Do you agree with this reason? Why or why not?
- Do you have any other points that the author may have overlooked?
- Do you think the media are used to tell the truth? The teachers and students will complete the chart together

Activity 6 (*Knowledge, Comprehension)*
The teacher will set the students to read individually the passage on *Analysing Media Texts*. When they have finished, they will discuss with her the three main components of Analysing Media Texts. To prompt the students, the teacher will ask questions such as:

- What three things do you look for when analysing a text?
- What questions should one ask when analysing media texts?

Activity 7*(Application)*

- The teacher will then divide the students in groups and provide them with an advertisement from a magazine or TV. For example, a vehicle ad, a food ad or a personal service announcement (PSA)
- The teacher will ask them to analyse the media texts using the three components that they have read about.
- Each group will present its conclusions, illustrating their decisions with reference to the essay.

Activity 8 *(Application, Analysis, Synthesis)*

- The teacher will ask the groups to write down all the media texts they know – films, documentaries, commercials, TV channels, newspapers and magazines.
- They will discuss how many of the media texts are Bhutanese, and how many are foreign media texts. They will decide which has the greatest influence on their spending habits, decisions on clothing, and music.
- They will present their findings in the form of a non-continuous text.
- The teacher will have the students gather information on the topic:
  "Those who control our TV networks, radio stations and other sources of information shape what we know about the world and the people in it."

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- She will divide the class into two groups. Each group will prepare to defend or attack the statement. They will hold a debate and the teacher charts their findings on the board.
- They will judge which is the better- argued side.

Activity 9 *(Knowledge, Comprehension)*

- The teacher and the students will read the passage on "Key Concepts of Media Studies" together.
- The teacher will point out the six key concepts, write them on the board or on a chart and discuss them at length with her students.

Activity 10 *(Comprehension, Application, Evaluation)*

The teacher will have the students re-read the whole essay and answer the following questions related to media jargon, themes and elements of the essay.

- What is the main proposition of the essay?
- Do you feel McPherson has changed your views about the media? Justify your answer.
- Who is your favourite actor? How did you come to know about him/her? Why do you admire him/her? Reflecting on what you've said about your favourite actor, which among the six key concepts mentioned by McPherson proves his point?
- Identify words and phrases, which are associated only with the media: (Media jargon).
- How is this essay different from the other essays that you have studied?

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3. Informing Ourselves To Death - *Neil Postman*

The following speech was given at a meeting of the German Informatics Society (Gesellschaft fuer Informatik) on October 11, *1990 in Stuttgart, sponsored by IBM- Germany.*

The great English playwright and social philosopher George Bernard Shaw once remarked that all professions are conspiracies against the common folk. He meant that those who belong to elite trades —physicians, lawyers, teachers, and scientists —protect their special status by creating vocabularies that are incomprehensible to the general public. This process prevents outsiders from understanding what the profession is doing and why —and protects the insiders from close examination and criticism. Professions, in other words, build forbidding walls of technical gobbledegook over which the prying and alien eye cannot see.

Unlike George Bernard Shaw, I raise no complaint against this, for I consider myself a professional teacher and appreciate technical gobbledegook as much as anyone. But I do not object if occasionally someone who does not know the secrets of my trade is allowed entry to the inner halls to express an untutored point of view. Such a person may sometimes give a refreshing opinion or, even better, see something in a way that the professionals have overlooked.

I believe I have been invited to speak at this conference for just such a purpose. I do not know very much more about computer technology than the average person —which isn't very much. I have little understanding of what excites a computer programmer or scientist, and in examining the descriptions of the presentations at this conference, I found each one more mysterious than the next. So, I clearly qualify as an outsider.

But I think that what you want here is not merely an outsider but an outsider who has a point of view that might be useful to the insiders. And that is why I accepted the invitation to speak. I believe I know something about what technologies do to culture, and I know even more about what technologies undo in a culture. In fact, I might say, at the start, that what a technology undoes is a subject that computer experts apparently know very little about. I have heard many experts in computer technology speak about the advantages that computers will bring. With one exception —namely, Joseph Weizenbaum —I have never heard anyone speak seriously and comprehensively about the disadvantages of computer technology, which strikes me as odd, and makes me wonder if the profession is hiding something important. That is to say, what seems to be lacking among computer experts is a sense of technological modesty.

After all, anyone who has studied the history of technology knows that technological change is always a Faustian bargain: Technology giveth and technology taketh away, and not always in equal measure. A new technology sometimes creates more than it destroys. Sometimes, it

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destroys more than it creates. But it is never one-sided.
The invention of the printing press is an excellent example. Printing fostered the modem idea of individuality but it destroyed the medieval sense of community and social integration. Printing created prose but made poetry into an exotic and elitist form of expression. Printing made modern science possible but transformed religious sensibility into an exercise in superstition. Printing assisted in the growth of the nation-state but, in so doing, made patriotism into a sordid if not a murderous emotion.

Another way of saying this is that a new technology tends to favor some groups of people and harms other groups. School teachers, for example, will, in the long run, probably be made obsolete by television, as blacksmiths were made obsolete by the automobile, as balladeers were made obsolete by the printing press. Technological change, in other words, always results in winners and losers.

In the case of computer technology, there can be no disputing that the computer has increased the power of large-scale organizations like military establishments or airline companies or banks or tax collecting agencies. And it is equally clear that the computer is now indispensable to high-level researchers in physics and other natural sciences. But to what extent has computer technology been an advantage to the masses of people? To steel workers, vegetable store owners, teachers, automobile mechanics, musicians, bakers, brick layers, dentists and most of the rest into whose lives the computer now intrudes? These people have had their private matters made more accessible to powerful institutions. They are more easily tracked and controlled; they are subjected to more examinations, and are increasingly mystified by the decisions made about them. They are more often reduced to mere numerical objects. They are being buried by junk mail. They are easy targets for advertising agencies and political organizations. The schools teach their children to operate computerized systems instead of teaching things that are more valuable to children. In a word, almost nothing happens to the losers that they need, which is why they are losers.
It is to be expected that the winners —for example, most of the speakers at this conference —will encourage the losers to be enthusiastic about computer technology. That is the way of winners, and so they sometimes tell the losers that with personal computers the average person can balance a checkbook more neatly, keep better track of recipes, and make more logical shopping lists. They also tell them that they can vote at home, shop at home, get all the information they wish at home, and thus make community life unnecessary. They tell them that their lives will be conducted more efficiently, discreetly neglecting to say from whose point of view or what might be the costs of such efficiency.

Should the losers grow skeptical, the winners dazzle them with the wondrous feats of computers, many of which have only marginal relevance to the quality of the losers' lives but which are nonetheless impressive. Eventually, the losers succumb, in part because they believe that the specialized knowledge of the masters of a computer technology is a form

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of wisdom. The masters, of course, come to believe this as well. The result is that certain questions do not arise, such as, to whom will the computer give greater power and freedom, and whose power and freedom will be reduced?

Now, I have perhaps made all of this sound like a wellplanned conspiracy, as if the winners know all too well what is being won and what lost. But this is not quite how it happens, for the winners do not always know what they are doing, and where it will all lead. The Benedictine monks who invented the mechanical clock in the 12th and 13th centuries believed that such a clock would provide a precise regularity to the seven periods of devotion they were required to observe during the course of the day. As a matter of fact, it did. But what the monks did not realize is that the clock is not merely a means of keeping track of the hours but also of synchronizing and controlling the actions of men. And so, by the middle of the 14th century, the clock had moved outside the walls of the monastery, and brought a new and precise regularity to the life of the workman and the merchant. The mechanical clock made possible the idea of regular production, regular working hours, and a standardized product. Without the clock, capitalism would have been quite impossible. And so, here is a great paradox: the clock was invented by men who wanted to devote themselves more rigorously to God; and it ended as the technology of greatest use to men who wished to devote themselves to the accumulation of money. Technology always has unforeseen consequences, and it is not always clear, at the beginning, who or what will win, and who or what will lose.

I might add, by way of another historical example, that Johann Gutenberg was by all accounts a devoted Christian who would have been horrified to hear Martin Luther, the accursed heretic, declare that printing is "God's highest act of grace, whereby the business of the Gospel is driven forward." Gutenberg thought his invention would advance the cause of the Holy Roman See, whereas in fact, it turned out to bring a revolution which destroyed the monopoly of the Church.

We may well ask ourselves, then, is there something that the masters of computer technology think they are doing for us which they and we may have reason to regret? I believe there is, and it is suggested by the title of my talk, "Informing Ourselves to Death." In the time remaining, I will try to explain what is dangerous about the computer, and why. And I trust you will be open enough to consider what I have to say. Now, I think I can begin to get at this by telling you of a small experiment I have been conducting, on and off, for the past several years. There are some people who describe the experiment as an exercise in deceit and exploitation but I will rely on your sense of humor to pull me through.
Here's how it works: It is best done in the morning when I see a colleague who appears not to be in possession of a copy of *The New York Times*. "Did you read The Times this morning?," I ask. If the colleague says yes, there is no experiment that day. But if the answer is no, the experiment can proceed. "You ought to look at Page 23," I say. "There's a fascinating article about a study done at Harvard University." "Really? What's it about?" is the usual reply. My

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choices at this point are limited only by my imagination. But I might say something like this: "Well, they did this study to find out what foods are best to eat for losing weight, and it turns out that a normal diet supplemented by chocolate eclairs, eaten six times a day, is the best approach. It seems that there's some special nutrient in the eclairs —encomial dioxin —that actually uses up calories at an incredible rate."

Another possibility, which I like to use with colleagues who are known to be health conscious is this one: "I think you'll want to know about this," I say. "The neurophysiologists at the University of Stuttgart have uncovered a connection between jogging and reduced intelligence. They tested more than 1200 people over a period of five years, and found that as the number of hours people jogged increased, there was a corresponding decrease in their intelligence. They don't know exactly why but there it is."

I'm sure, by now, you understand what my role is in the experiment: to report something that is quite ridiculous —one might say, beyond belief. Let me tell you, then, some of my results: Unless this is the second or third time I've tried this on the same person, most people will believe or at least not disbelieve what I have told them. Sometimes they say: "Really? Is that possible?" Sometimes they do a double-take, and reply, "Where'd you say that study was done?" And sometimes they say, "You know, I've heard something like that."

Now, there are several conclusions that might be drawn from these results, one of which was expressed by H. L. Mencken fifty years ago when he said, there is no idea so stupid that you can't find a professor who will believe it. This is more of an accusation than an explanation but in any case I have tried this experiment on non-professors and get roughly the same results. Another possible conclusion is one expressed by George Orwell —also about 50 years ago —when he remarked that the average person today is about as naïve as was the average person in the Middle Ages. In the Middle Ages people believed in the authority of their religion, no matter what. Today, we believe in the authority of our science, no matter what.

But I think there is still another and more important conclusion to be drawn, related to Orwell's point but rather off at a right angle to it. I am referring to the fact that the world in which we live is very nearly incomprehensible to most of us. There is almost no fact— whether actual or imagined —that will surprise us for very long, since we have no comprehensive and consistent picture of the world which would make the fact appear as an unacceptable contradiction. We believe because there is no reason not to believe. No social, political, historical, metaphysical, logical or spiritual reason. We live in a world that, for the most part, makes no sense to us. Not even technical sense. I don't mean to try my experiment on this audience, especially after having told you about it, but if I informed you that the seats you are presently occupying were actually made by a special process which uses the skin of a Bismark herring, on what grounds would you dispute me? For all you know —indeed, for all I know —the skin of a Bismark herring *could* have made the seats on which you sit. And if I could get an industrial chemist

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to confirm this fact by describing some incomprehensible process by which it was done, you would probably tell someone tomorrow that you spent the evening sitting on a Bismark herring. Perhaps I can get a bit closer to the point I wish to make with an analogy: If you opened a brand-new deck of cards, and started turning the cards over, one by one, you would have a pretty good idea of what their order is. After you had gone from the ace of spades through the nine of spades, you would expect a ten of spades to come up next. And if a three of diamonds showed up instead, you would be surprised and wonder what kind of deck of cards this is. But if I gave you a deck that had been shuffled twenty times, and then asked you to turn the cards over, you would not expect any card in particular —a three of diamonds would be just as likely as a ten of spades. Having no basis for assuming a given order, you would have no reason to react with disbelief or even surprise to whatever card turns up.

The point is that, in a world without spiritual or intellectual order, nothing is unbelievable; nothing is predictable, and therefore, nothing comes as a particular surprise.

In fact, George Orwell was more than a little unfair to the average person in the Middle Ages. The belief system of the Middle Ages was rather like my brand-new deck of cards. There existed an ordered, comprehensible world-view, beginning with the idea that all knowledge and goodness come from God. What the priests had to say about the world was derived from the logic of their theology. There was nothing arbitrary about the things people were asked to believe, including the fact that the world itself was created at 9 AM on October 23 in the year 4004 B.C. That could be explained, and was, quite lucidly, to the satisfaction of anyone. So could the fact that 10,000 angels could dance on the head of a pin. It made quite good sense, if you believed that the Bible is the revealed word of God and that the universe is populated with angels. The medieval world was, to be sure, mysterious and filled with wonder, but it was not without a sense of order. Ordinary men and women might not clearly grasp how the harsh realities of their lives fit into the grand and benevolent design, but they had no doubt that there was such a design, and their priests were well able, by deduction from a handful of principles, to make it, if not rational, at least coherent.

The situation we are presently in is much different. And I should say, sadder and more confusing and certainly more mysterious. It is rather like the shuffled deck of cards I referred to. There is no consistent, integrated conception of the world which serves as the foundation on which our edifice of belief rests. And therefore, in a sense, we are more naive than those of the Middle Ages, and more frightened, for we can be made to believe almost anything. The skin of a Bismark herring makes about as much sense as a vinyl alloy or encomial dioxin.

Now, in a way, none of this is our fault. If I may turn the wisdom of Cassius on its head: the fault is not in ourselves but almost literally in the stars. When Galileo turned his telescope toward the heavens, and allowed Kepler to look as well, they found no enchantment or authorization in the stars, only geometric patterns and equations. God, it seemed, was less of

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a moral philosopher than a master mathematician. This discovery helped to give impetus to the development of physics but did nothing but harm to theology. Before Galileo and Kepler, it was possible to believe that the Earth was the stable center of the universe, and that God took a special interest in our affairs.

Afterward, the Earth became a lonely wanderer in an obscure galaxy in a hidden comer of the universe, and we were left to wonder if God had any interest in us at all. The ordered, comprehensible world of the Middle Ages began to unravel because people no longer saw in the stars the face of a friend.

And something else, which once was our friend, turned against us, as well. I refer to information. There was a time when information was a resource that helped human beings to solve specific and urgent problems of their environment. It is true enough that in the Middle Ages, there was a scarcity of information but its very scarcity made it both important and usable. This began to change, as everyone knows, in the late 15th century when a goldsmith named Gutenberg, from Mainz, converted an old wine press into a printing machine, and in so doing, created what we now call an information explosion. Forty years after the invention of the press, there were printing machines in 110 cities in six different countries; 50 years after, more than eight million books had been printed, almost all of them filled with information that had previously not been available to the average person. Nothing could be more misleading than the idea that computer technology introduced the age of information. The printing press began that age, and we have not been free of it since.

But what started out as a liberating stream has turned into a deluge of chaos. If I may take my own country as an example, here is what we are faced with: In America, there are 260,000 billboards; 11,520 newspapers; 11,556 periodicals; 27,000 video outlets for renting tapes; 362 million TV sets; and over 400 million radios. There are 40,000 new book titles published every year (300,000 world-wide) and every day in America 41 million photographs are taken, and just for the record, over 60 billion pieces of advertising junk mail come into our mail boxes every year. Everything from telegraphy and photography in the 19th century to the silicon chip in the twentieth has amplified the din of information, until matters have reached such proportions today that for the average person, information no longer has any relation to the solution of problems.
The tie between information and action has been severed. Information is now a commodity that can be bought and sold, or used as a form of entertainment, or worn like a garment to enhance one's status. It comes indiscriminately, directed at no one in particular, disconnected from usefulness; we are glutted with information, drowning in information, have no control over it, don't know what to do with it.

And there are two reasons we do not know what to do with it. First, as I have said, we no longer have a coherent conception of ourselves, and our universe, and our relation to one

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another and our world. We no longer know, as the Middle Ages did, where we come from, and where we are going, or why. That is, we don't know what information is relevant, and what information is irrelevant to our lives. Second, we have directed all of our energies and intelligence to inventing machinery that does nothing but increase the supply of information. As a consequence, our defenses against information glut have broken down; our information immune system is inoperable. We don't know how to filter it out; we don't know how to reduce it; we don't know how to use it. We suffer from a kind of cultural AIDS.

Now, into this situation comes the computer. The computer, as we know, has a quality of universality, not only because its uses are almost infinitely various but also because computers are commonly integrated into the structure of other machines. Therefore it would be fatuous of me to warn against every conceivable use of a computer. But there is no denying that the most prominent uses of computers have to do with information. When people talk about "information sciences," they are talking about computers —how to store information, how to retrieve information, how to organize information. The computer is an answer to the questions, how can I get more information, faster, and in a more usable form? These would appear to be reasonable questions. But now I should like to put some other questions to you that seem to, me more reasonable. Did Iraq invade Kuwait because of a lack of information? If a hideous war should ensue between Iraq and the U.S., will it happen because of a lack of information? If children die of starvation in Ethiopia, does it occur because of a lack of information? Does racism in South Africa exist because of a lack of information? If criminals roam the streets of New York City, do they do so because of a lack of information?

Or, let us come down to a more personal level: If you and your spouse are unhappy together, and end your marriage in divorce, will it happen because of a lack of information? If your children misbehave and bring shame to your family, does it happen because of a lack of information? If someone in your family has a mental breakdown, will it happen because of a lack of information?

I believe you will have to concede that what ails us, what causes us the most misery and pain —at both cultural and personal levels —has nothing to do with the sort of information made accessible by computers. The computer and its information cannot answer any of the fundamental questions we need to address to make our lives more meaningful and humane. The computer cannot provide an organizing moral framework. It cannot tell us what questions are worth asking. It cannot provide a means of understanding why we are here or why we fight each other or why decency eludes us so often, especially when we need it the most. The computer is, in a sense, a magnificent toy that distracts us from facing what we most needed to confront —spiritual emptiness, knowledge of ourselves, usable conceptions of the past and future. Does one blame the computer for this? Of course not. It is, after all, only a machine. But it is presented to us, with trumpets blaring, as at this conference, as a technological messiah.

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Through the computer, the heralds say, we will make education better, religion better, politics better, our minds better —best of all, ourselves better. This is, of course, nonsense, and only the young or the ignorant or the foolish could believe it. I said a moment ago that computers are not to blame for this. And that is true, at least in the sense that we do not blame an elephant for its huge appetite or a stone for being hard or a cloud for hiding the sun. That is their nature, and we expect nothing different from them. But the computer has a nature, as well. True, it is only a machine but a machine designed to manipulate and generate information. That is what computers do, and therefore they have an agenda and an unmistakable message.

The message is that through more and more information, more conveniently packaged, more swiftly delivered, we will find solutions to our problems. And so all the brilliant young men and women, believing this, create ingenious things for the computer to do, hoping that in this way, we will become wiser and more decent and more noble. And who can blame them? By becoming masters of this wondrous technology, they will acquire prestige and power and some will even become famous. In a world populated by people who believe that through more and more information, paradise is attainable, the computer scientist is king. But I maintain that all of this is a monumental and dangerous waste of human talent and energy. Imagine what might be accomplished if this talent and energy were turned to philosophy, to theology, to the arts, to imaginative literature or to education? Who knows what we could learn from such people —perhaps why there are *wars*, and hunger, and homelessness and mental illness and anger.

As things stand now, the geniuses of computer technology will give us Star Wars, and tell us that is the answer to nuclear war. They will give us artificial inte1ligence, and tell us that this is the way to self-knowledge. They will give us instantaneous global communication, and tell us this is the way to mutual understanding. They will give us, Virtual Reality and tell us this is the answer to spiritual poverty. But that is only the way of the technician, the fact-mongerer, the information junkie, and the technological idiot.

Here is what Henry David Thoreau told us: "All our inventions are but improved means to an unimproved end." Here is what Goethe told us: "One should, each day, try to hear a little song, read a good poem, see a fine picture, and, if it is possible, speak a few reasonable words." And here is what Socrates told us: "The unexamined life is not worth living." And here is what the prophet Micah told us: "What does the Lord require of thee but to do justly; and to love mercy and to walk humbly with thy God?" And I can tell you —if I had the time (although you all know it well enough) —what Confucius, Isaiah, Jesus, Mohammed, the Buddha, Spinoza and Shakespeare told us. It is all the same: There is no escaping from ourselves. The human dilemma is as it has always been, and we solve nothing fundamental by cloaking ourselves in technological glory.

Even the humblest cartoon character knows this, and I shall close by quoting the wise old possum named Pogo, created by the cartoonist, Walt Kelley. I commend his words to all the

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technological utopians and messiahs present." We have met the enemy," Pogo said, "and he is us."

About the Author

Neil Postman, is a prolific and influential social critic and educator best known for his warning that an era of mass communications is stunting the minds of children as well as adults. He lived in Flushing, Queens. He was 72 when he died.

He held a chair in the field he called media ecology, and his career was a long-distance joust with what he saw as the polluting effects of television.

Dr. Postman's core message was that an immersion in a media environment shaped children's lives to their detriment, and society's.

He drew national attention with "The Disappearance of Childhood" (Delacorte, 1982), in which he asserted that television conflated what should be the separate worlds of children and adults. It did so, he contended, by steeping the minds of children in vast amounts of information once reserved for their elders and subjecting them to all the desires and conflicts of the adult world.

If all the secrets of adulthood, including sex, illness and death, are opened to children, he wrote, cynicism, apathy or arrogance replace curiosity for them, short-circuiting education and moral development.

In "Amusing Ourselves to Death: Public Discourse in the Age of Show Business" (Viking, 1985; Penguin, 1986), he indicted the television industry on the charge of making entertainment out of the world's most serious problems. The book was translated into eight languages and sold 200,000 copies worldwide, according to N.Y.U.

Dr. Postman was particularly offended by the presentation of television news with all the trappings of entertainment programming, including theme music and "talking hairdos." Only in the printed word, he felt, could complicated truths be rationally conveyed.

Dr. Postman's "The End of Education: Redefining the Value of School" (Knopf, 1995, and Vintage, 1996) called for alternative curriculums to foster a healthy intellectual skepticism, a sense of global citizenship, respect for America's traditions and appreciation of its diversity.

Dr. Postman wrote more than 200 magazine and newspaper articles and 20 books, starting in 1961 with "Television and the Teaching of English."

Other titles still in print are "Conscientious Objections: Stirring Up Trouble About Language, Technology and Education" (Knopf, 1988; McKay, 1992); "How to Watch TV News" (with Steve Powers; Penguin, 1992); "Technopoly: The Surrender of Culture to Technology" (Knopf, 1992; Vintage, 1993); and "Building a Bridge to the 18th Century: How the Past Can Improve Our Future" (Knopf, 1999; Vintage, 2000).

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Neil Postman, a native New Yorker, graduated in 1953 from the State University of New York at Fredonia. He received a master's degree in 1955 and a doctorate in education in 1958, both from the Teachers College, Columbia, and started teaching at N.Y.U. in 1959.

Among his early works of note were "Teaching as a Subversive Activity" (Delacorte, 1969), written with Charles Weingartner, a frequent collaborator, and "Teaching as a Conserving Activity" (Delacorte, 1979).

In 1971, he founded the program in media ecology at the Steinhardt School of Education of N.Y.U. Over the years, he attracted a large audience for his lectures and writings. In 1993 he was appointed a University Professor, the only one in the School of Education, and was chairman of the department of culture and communication until last year. For a decade, he also edited Et Cetera, a journal of semantics.

Dr. Postman is survived by his wife of 48 years, Shelley Ross Postman; two sons, Dr. Marc of Pikesville, Md., and Andrew of Brooklyn; a daughter, Madeline Postman of Bayside, Queens; a brother, Jack, of Oceanside, N.Y.; a sister, Ruth Steinberg, also of Oceanside; and four grandchildren.

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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 XII. 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, and presented in the last pages of this guide, are predicated on the assumption that students can read beyond the simple knowledge level, and can do so independent of the teacher.

Recommended Poems for Class XII

SL.#	Title	Author	Form
1	Digging	Seamus Heanery	Modern Lyric
2	We Are Seven	William Wordsworth	Traditional Ballad
3	Ulysses	Lord Alfred Tennyson	Monologue
4	The King Speaks to the Scribe	Keki N.Daruwalla	Dramatic Monologue
5	Sonnets 55 and 60	William Shakespeare	Sonnets

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Supplementary Poems

SL.#	Title	Author	Form
1	Warren Pryor	Alden Nowlan	Modern Lyric
2	Follower	Seamus Heaney	do
3	Lines Written in Early Spring	William Wordsworth	do
4	Thought Fox	Ted Hughes	do
5	Floating Lanterns	Iri Maruki and Toshi Maruki	do
6	This is a Photograph of Me	Margaret Atwood	do
7	Hiroshima Exit	Joy Kogawa	do

1. Digging - *Seamus Heaney*

Rationale

The poem deals with the feelings of a writer as he remembers his father and his grandfather who worked with their hands to produce food and energy. He compares his work as a writer with their work as farmers and turf cutters, and tries to find ways that what he does for a living as a writer is comparable to what they did. But there seems to be a haunting note at the end of the poem, a note of resignation that he is not up to their standard.

This poem has been selected because it represents an excellent example of the modern lyric, which presents themes of importance in simple straightforward language. In this case, the speaker compares his life as a writer with the lives of his father and grandfather, both of whom were farmers and earned a living through manual labour. He tries to draw a parallel between what they did to earn a living with their hands and what he does as a writer.

The theme of the poem is very appropriate for Bhutanese people, many of whom find themselves caught between a farming culture and a culture dependent on other kinds of skills particularly literacy skills. The language in the poem is accessible to students. Reading this poem, students will see how Heaney uses not only ideas drawn from his own experience but also images drawn from the world around him to show the ideas concretely.

On a thematic level, it permits students to make text to life connections, especially to debate the advantages and disadvantages of the shift from shovel to pen. In the poem, even though he digs with a pen in the field of his intellect, he still appreciates the beauty of farming and in a way glorifies it. Perhaps even envies those whose work skills he considers to be better than his.

Finally, it can provide an opportunity to the students to discuss the dignity of labour and of the need to do whatever work you do as well and as perfectly as you can.

Learning Activities:

Activity 1 *(Knowledge)*

The teacher will ask the students to draw a concept map of ideas associated with the title *"Digging"*.

Activity 2 *(Knowledge)*

The teacher will read the poem aloud while the students read silently, matching their mind maps with the poem.

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Activity 3 *(Knowledge)*
The teacher will read the poem aloud again and the students will repeat each line to practise pronunciation and intonation and to straighten out any difficulties with language.

Activity 4 *(Knowledge)*
The teacher will ask:

- Who is speaking in the poem?
- What is he doing at the beginning of the poem?
- Whom is he watching?
- What is that person doing?
- What does the speaker mean when he says 'he comes up twenty years away''?
- What did the speaker's grandfather do?
- What words show how he feels about it?
- Does the poem match your concept map which you made at the beginning of the class? What are the similarities? Differences? Where were you surprised at the turn the poem took?

The teacher will ask the students to point out the lines from the text which reflect:

- the work that the speaker is doing.
- the work that his father did and is doing now.
- the work that his grandfather did.

The teacher will ask the students to compare the kinds of work in the poem and the feelings which the speaker has towards his work, and that of his father and grandfather.

The teacher will ask the students to give several possible answers to the question "What does the speaker mean when he says he will dig with his pen?"

Activity 5 *(Analysis)*
The teacher will direct the students to examine the poet's use of simile, images and flashbacks to develop his theme and to show the problem he faces. They will be asked to explain, and then comment on the effectiveness of, these lines:

"…look down till his straining rump among the flower bends blue, comes up twenty years away, stooping in rhythm through potato drills."

"He rooted out tall tops, buried the bright edge deep to scatter new potatoes"

"My grandfather cut more turf … nicking and slicing neatly… going down and down for the good turf." *

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With these techniques the poet is able to show how his father dug potatoes and his grandfather dug good turf, food that they needed and fuel for the fires to cook it. He, on the other hand is not sure of the 'food' he digs for. At the same time he is able to move back and forth in time and contrast his work with that of his forefathers. It is at this point that the students can be asked to make comparisons between the three "diggers" and draw their conclusions about the value of each one's work.

Activity 6 *(Synthesis and Application)*
The students in pairs or in whole group will consider the following tasks and questions:

- What does the poet mean by the following lines?
  - "By God, the old man can handle a spade just like his old man."
  - "the curt cuts an edge through living roots awaken in my head, but I have no spade to follow men like them"
- Why is there the necessity for the poet to dig? What do you think he is digging for?
- Why is the speaker in the poem not digging turf or potatoes? Is there a note of sadness in the poem? And where is it?
- Given the changes happening in Bhutanese society, especially the movement from farms to cities, do you think this poem reflects what is happening in Bhutanese society? Are the changes good or bad? What are the advantages of both?
- Compare the poem *As It Is* with *Digging*.

Activity 7 *(Application)*
Read the poem – Choral Reading

Choral Reading: Choral reading is a reading aloud or recitation performed by two or more people. When the audience hears a choral reading, the depth and variety of meanings for the piece should be clear. Not all the readers must speak at the same time, but the group should coordinate the speaking so that both individual and multiple voices are heard within the reading. Music can be selected and added as background to choral reading.

Ways to perform a choral reading:

- Reading in unison: All voices speak together. It takes practice to make the many voices sound as one, matching voice tones, speed, and modulation.
- Echoing: One speaker may start a line, which is then echoed by one or more voices. The echo may occur on a full line or only on a few words for emphasis.
- Solo: Only one voice is heard at a time.
- Solo and Group: One voice speaks and the rest of the group joins in on lines like the refrain or the chorus.
- Alternate/antiphonal reading: one or several voices speak one line and another or several voices speak another line, alternating throughout the piece.

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- Sounds capes: one or more voices speak while other voices create a verbal sounds cape that complements the content.
- Arranging by voice quality: to create different effects, voices can be grouped into three voice types: light, medium, dark. Both males and females can have light, medium, and dark voices. During choral reading, groups can organize themselves according to voice type. Different types can then be used to create specific tone combinations, just like a choir.

Steps to Producing a Choral Reading

- Appoint a leader. This leader is like a conductor who cues the different parts when they are to speak. He or she keeps an annotated script of the choral piece so that all the parts are readily available.
- Analyze the meaning of the selection.
    - Are there unfamiliar words? Look them up.
    - What does the selection mean?
    - What are the emotions in the piece?
    - What feeling is the writer conveying to the audience?
- Look at the piece for sound cues.
    - Is there a natural rhythm to the selection? Does it dance, plod, swing, march, gallop?
    - How can a regular rhythm be read without a singsong effect?
    - What words need to be emphasised?
    - Where are the pauses?
    - Where should the readers breathe? What phrases should be read without taking a breath?
    - At what volume should different parts poem be read?
    - How could the various voices in the group capture the mood of the words, phrases, and lines?
- Decide on how the voices could be used- how the different choral effects could be incorporated.
- Experiment. Annotate the selection as you make decisions.
- Finalize and practise.
- Tape your reading during a practice. Taping a choral piece can help reduce the stress on performance.

(Source: *Elements of English* by Douglas Hilker, Sue Harper, Peter J. Smith. Harcourt, Canada)

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2. We are Seven - *William Wordsworth*

Rationale

This poem has been selected as an example of a classical ballad with which students can be taught the features of the classical ballad form. They should learn, or be reminded, that the ballad form tells a story in four -line stanzas [quatrains] with end rhymes, employs repetition of lines or words to make its point, and teaches, in an obvious way, a moral at the end. It frequently relies on dialogue, rather than a sequence of time, between the characters in the story to carry the action and teach the moral.

The students will meet in *We Are Seven*, a man who is wandering in the countryside on his walk, and meets a child who is playing outside her family cottage. He asks about the size of her family to which the child replies seven. As they talk, he realises that two of her siblings are in the grave. He tries to persuade her that her family now has only five children but she insists that the deceased ones are still members of the family. Despite his insistence, she refuses to accept his definition of family and they part without changing their minds. He, however, seems upset and, as he ponders what he has experienced, seems about to call into question his own understanding of family.

Students will encounter several major themes. The poem teaches us the idea of acceptance of death in the family, especially that death is a normal thing and not to be feared. Students will also be able to explore whether innocence is a better way to understand life than experience.

They will encounter in the poem, and should debate, the dramatic presentation of two ways of knowing the world – imagination and faith versus science and mathematics and the use of hard evidence to prove the truth.

The language is readily accessible to the students, simple but able to carry a profound meaning. This is in keeping with Wordsworth's ideas of poetry expressed in the Preface to the Lyrical Ballads that the language of the ordinary person is a proper vehicle for conveying profound truths. Comparisons can be drawn to the modern selections in the poetry for Classes XI and XII.

The poem provides a good opportunity for panel discussions or whole class discussions when at the end it teaches the lesson that "innocence is a better state to live in then experience."

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Learning Activities

Activity 1 *(Knowledge)*

- The teacher will read the poem aloud. Students will follow along looking for the characters in the story.
- The teacher will read aloud again as students repeat each line to practise their pronunciation and intonation.
- The teacher will ask the students to identify the characters and tell the simple story of this ballad.

Activity 2 *(Comprehension)*

The teacher will lead the whole group to a common understanding of the poem by asking these questions:

- Who is the speaker?
- Where was he?
- Whom did he meet?
- What did he ask her?
- What was her reply?
- What was his problem with her reply?
- Did she change? Did he?

Activity 3 *(Comprehension)*

- The teacher will ask the students to write a comparison of the man's view of death and that of the little girl.
- Then she will ask them to compare their own views of death with both those of the man and the girl.
- Then she will read the poem aloud again and ask students to share what they have written. The class will decide which view has the greatest validity, and will be able to give 3 reasons for their choice.

Activity 4 *(Analysis)*

The teacher will remind the students of the features of the classical ballad by indicating that the features of most importance are:

- It tells a story in simple language.
- It uses dialogue to further the action.
- It teaches a moral lesson on a very important subject.
- It is written in four -line stanzas with simple rhyme schemes.
- It repeats sound and sense patterns to keep the story straight for the reader. Sometimes it uses a refrain to echo the lesson.

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Activity 5 *(Application)*

The teacher will then direct the students to study *We Are Seven* as a ballad form to answer the following questions:

- What is the rhyme scheme of the poem?
- How many lines are there in a stanza?
- How many speakers are there in the poem?
- Is there a refrain?
- What is the lesson which the poem teaches? Is this a real ballad?

Activity 6 *(Application)*

The teacher can role-play the poem by reading the man's part and assigning a student to read the girl's part. The class will direct their voices and intonations as they read to suggest the sense of the poem.

Activity 7 *(Evaluation)*

The teacher will ask the students to do the following tasks:

- Support the girl's view of death in the family. Support the man's view. Decide which is right.
- Debate the conflict in the poem about the best way to know the world: through the lenses of imagination and faith or the lenses of science and numbers.
- Decide, with reasons from the text, who in the poem, the man or the girl, holds the best position and who is victorious at the end.
- Write the poem in the form of a story.

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3. Ulysses - *Alfred, Lord Tennyson*

Rationale

Ulysses, the hero of the battle of Troy and a wanderer in the world, has returned from his adventures and is trying his best to be a good king. In this monologue, he tells his court that he is leaving to seek new adventures even at his advanced age.

This poem was selected from among the many works of Alfred, Lord Tennyson, primarily because of its inspirational theme and Tennyson's use of the monologue form. The students will learn the features of a monologue- one speaker who reveals his personality as he speaks to an audience. It is like an aria in an opera and is a cousin to the soliloquy in the theatre .It gives a speaker a chance alone on the stage so to speak, to elaborate his ideas and explain his feelings on a topic dear to his heart without interruption. He can develop his arguments, building from a series of facts, musings, and reflections, to a conclusion which culminates in action. Usually the speaker will take a central image and develop it to show his audience his ideas and his plans.

The language is accessible to the students and allows for discussion of the metaphors and similes which Tennyson uses to intensify the kind of life which Ulysses chooses to lead. The image of him as a seeker of new experiences on the sea of life, drawn to lands as yet undiscovered, and as one who accepts the challenge of the unknown even in his old age, are powerful .The lesson that the poem presents to young people is that it is a noble part of the human condition always to strive to be better, to struggle for perfection and not be satisfied with what has been accomplished.

In studying Ulysses, students can make inter-textual connections in theme with Tagore' *Where the Mind is Without Fear* and with Heaney's writer in *Digging*. They can also compare the forms of the dramatic monologue and the character Ulysses with those they meet in Daruwalla's *The King Speaks with the Scribe* and Browning's *My Last Duchess*.

It is hoped that in debate and discussion, students will come to an understanding that Ulysses is one of us who chooses the road not taken, who even at his advanced age has a desire to strive and not to yield, and in that, he inspires us all. In that, he also serves as a metaphor for people in every walk of life, who stand for the highest moral and spiritual ideals and the unfaltering belief in the inevitability of human progress.

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Learning Activities

Activity 1 *(Knowledge)*

- The teacher will read the poem to the class and the students will listen.
- The teacher will read it again, this time with students following just after her, repeating the line and practising intonation and pronunciation.
- They will discuss the difficult words and sort out the meanings.
- The teacher will ask some students to read parts of the poem to the class and have the others listen and make their first attempts to make meaning with the text.

The teacher will deliver a brief lecture on the structure of the poem in which she identifies the poem as a monologue in which the speaker reveals his personality as he speaks to his audience. She points to some places in the text as examples where that happens, and draws comparisons with *My Last Duchess* and *The King Speaks with the Scribe*.

Activity 2 *(Comprehension)*

- As students, selected randomly, read the whole poem again, the others listen and make note of the difficult words and phrases they come across in the poem.
- The teacher will list the lines on the board with which the students have difficulty.
- Then the teacher will direct the class to try to make meaning with those lines by drawing inferences from the context. The teacher listens and clarifies where necessary, helping the students with the task as she sees fit.

Activity 3 *(Comprehension/Analysis))*

The teacher will break the class into five groups and assign one stanza to each group and have them do the following tasks:

- Read their stanza, discuss it in their groups, and write a paraphrase of the stanza.
- Locate some of the figures of speech used in the stanza, try to interpret them and then try to show how they add to the meaning of the text.
- List the character traits of the speaker. Identify the lines and images from the poem that illustrate the speaker's character. Explain how these images or lines or sentences illustrate the personality of the speaker.
- In this activity students will come to an understanding of the features of monologue as a form of poetry and how, in a monologue, the speaker reveals his character as he speaks to the audience. A representative from each group presents the work to the class while the others listen carefully and take notes. Meanwhile the teacher lists the character traits on the board.
- Write a portrait or character sketch of Ulysses using those lists.

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- Tell the story of the poem and agree on the sequence, the characters and what it is that Ulysses wants to do.

Activity 4 *(Analysis, Synthesis and Evaluation)*

The teacher will ask the students to extend their ideas and knowledge of the theme of the poem with the help of the following topics:

- Discuss the images used by the poet to develop action in a poem which is essentially a long speech.
- Discuss Ulysses as a character who seeks new experiences on the sea of life, one who accepts the challenge of the unknown even in his old age. Students will be asked to show where in the text evidence is found for their ideas about Ulysses.
- State the lessons that the poem presents to young people.
- Compare Ashoka in Daruwalla's *The King Speaks to the Scribe* with *Ulysses*.

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4. The King Speaks to the Scribe - *Keki N. Daruwalla*

Rationale

In this monologue, Ashoka the great Buddhist King is instructing his scribe to carve a message to the ages about the horrors of war and the suffering which he caused to the soldiers on the battlefield and to their families .He regrets all that he has done and wants the world to learn from his mistakes.

This poem is selected for various reasons. It is a dramatic monologue written by a renowned writer, Keki N. Daruwalla, who won the Sahitya Academy award in 1984 and the Commonwealth Poetry Prize for Asia for the latter in 1987.

The poem is a modern dramatic monologue that describes a great moment of history Ashoka's change of heart about war after the battle of Kalinga.

In this poem, students will learn the history of the great Buddhist king, Ashoka, who lived in India. Even more important, they will come to hear the king as he speaks of the suffering that he had inflicted on the people whom he conquered, his realization of the ill effects of war and the uselessness of the wealth and power he has accrued.

The language of the poem is very powerful, contrasting images of the horrors of war with the simple lives of the people whom it had destroyed.

Students can learn to show such feelings and events in their own writing by using Karuwalla's writing as a model.

The poem allows for comparisons in structure and language with other pieces of the same type, particularly *My Last Duchess* and *Ulysses*. To prompt the discussions, teachers can ask these questions:

- Which of the attitudes to war that Daruwalla presents is correct?
- Should we accept or resist the great Emperors?
- Is war a necessary part of the human condition?

Learning Activities

Activity 1 *(Knowledge)*

The teacher will ask the students to read the poem on their own. To find out if they know the poem, the teacher will ask the following questions and lead them to agree on the lead answers:

- Who is the speaker in the poem?

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- What is happening in the poem?
- When and where does it happen?
- What is the speaker doing?
- Whom is the speaker addressing?
- What is that he wants the scribe to write?

Activity 2 *(Comprehension)*

The teacher will read aloud the poem with the students.

- The students will note down the difficult words and phrases and find their meanings. The teacher and students sort them out.
- The teacher will ask the students working alone, to identify the images used in the poem that they consider effective in establishing the mood of the poem.
- The teacher asks the students to share those images in groups and interpret their meaning within the text. They will agree on the best interpretations.

Activity 3*(Comprehension/Evaluation*)

The teacher will have the students work in groups to do these tasks:

- List everything they find about the speaker and what the speaker says
- Describe the emotions the speaker experiences in the poem towards war and peace
- Find out what the speaker wants in the poem.
- Write down the theme or message of the poem
- Describe their feelings towards the king and his decision to change.

The teacher will have the groups present their work to the class while the others listen and take notes. They decide on which answers are the best, and with those, they develop a paraphrase of the poem.

Activity 5 *(Evaluation)*

The teacher will have the students:

- Use their research skills to find out background information on the king, Ashoka. Who was he? Where was he from? What did he do in his lifetime?
- In the light of their research, revisit the poem and see if their interpretation of the poem has been confirmed or changed.
- Compare the Buddhist philosophy towards war and the value of temporal things, with the philosophy espoused by Ashoka in the poem.
- Discuss the probability that those who suffer the most in war are those who are caught between the warring factions, especially women and children.

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Activity 6 (*Synthesis)*
The teacher and the students will create a chart to record the similarities and differences in form between this poem as a modern Dramatic Monologue and *My Last Duchess* as a classical Dramatic Monologue.

Activity 7 *(Application)*
In a whole class discussion, the teacher will have the students debate these propositions:
a) War is a necessary part of the human condition.
b) A man who has wealth and power is better than a man who has only inner wealth.

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8. Sonnets 55 and 60 - *William Shakespeare*

Rationale

In both of these Sonnets, Shakespeare deals with the theme of the impermanence of all things temporal, and the value of love which outstrips even the glory of kings. Time is the enemy of physical beauty and even the greatest empires. Only his verse can rescue his love and her beauty from the onslaughts of Time, and only her love can raise him from the depths of despair.

These sonnets have been selected so that students can study the poetry of Shakespeare. They will also be able to discuss the validity of his promise to his beloved that his poetry will rescue her beauty from the destruction of time.

Students will come to see that Shakespeare uses a pattern of images from war and destruction to show how his "living record of your memory" will rescue her from such ruin. Even more, she will be a model for all lovers of all ages.

Students will come to see that he uses the sonnet form in predictable ways: the first two lines to set the topic; the next six to elaborate it; the final six lines to resolve the issue and uses the last two lines to drive the resolution home as he closes the poem with a rhyming couplet.

Knowing these things – the theme, the patterns of allusions and simile, and the use of the sonnet form – students can be set to read Sonnet 55 on their own.

Following that activity, students can be asked to compare Shakespeare's treatment of love and art with those presented by John Tobias in *A Gift of Watermelon Pikle* and Eavan Boland in *Quarantine*.

Learning Activities

Activity 1 *(Knowledge)*

- The teacher will read Sonnet 60 aloud with the students following along silently.
- The teacher will read it aloud again and this time the students will read it aloud as well to practise pronunciation and information.

The teacher will read it aloud again, pointing out these features of the Shakespearean sonnet as she does so:

- The sonnet can be seen as set in three four -line stanzas (quatrains) and a rhyming couplet by which it is completed at the end. But for understanding how to read a sonnet, it is also important to know the following:

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- The first two lines set the topic of the poem.
- The next six lines show what happens to everything that is temporal except for the beauty of his lover, which is preserved in his verse.
- The last six lines show why her beauty will last.
- The final couplet clinches his argument.

Activity 2 *(Comprehension)*
The teacher, working with the whole group, in pairs or in small groups, will ask the following questions for which students must locate the information in the text:

- Who is the speaker?
- To whom is he speaking?
- What does he predict in the opening lines?
- What evidence does he offer in quotations rows two and three to prove his point?
- What is referred to in "…nothing stands but for his scythe to mow"?
- Why does he say this?
- What is your paraphrase of this poem?

They will agree on the best responses to these questions.

Activity 3 *(Analysis/Application)*
The students will practise what they have learned and will work alone:

- Read Sonnet 55
- Locate the quatrains and the couplet.
- Locate the topic in the opening lines, find the evidence offered for the argument, and the resolution offered for the problem.
- Paraphrase the sonnet.

The teacher will check their work to be sure that they know how to do these tasks.

Activity 4 *(Evaluation)*
The teacher will lead a whole group discussion on the question:
"Is Shakespeare's argument that art will outlive time and war a valid one?"

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Introduction to Short Stories

The teacher will find in this section of the Guide suggestions for teaching the selection of short stories, the texts for which can be found in the accompanying document reading Texts; Class 12. 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 XII

Sl. #	Title	Author	Form
1	The Elephant	Slawomir Mrozek	Contemporary Realistic Fiction
2	Mirror Image	Lena Coakley	Contemporary / Science Fiction
3	Lamb to the Slaughter	Roald Dahl	Contemporary/Realistic Fiction

Supplementary Short Stories for Reading

Sl. #	Title	Author	Form
1	A Matter of Balance	W.D. Valgardson	Contemporary Realistic Fiction
2	A Day in the Year 2060	Rae Corelli	Contemporary Realistic Fiction
3	Supermarket Soliloquy	Moira Crosbie Lovell	Contemporary Realistic Fiction
4	Sunday in the Park	Bell Kaufman	Contemporary Realistic Fiction

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1. The Elephant - *Slawomir Mrozek - Translation by Konrad Syr*

Rationale

At the surface level, *The Elephant* is a simple story about how a small Polish zoo attempts to cut costs by fabricating an elephant, rather than adding a real elephant to the zoo's collection. But at another level, and one of the primary reasons for choosing the story, is the fact that *The Elephant* is a satirical allegory. This one is aimed at the Communist government that controlled Poland at the time the story was written (1958) but the pattern of how it is structured can assist the students in their own writing.

Deception and its repercussions emerge as the central themes of the story, especially the conflict of the state versus its people. Students will work together to see how the pattern applies to different situations, different government institutions, and various social and political issues.

Learning Activities

Activity 1 *(Knowledge)*
The teacher and the students will read the story together sorting out the meaning of difficult words and phrases.

Activity 2 *(Comprehension/Analysis)*
The teacher will lead a discussion on the story at a literal level with these questions:

- What is the setting of the story?
- Who are the characters in the story?
- What is the Point of View?
- Why do they create a fake elephant?
- What do you think it means that it is filled with gas?
- What happens to the elephant?

Activity 3 (*Knowledge/Analysis*)
The teacher will teach the students about allegory, explain the features and the purpose of allegory, especially that it is sometimes used to satirise political institutions. (See Glossary for information on allegory).

The teacher will tell the students that allegory exists on both the literal and symbolic levels. The teacher will talk about the political context in Poland at the time of writing when communism was the form of government (1958). The Teacher will speak of how authors often criticize governments and other forms of authority through allegory, using simple, sometimes absurd, situations to point out the follies of politicians.

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Activity 4 *(Application/Synthesis)*

- The teacher will have the students read the story again looking for the elements of satire and allegory.
- The teacher will take some time for students to share what they have found.

Then ask them to try and answer the following using the text and their own knowledge of public affairs as references:

- What do you think Morzek is criticizing?
- What do you think the elephant stands for?
- What could it stand for in Bhutan? In other countries?

Activity 5 *(Analysis/Application)*

The teacher will ask the students to write the following:

- From the point of view of one of the children, who witnessed the elephant's flight, write a serious or satirical account of the event and how it affected you.
- Using *The Elephant* as a model, create an allegory to satirise a policy of authorities that affects you.

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2. Mirror Image - *Lena Coakl*

Rationale

This science fiction story is about fourteen- year old Alice, who undergoes a brain transplant as a result of a fatal accident. The story is written in a series of vignettes through which the plot unfolds, requiring the students to piece the story together.

The psychological impact the accident has on the central character, Alice, her mother and her sister provides a rich resource for interesting discussions about character.

The theme of the story, the ethics of modern medical science, is implied rather than stated explicitly and will require students to practise their inferential skills. For example, when dealing with the question "Should scientists consider the human impact of their work?", students will need to read between the lines to understand the impact of medical science on the lives of all of the characters in the story. Mirror Image is written in contemporary language and employs the modern idiom.

Learning Activities

Activity 1 *(Knowledge)*
The teacher will introduce the term 'vignettes' and talk about the episodic structure of the story.

Activity 2 *(Comprehension/Analysis)*
The teacher will read the first two paragraphs aloud and ask the following questions:

- Who is speaking?
- Why does the narrator wish there were no mirrors?
- Why does she express surprise when she looks in mirrors?
- Why does she feel disquieted when she encounters her reflection by accident?
- Why is she wearing sunglasses? Why would the teachers be afraid of her?

The teacher asks for volunteers to read the rest of the vignettes aloud. They proceed until they have reached agreement on a paraphrase of the story.

Activity 3*(Analysis)*
The teacher will review the characteristics of Science Fiction which they have learned in earlier class levels. They will locate the features of science fiction in this story as a whole group with the guidance of the teacher.

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Activity 4 (*Evaluation/Synthe*sis)

The teacher will review the answers given to the questions asked in Activity 2 and will ask the students to review their answers in the light of having read the story through. They will argue this question, which arises , about the theme of ethical practice:

- 'Should scientists consider the impact their work will have on human beings before proceeding?"

  In preparing their responses, the students will be directed to consider how the operation impacted the lives of Alice, Jenny, Alice's mother and Mr. And Mrs. Jarred.

  The teacher will review the responses on ethics, highlight the main points and arrive at general agreement on a proper response. They should send it to an appropriate government ministry.

Activity 5

The teacher will conduct a whole class discussion in which they compare and contrast this story with Plath' poem *Mirror Image.*

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3. Lamb to the Slaughter - *Roald Dahl*

Rationale

This contemporary story tells of how a pregnant woman, when faced with the certainty of her husband leaving her, takes control of her situation. This story can be studied in comparison with *Woman Unknown*, Tagore's traditional short story, especially with the authors' portrayal of a woman protagonist. While both of them break away from the usual stereotypes, they do so in different ways.

The suspense and humour in the story, as well as the fast-paced action, should appeal to the students. The point of view is third-person omniscient. The style and language employed are conventional and straightforward, and are easily accessible to the students.

Dahl makes good use of dramatic irony, especially the role reversals which lie at the heart of the story, to bring to a close his very plausible tale. Revenge, deception, and ethics are some of the issues the students can explore, and arrive at conclusions about, with reference to the story.

Learning Activities

Activity 1 (*Pre-Reading)*

- The teacher will ask the students to judge from the title what they think the story might be about and write it down.
- The teacher will then read the story with the students, helping them with difficult word and phrases.
- The teacher will, in a whole group discussion, compare their predictions of what the story would be about and what they actually found out.

Activity 2 (*Comprehension*)

To help the students make meaning with what they are reading, the teacher will ask them to work in pairs and prepare answers to the following questions:

- What kind of wife was Mary Maloney? What examples are there to support your answer?
- Do you think that 'that evening' would be unusual in the life of the Maloneys?
- What instances can you quote from the text to support your answer?
- How did Mary react after listening to what her husband had told her?
- Where did she go that evening? Why?
- Do you think Mary was fully aware of her action when she used the leg of the lamb to strike her husband? Why do you think as you do?
- The teacher will fill in information, if needed, to enhance the students' understanding.

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The teacher and students will share the responses to the above questions and agree on the best ones. The students can now be asked to present a paraphrase of the story.

Activity 3 (*Analysis/Synthesis)*
The teacher will ask the students to discuss how the title helps in creating an element of suspense, as well as of black humour and whether the story ends in the way that they expected it to end.

Activity 4 (*Analysis*)
The teacher will teach the students about dramatic irony (See Glossary). She will ask each student to locate in the text, examples of dramatic irony and then share them in an open session with the whole class. They will agree on how it works and the best examples that were presented.
Some prompts to help the students to extend the discussion:

1. Is it appropriate for the wife to kill her husband ?
2. Did he have it coming?
3. Was she wise to deceive him into thinking she was an obedient wife?
4. In terms of irony ,what conclusions do you draw about Dahl's ideas on the roles of men and women?

Activity 5 (*Synthesis*)
The teacher will then lead the students in a discussion of how writers employ this technique to create unexpected twists in stories by comparing this story to *The Elephant.*

Activity 6 *(Application/Evaluation)*
The teacher will set the students to these tasks:

- Pretend you are Mr. Maloney. Write, in a couple of paragraphs, exactly what you told your wife.
- Discuss and hold a classroom debate on the topic: 'Mary Maloney is a cool calculating murderer.' Show ways that the title of the story is appropriate.

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Introduction to Drama

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 XII

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

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Play : The Merchant of Venice - *William Shakespeare*

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>
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Class XII			
1		Recap Act I and II	1 period of 50 minutes
2	Act III Scene 1	*Confirmation of Antonio's loss of ventures. Shylock's monologue (Lines 49-69). Shylock's reaction to news of his daughter and news of Antonio (lines 79-92)* • Declamation • Debate: Shylock is a villain or a victim.	3 periods of 50 minutes
3	Act III Scene 2	*Bassanio chooses the lead casket (upon receiving hints from Portia) – Bassanio & Portia's love climax. The song (through which the hint is given). Exchange of ring (symbolic)* *Bassanio receives a letter about Antonio's misfortunes.* • Sing the song. • Students explore subtle hints in the song. • Students write a letter from Bassanio in reply to Antonio.	4 periods of 50 minutes
4	Act III Scene 3	*Shylock's revengeful nature. Characterization of Antonio.* • Compare Antonio then and now. • Read and discuss the characterization of Antonio (Rally Robin, numbered heads).	1 period of 50 minutes
5	Act III Scene 4	*Portia's love for Bassanio (disguised character). Gender roles/preparation for the court scene.* • Readers theatre	1 period of 50 minutes
6	Act III Scene 5	*Jessica's acceptance and tolerance. Uplifting of women (Jessica's speech 70-80)* • Pair reading and paraphrasing	1 period of 50 minutes
7	Act IV Scene 1	*Shylock's dialogue (89-99). Court Scene (Portia's quality of mercy speech). Law and Justice.* • Teacher reads and explains. • Students memorize the dialogues and enact the court scene.	6 periods of 50 minutes
8	Act IV Scene 2	*The ring test* • Script a conversation between Portia and Nerissa on the way back to Belmont.	1 period of 50 minutes
9	Act V Scene 1	*Reunion* • Role play the quarrel scene over the ring. • Wrap up the whole play.	2 period of 50 minutes
	Total Periods		**20 periods**

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Suggested scope of study:

Act III Scene 1

1. Enact interpretation of "Shylock's Defense" using images to heighten the power of the words as a testament to human tolerance.

Act III Scene 2

1. Write a journal entry as though you were Portia describing the man of her dreams. Base the description on what you know about her character.

Act III Scene 3

1. Research the Elizabethan laws regarding repayment of debts and honoring bonds to share with the class.

Act III Scene 4

1. Brainstorm films in which men have played women (or vice versa) to achieve some goal. What are the obstacles and challenges they face? What are the benefits of playing someone of the opposite sex? What lessons do those people learn? Create a list of those qualities and make predictions about what Nerissa and Portia will discover in Venice.

Act III Scene 5

1. Review each of the scenes in this act and identify the purpose of each scene of Act III. How do they fit with one another? What ideas in one scene are illuminated in other scenes? What does the juxtaposition of scenes highlight in each other? What are the recurring themes, ideas, emotions, and words in this act?

Act IV Scene 1

1. Share your feelings to whole class about Shylock at the end of the trial.
2. Write a scene showing a later encounter (after the trial) between Antonio and Shylock based on your opinion.
3. Write a news report of the trial scene to be published in a newspaper.

Act V Scene 1

1. Research the classical allusions in this scene. How are Lorenzo and Jessica like or unlike each of those famous couples?

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Foreword to Writing

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

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

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

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

Writers also write to explain their research to colleagues whom they have not met; to argue a position, to try to persuade people whom they do not know to accept their services.

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

In sharp contrast to the language and forms of business are the forms of poetry, prose fiction and drama which writers use to delight their readers with imaginary people and worlds different but similar to their own. They create mirrors to hold up to us so we can see our beauty and our foolishness. They create lovable animal characters, evil traitors and heroes who overcome impossible odds. They introduce us to people who reflect on their feelings and come to understand something new about them. Sometimes the intention is to amuse us, sometimes to teach us and sometimes to challenge us to change and reach beyond ourselves. There is a love of words evident in this kind of writing, a playfulness and delight in the ways figurative language works to gather meaning to itself. The result is a world in which we are able to explore ideas and feelings and to work out patterns of behaviour so that we come to new understanding of ourselves. For both the readers and the writers, it is the chance to live in an imagined world, to take risks in relationships and adventures which they dare not do in their real lives.

Students need to practise so that they develop their abilities and their skills in each of these kinds of writing, the personal, the transactional and the creative or poetic. . Learning the art and the craft of writing takes time and consistent practice. This curriculum presents a programme, which will give students the opportunities to write in a variety of forms. To learn to do it well, students need to become members of a writing community in classrooms where they are regularly able to share their essays, poems and letters with other writers.

Standards for Writing

1. Graduates communicate in coherent and grammatically correct writing in a wide range of forms- personal, transactional, poetic.

2. Graduates use writing as a way of learning, taking time to explore, clarify and reflect on their thoughts, feelings, experiences and relationships.

3. Graduates use writing to develop critical thinking skills- review, analysis, hypothesis, recollection, and summary, evaluation.

4. Graduates use the writing process to plan, draft, redraft, edit and publish their own work.

5. Graduates have studied examples of excellent writing both from the literature that they are studying and other sources to use them as models for their own writing.

6. Graduates are able to take notes from meetings, their reading, and other sources and use their notes to construct an accurate report of proceedings or research findings.

7. Graduates respond clearly in writing to test items on school and national examinations.

8. Graduates have produced a portfolio of their own writing containing samples of their best work:
   - Personal (letters to friends, diaries, autobiography, wishes, dreams….)
   - Transactional (information, explanation, argument, narration, report, descriptions, persuasion, biographies…)
   - Poetic (plays, skits, short stories, novels, poems….)

N.B. Good writers explore alternative and imaginative possibilities, review options and develop a personally acceptable range of styles and writing procedures.

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Learning Objectives for Writing

Class XII students will demonstrate that they can:

1. Use the writing strategies developed in earlier classes.

2. Write lyric poetry in the modern idiom, which uses contemporary ideas of language, cadence, and image.

3. Recognise and apply in their writing, the features of short stories and argumentative essays.

4. Explore personal, cultural and national values in their writing.

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

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

7. Complete the research paper begun in class XI at an acceptable level, demonstrating understanding and control of the conventions of academic writing.

8. Participate regularly in a community of writers.

9. Complete and present their portfolio containing their best examples of personal, transactional, and poetic writing.

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

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

Regular teacher led conferences also promote a positive learning environment.

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

Now that you have students writing regularly, conferencing with you and their peers, what do you do with the finished product? The question of evaluation of writing is an issue that most teachers struggle with. Do you give credit for the process or just for the product? The answer is that you do both. For example, when you teach the ten-day workshop (outlined in *Introducing Writers' Workshop to High School Students*), the objective is for the students to learn how to participate in a writers' workshop. Therefore, most of the evaluation should focus on how well they learned their roles. In other writing you do, part of the grade may focus on the student's participation in the various roles needed to make the workshop 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. By choosing one sentence, students are beginning to pick out what is strong about the writing. The teacher may choose to make a positive comment after each sentence is read.

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DAY 2

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

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

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

DAY 3

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

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

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

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

DAY 4

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

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

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

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Learning Activities for Writing

The Argumentative Essay

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

Activity

The teacher demonstrates discussion as a prewriting activity on a topic she has selected. Students select their topic (they may need to do some research) and try discussion in small groups as a strategy to organize 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 in the genre of their choice. The genre they wrote in last year is also an option. Because they have written a short story in Class XI, this would be a good opportunity to have students discuss what they know about their own writing processes. Talk about strategies they used in class XI that were particularly effective. Review 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, similar to what was done in Class XI. 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

Finish the research essay begun in Class XI. In the Class XI Guide it was Learning that students do the pre-writing activities, Stages 1-5, in Class XI . The actual writing of the essay, Stages 6-9, will take place in Class XII. Most of the writing will be done in class and follow the Writer's Workshop approach as set out in the Guides.

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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

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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Learning Objectives for Listening and Speaking

Class XII students will demonstrate that they can:

1. Use the listening and speaking skills developed in earlier classes.
2. Speak using correct question tag.
3. Talk about major classical and modern writers and their works including Bhutanese writers.
4. Use negotiation skills to resolve diplomatically conflicts that arise among members of groups.
5. Deliver speeches incorporating literary quotations, allusions and imagery.
6. Speak with clear pronunciation.
7. Enjoy listening to and speaking English.

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.

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Learning Activities for Listening and Speaking

Activity 1

The teacher will introduce the topic of conflict resolution, explain the concept and the purpose for harmony among friends, family and colleagues.

- Then she divides the class into groups of 6: 2 Protagonists, 2 Antagonists, and 2 Mediators.
- The students will choose the roles they prefer. The teacher then gives the following situation:
  A student in the dormitory plays his radio too loud and his roommate argues for privacy and complains to the school councillor.

Step 1

The whole class led by the teacher, draws up an organization chart to show how the work is to be carried out. This is placed so that everyone can use it for reference. The teacher will give the students these conflict resolution tips:

- The approach should be to attack the issue and not the person.
- Decorum should be maintained during the discussion and the negotiations.
- Mediators should be impartial and firm in their decisions.
- Oratorical skills should be reflected in their speech during presentation.

Step 2

The students will break into pairs assuming the roles they chose in Activity 1 and discuss this issue from the point of view of these roles. The protagonist will develop arguments to defend the student with the radio, the antagonists to defend the roommate, and the mediator will try to find possible resolutions.

Step 3

Then the pairs rejoin the groups of 6, share what they have developed, and agree on the lead arguments and a strategy to resolve the issues. They will make their presentations to the whole class. The class decides which group has the best strategy.

Step 4

The teacher will make comment on the presentations and reinforce the best practices. She will sum up the lesson, highlighting the important points presented in the various presentations.

Step 5 *(Application)*

The teacher then will have students create their own situations, which are related to their own experiences, to be discussed and presented in groups of three.

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Activity 2

Students practice their listening and speaking skills with:

- IELTS recordings.
- TOFEL
- MELAB
- Dictation from the teacher.
- Tongue Twisters for pronunciation and listening activities: Sterling Books of Tongue Twisters
- Oratorical skills such as conventions of address and introduction of topics.
- Listening and speaking with attention to timing, pace, tone, intonations, gestures

Activity 3

The teacher will have the students take turns speaking for 3-5 minutes on topics of their choice. Only the teacher will monitor and assess the speeches.

- Students can study model speeches to serve as references for them when they are preparing.
- At time the teachers and students will set up different situations for public speaking. For example, the students will be assigned to take on roles:
  - Chief guest
  - Principal
  - Audience
- In groups of 6, they will assign their members to take a role and help them prepare to make speeches for School Foundation Day or some other occasions.
- The students will present their speeches (5x3 = 15 minutes) while the teacher assesses them using the chart below.
- The students will take turns speaking.
- The teacher will complete the chart below and assign a rating, which will be displayed on the class board and compiled to award prizes at the end of the year.

Rating Chart

Criteria	Rating 2-5	Comments
Content: Accuracy, ideas, clear and sound		
Organisation: Logical, main points highlighted		
Presentation: Fluency, pronunciation, rate of speaker (tone, pace), voice		
General: Confidence, posture, eye contact, appropriate gestures		

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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.

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Standards for Language

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

Learning Objectives for Language

Class XII students will demonstrate that they can:

1. Demonstrate a sound knowledge of the grammar that has been taught from earlier classes.
2. Know and discuss some of the characteristic features of human language, for example, that it is diverse and has common features such as fixed word order and grammar; that it reflects the culture of people who use it; that it is a means of communication, and is a way to express creativity.
3. Know and distinguish archaic words, derogative, slang and obsolete language and know when to use them appropriately.
4. Discuss the purposes of language.

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Notes to the Teacher

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

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

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

As to the second part**,** the study of language is a new element introduced in the programme for the Language Strand. It is intended to acquaint students to simple notions of language and help them see this language an evolving means of communication. It is instructive to note that what was slang is now often accepted as proper usage. It is helpful as well to know that in the matter of an evolving language, the revised Oxford English Dictionary will report 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 Classes IX-XII, teachers and students will find provisions for the exploration of the various theories of language acquisition; activities which enable the exploration of the changing nature of language; how words come into being and how they become obsolete and the changing nature of the rules which govern English. The English Review Committee is hopeful that the teachers and students will find this new element a sound companion to the study of grammar and usage.

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

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Learning Activities for Language

Knowledge of Grammar and Usage

Activity 1

The teacher will establish a routine in her class in which the grammar and usage items, which the students learned in their earlier classes are reviewed regularly A complete list is available in the Learning Objectives for the Language strand for each Class IV - XI. The teacher can work with her students to invent activities, which are fun and make the review interesting. But it is important that it be done and that students leave school with a complete look at grammar and usage. *Please see activities for Language in the Teachers Manual for English, Class XI.*

Language Study

Activity 1

The teacher will give groups of students some excerpts from Shakespeare's plays. The students will underline those words they consider to be archaic or obsolete and replace them with modern words. They will discuss their decisions in front of the whole class and ask for help with those words, which they could not replace.

Activity 2

The teacher will present this poem:

Sneak - Sneaked, Webster
Into our language a new word snuck
When I wasn't looking.
Into the dictionary I puck
To see what was cooking

All through the s's I suck and suck
But it wasn't there.
Whoever the new word snuck has spuck
Had better beware.
When the purists' vengeance on you have wruck
I'll give no defenses.
My joints may have cruck ,my voice may have squck,
But I've stuck to my tenses.

- Mykia Taylor

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The teacher will ask the students to put this poem in plain English, translating the verbs into real English. The teacher and the students can then discuss the use of the past tenses in the poem and their forms which still allow us to know what is meant.

The most important activity is the discussion that will come from a consideration of the need to have order and criteria before words become words.

Activity 3

The teacher will give the students the following tasks:

- Find twenty words that are now common nouns that once were proper nouns.
- Find place names in the country that are derived from history, religion, and ideas or just geographical features.
- Have students imagine that they have been away from the world for 100 years. List the categories of words they would have to learn to catch up, categories like household furniture, electronics and travel. Find some of the words for each category and assemble them in a dictionary.

Activity 4

The teacher will discuss with her students the purposes which language serves in society. The common ones are:

- Language is a means of thinking and learning what you mean.
- Language is a means of making people feel better about themselves.
- Language is always used to tell the truth but sometimes it is better to tell a lie.
- Language should be used to make you seem better than you are.
- Language is a means of communication.
- Language is a way of persuading people to do something they may not want to do.
- Language is a means of creating beauty.

The teacher will assign one of these statements to each group who will decide whether or not it is true. Each group will write examples to show why their decision is correct.

It is true that curriculum writers and others can invent activities like these. It is better that teachers and students work to invent their own.

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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.

Modes of Assessment for Class XII

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 XII 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 Learning 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 Learning 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 Learning modes of assessment for awarding internal assessment (CSA) marks for Class XII:

Listening and Speaking - 20 marks:

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

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

2. WRITTEN EXAMINATIONS

There are two written examinations for Class XII: 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%

CLASS XII
PAPER I: LANGUAGE AND WRITING

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

Writing Portfolio: 20%
• Best pieces of writing selected by the students • Best pieces selected by the teacher • Journal writing for books read • Consider process while assessing the quality fo work

Teacher needs to consider the number and types of genre
There will be two papers for the Examination. Paper I will consist of Language and Writing strands. The time allotted for the written examination is as given below:

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

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

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

SECTION A

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

Question 1:
Students are required to choose and write an argumentative 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	
Origin of words, purposes of language and its features	10%
Grammar Structure	30%
Total	100%

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 Writing Portfolio, the overall weighting will be 100%.

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Sample Table of Specification for BCSE Writing and Language Paper I

Level of thinking Content/ skill	Remembering	Understanding	Applying	Analyzing	Evaluating	Creating	Total
Section A Q1. Essay					Q1 30 marks ERQ		30
Section A Q2. Elements of Short Story Writing			Q2 30 marks ERQ				30
Section B Q3. Nature of Language	Q i-ii 1x2 marks MCQ	Q ii-iii 1x2 marks MCQ					4
Section B Q4. Nature of Language		Q i 2 marks SAQ		Q ii-iii 2x2 marks SAQ			6
Section B II Grammer/ Structures				Q5 i-v 1x5 marks MCQ on grammer			5
				Q6 i-x 1x10 marks SAQ on rewriting			10
				Q7 i-v 1x5 marks SAQ on completion			5
						Q8 10 marks on editing	10
Total	**2**	**4**	**30**	**24**	**30**	**10**	**100**

Suggested break up of CA and Examination weighting

	Term One		Term Two		
Class XII	**Continuous Assessment**	**Examination**	**Continuous Assessment**	**Trial Examination**	**Total**
	10% on Writing Portfolio	30%	10% on Writing Portfolio	50%	100%

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PAPER II: READING & WRITING

In Paper II the Assessment will consist of Reading Portfolio, Listening & Speaking and the Written Examinations.

The Reading Portfolio includes - Reading Record for books read, critical responses, text talk or book talk, and book reviews by the students on teacher's guidance based on the criteria.

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

The Listening & Speaking includes- Listening skills exercises, Reports, Debates, Extempore speeches, Presentations, and Book talk.

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

(Under the Research Paper students will learn simple steps or procedures in conducting a small action research. With teacher's guidance students will select their own topics and will write a research paper. The paper will be submitted after they complete grade XII. Assessment will be based on the students' content knowledge on action research, interviewing skills and questionnaire development skills.)

Reading Portfolio: 10%	Listening & Speaking: 10%
• Record of reading • Critical response to books read • Text talk or book talk	• Listening skills exercises • Report • Debates • Extempore speeches • Presentation of their written pieces • Book talk

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

Time: 3hours for writing and 15 minutes for reading

Weightings:
Short Stories: 25 marks
Essay: 25 marks
Poetry: 25 marks
Drama: 25 marks

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

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

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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: Play: The Merchant of Venice
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 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 Portfolio and Listening & Speaking strand 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	Q i 1 mark MCQ	Q ii-iii 1x2 marks MCQ	Q iv-v 1x2 marks MCQ				5
Section A Q1b. Short Stories				Q i-ii 2x4 marks SAQ	Q iii 2x4 marks SAQ	Q iv 7 marks SAQ	20
Section B Q1a. Unseen Essay	Q i 1 marks MCQ	Q ii-iii 1x2 marks MCQ	Q iv-v 1x2 marks MCQ				5
Section B Q1b. Unseen Essay			Q i-ii 2x4 marks SAQ	Q iii 4 marks SAQ	Q iv 7 marks SAQ		20
Section C Q1a. Unseen Poem	Q iv 7 marks SAQ	Q ii-iii 1x2 marks MCQ	Q iv-v 1x2 marks MCQ				5
Section C Q2. Unseen Poem			Q i-ii 2x4 marks SAQ	Q iii 5 marks SAQ		Q iv 7 marks SAQ	20
Section D Q1a. Play	Q i 1 marks MCQ	Q ii-iii 1x2 marks MCQ	Q iv-v 1x2 marks MCQ				5
Section D Q2. Play				Q i-ii 2x4 marks SAQ	Q iii 5 marks SAQ	Q iv 7 marks SAQ	20
Total	**4**	**8**	**24**	**26**	**17**	**21**	**100**

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

Level of thinking Content/ skill	Remembering	Understanding	Applying	Analyzing	Evaluating	Creating	Total
Section A Q2. Short Stories				Qi 10 marks ERQ			10
						Qii 15 marks ERQ	15
Section B Q2. Unseen Essay		Qii 10 marks ERQ					10
				Qii 15 marks ERQ			15
Section C Q2. Unseen Poem			Qi 10 marks ERQ				10
					Qii 15 marks ERQ		15
Section D Q2. Play			Qi 10 marks ERQ				10
						Qi 15 marks ERQ	15
Total	**1**	**2**	**25**	**18**	**25**	**9**	**80**

Suggested break up of CA and Examination weighting

Term One			Term Two		
	Continuous Assessment	**Examination**	**Continuous Assessment**	**Trial Examination**	**Total**
Class XII	5% on Reading Portfolio	30%	5% on Reading Portfolio	50%	100%
	5% Listening & Speaking		5% Listening & Speaking		

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Texts for Study

Short Stories:

1. Bluffing – *Gail Helgason*
2. The Secret Life of Walter Mitty – *James Thurber*
3. The Elephant – *Slawomir Mrozek – Translation by Konrad Syr*
4. Mirror Image – *Lena Coakl*
5. Woman Unknown – *Rabindranath Tagore*
6. Lamb to the Slaughter – *Ronald Dahl*

Essays:

1. The Shack – *Margaret Laurence*
2. Arming the Spirit – *George Faludy*
3. What I Have Lived For – *Bertrand Russell*
4. Looking at the Media – *Cam MacPherson*

Poems:

1. Digging – *Seamus Heaney*
2. We are Seven – *William Wordsworth*
3. Ulysses – *Alfred, Lord Tennyson*
4. The King Speaks to the Scribe – *Keki N. Daruwalla*
5. Sonnets 55 and 60 – *William Shakespeare*

Play:

1. The Merchant of Venice

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
3. Swan, Michael (1980) Practical English Usage: International Student's Editions OUP
4. Millward, C.M (1996) A Biography of the English Language Harcourt Brace College Publishers
5. Sinha, R.P (2002) Current English Grammar and Usage with Composition OUP

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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)

APENDICES

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Appendix A: Criteria for the Selection of Text

Reading & Literature

1. Texts should enable students to explore Bhutanese culture, allow them to make text to life connections easily.
2. Texts should be gender sensitive offering to students a wide range of experience from the perspectives of both males and females.
3. Texts should offer to students the perspectives of young and old, experience with a wide a range of cultures in both historical and imaginary literature.
4. Texts should offer to students a wide range of genre both fiction and non-fiction.
5. Texts should be written in the highest quality language available, language that represents the best of the genre.
6. Texts should present language and pictures that are in keeping with the values of the community.
7. Texts should be age appropriate in themes and language.
8. Texts should provide opportunities of active learning.
9. Texts should be well illustrated especially for the younger readers.
10. Texts should be of an appropriate length for school study.
11. Texts should present to students a variety of themes including such themes as joy, happiness, family, and loyalty.
12. Texts should permit students to experience in their reading a wide range of experiences 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 learning.

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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)

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

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

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

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

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

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

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.

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

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

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

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

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

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

Metaphor and Simile

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

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

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

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

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

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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

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

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

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

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

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

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

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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

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4. Analysing

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

5. Evaluating

- use old ideas to create new ones
- generalize from given facts
- relate knowledge from several areas
- predict, draw conclusions
- Question Cues: combine, integrate, modify, rearrange, substitute, plan, create, design,
  invent, what if? compose, formulate, prepare, generalize, rewrite

6. Creating

- compare and discriminate between ideas
- assess value of theories, presentations
- make choices based on reasoned argument
- verify value of evidence
- recognize subjectivity
- Question Cues: assess, decide, rank, grade, test, measure, recommend, convince, select, judge, explain, discriminate, support, conclude, compare, summarize
- Adapted from: Bloom, B.S. (Ed.) (1956) Taxonomy of educational objectives: The classification of educational goals: Handbook I, cognitive domain. New York ; Toronto: Longmans, Green.

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Appendix E: Kinds of Essays

Expository Essay and Prompts

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

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

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

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

Descriptive Essay:

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

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

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

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

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

Narrative Essay and Prompts

When you write a narrative essay, you are telling a story. Narrative essays are told from a defined point of view, often the author's, so there is feeling as well as specific and often sensory details provided to get the reader involved in the elements and sequence of the story. The verbs are vivid and precise. The narrative essay makes a point and that point is often defined in the opening sentence, but can also be found as the last sentence in the opening paragraph. (For test taking purposes, it can be wise to put 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

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Persuasive Essay and Prompts

Persuasive writing attempts to convince the reader that the point of view or course of action recommended by the writer is valid. To accomplish this, the writer must develop a limited topic which is well defined and debatable, that 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.

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

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

Step 5: Read the Text.

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

Chunking and Questioning Aloud Strategy

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

- Chunking is a procedure of breaking up reading material into manageable sections. Before reading a "chunk" students are given a statement of purpose, which guides them to look for something specific in the text. This process is repeated until students complete the passage.

- For checking comprehension: once students have read a passage they are asked to close their books and pretend they are teachers. They are to ask questions relating to what they have read. After a while, the teacher reverses the roles having students answer comprehension questions (Bondaza, 1998).

- Excessive chunking (chunk's chunks) may hinder text comprehension. A misapplied segmentation strategy causes slower reading (Keenan, 1984).

- Extreme variability in line length may slow reading by disrupting the rhythm of eye movements (Keenan, 1984).

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

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

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

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

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

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

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