REPUBLIC OF TRINIDAD AND TOBAGO

MINISTRY OF EDUCATION

CURRICULUM DEVELOPMENT DIVISION

Teacher's Guide

Secondary School Curriculum

English Language Arts

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Part 1: Introduction

About This Guide

This Teacher's Guide is a complement to the English Language Arts Curriculum Guide in providing support materials for teachers who are implementing the curriculum at the lower secondary level.

Part 1: **Introduction** provides a rationale for the Teacher's Guide, inclusive of information on the learning theories that undergird the development of this curriculum. A justification for the teaching of literature that may be viewed as controversial is presented. Additionally, the Content Framework for the English Language Arts curriculum is included.

Part 2: Teaching and Learning section is a rich resource of:
- Guidelines for planning for instruction
- Suggested approaches to teaching English Language Arts
- A toolkit of thirty three strategies that support the development of a variety of English Language Arts Skills
- Guidelines for teaching grammar, writing proposals and reflective writing
- Guidelines for storing information on laptops
- Guidelines for evaluating a website
- A bank of intra-disciplinary lessons that target a variety of English Language Arts skills

Part 3: Assessment gives guidelines on assessment strategies and includes rubrics and checklists that will be useful for both teachers and students.

Part 4: Useful Resources provides a glossary of terms and a list of reading materials for students, arranged by year levels. A bibliography of useful reading for teachers and a list of useful websites have also been added for teachers' use.

It is hoped that this guide will inspire teachers to plan meaningful and engaging learning activities for their students.

Rationale for Teacher's Guide

The Ministry of Education, through curriculum reform, is focussed on achieving the Value Outcomes for Children. The English Language Arts curriculum is supportive of this by building students' language, literacy and literary skills. The focus remains on the interrelatedness of the skills of listening, speaking, reading, literary appreciation and writing, as well as media literacy. The improvement of these skills is fundamental to learning and to living in the twenty first century. The English curriculum promotes creativity, innovation, critical thinking, problem solving, communication and collaboration required in the twentieth century for functioning effectively locally, regionally and internationally.

The English Language Arts curriculum seeks to facilitate skills development through a systematic, integrated, learner-centred approach. The learner is an active contributor to the process. Consequently, teaching/learning opportunities that are exploratory and engaging are to be provided for students to develop critical language awareness in contexts where language is used purposefully and meaningfully. Understanding English includes learning the language, learning through the language, and learning about the language. The English Language Arts curriculum also promotes the development of language as an instrument for learning across all content areas.

This Teacher's Guide functions as a toolkit of rich resources that can assist teachers in their role as facilitators supporting students' development of language, literacy and literary skills. The section on Teaching and Learning includes details on Planning for Instruction. This encourages Teachers to engage in timely planning of suitable lessons, which are adapted and differentiated, for students to achieve the learning outcomes. Explicit focus is given to the relationship that exists in planning and delivering instruction and using appropriate assessments to measure the extent to which the learning outcomes have been achieved. Valuable data derived from continuous assessments must be used to further plan and modify pedagogy to ensure that skills are developed. Teachers are encouraged to utilise the information in this section for planning lessons that are meaningful and beneficial to students.

It is expected that the Content Framework and Learning Outcomes provided in the Curriculum Guide will be used by teachers to plan lessons and organise learning activities. Teachers are reminded that grammar is best understood if taught in meaningful contexts that arise from students own writing, speaking and reading. The Related Grammar and Spelling in the Content Framework presents items that can be reinforced during the teaching of topics based on the needs of students in different contexts. Additionally, the Teacher's Guide contains several suggested teaching/learning and assessment strategies that can be used to develop and measure the range of skills. Each strategy has been coded, at the top right corner, to suggest the various skills it reinforces. The suggested strategies can also be reconceptualised by teachers to suit other learning needs. The adaptations provide support to ensure that multiple learning styles are addressed during the enactment of lessons to maximise student learning.

The Teacher's Guide is further complemented by a comprehensive **Reading Literacy Support Guide** which targets the systematic and explicit teaching of reading skills at Form One. This holistic Reading Guide (printed as a separate document) has been provided as additional support for teachers who receive students who are challenged by language and whose reading skills are limited. The Content Framework, of the **Reading Literacy Support Guide**, lists the various topics that can be explored with the aim of improving students' reading skill. This is further supported by an ample list of suggested teaching and learning and assessment strategies as well as resources aligned to the appropriate outcomes that are to be achieved. The **Reading Literacy Support Guide** also contains resources and some sample lessons plans that teachers will find beneficial in supporting students' reading skills development.

In general, the support materials contained within the Teacher's Guide are to be used to create teaching and learning experiences which provide opportunities for holistic skills' development. The English Language Arts curriculum aims to promote learning opportunities that are personally enriching to all students and to empower them for lifelong learning and self-actualisation.

Learning Theories-Implications for Curriculum Enactment

Learning involves the acquisition of knowledge, skills, attitudes and behaviours that define individuals' thought, action and general function. Learning is an iterative process involving the refinement of materials already learned as well as the acquisition of new knowledge. This propagates the notion that through learning students can achieve their full potential. The English Language Arts Curriculum is reflective of improvements in language learning for life in the twenty-first century. The focus in language education is no longer on grammar, memorization and rote learning. Instead, language education is now focused on the development of critical language awareness; using language and cultural knowledge as a communications tool and thus being further empowered to make connections locally, regionally and internationally. Literacy education is focused on new literacies as well as critical literacy. Students must be empowered to interrogate language itself and to develop their critical consciousness. In so doing, they will be less vulnerable to subtle persuasion and hidden agendas of speakers and writers. Through curriculum enactment students are to be provided with opportunities for clear, provable demonstrations of learning. Examples of this include the development of projects and electronic portfolios where students can demonstrate authentic language use. The use of projects and portfolios can motivate students' ownership of their work and learning. Research indicates that "there is a trend in language education overall to incorporate student self-monitoring and self-assessment" (Eaton, 2010). The English Language Arts classroom must recognise students' abilities to understand, use and produce language in a variety of forms, for a variety of purposes taking into consideration, valuing and respecting the bi-dialectal context of the country.

 The English Language Arts curriculum incorporates elements of Constructivism where students are viewed as actively constructing their own knowledge. In a learner-centred teaching/learning environment, students' autonomy and emotional intelligence are boosted by providing authentic, 'real life' activities where cooperative learning, critical thinking and problem solving skills, reflective of the twenty first century, must be employed to produce solutions. The learner is compelled to make links to personal, contextualised experiences in order to build new knowledge. The cognitive potential and affective needs of each learner suggest that differentiated instruction, curriculum adaptations and a range of assessment activities are to be utilised for students to demonstrate multiple ways of understanding. Teachers are encouraged to engage

students in project-based learning and collaborative learning to discover their own learning styles and so develop metacognition. Planning for instruction must be deliberate and habitual to generate suitable teaching/learning environments necessary for students to achieve the literacy outcomes.

Transformational teaching, which caters to students' individual needs and is reflective of Gardner's Multiple Intelligences, necessitates the use of a range of methodologies. Differentiating instruction is essential to cater to the varying intelligences of all students. The English Language Arts curriculum provides a range of interactive teaching/learning strategies that provide experiential learning opportunities for students' skills development across the strands and across content areas. Students can read individually, in pairs or small groups, make links between music and the mood of a prose extract, dramatically enact a scene, create digital stories and write reflections on their experiences. Formative assessments are also differentiated to cater to the multiple intelligences of students.

The English Language Arts Curriculum, in essence, promotes the development of language and literacy skills: listening, speaking, reading, writing and representing to ensure students' access to language development and to reinforce literacy across content areas. Simultaneously, it is intended that the Value Outcomes for Children articulated in the Corporate Strategic Plan of the Ministry of Education will be achieved.

Should Controversial Literature be Taught?

Literature, if taught effectively, provides students with the opportunity and the tools to develop their critical consciousness. There is sound reason why novels such as *The Humming-Bird Tree*, *Huckleberry Finn*, *Annie John*, *The Dragon Can't Dance* and *Miguel Street* would be selected by teachers of Literature as suitable for discussion and serious critical analysis. It must be mentioned that in the past, all of the books above had met with opposition, and some with outrage, from segments of the population who questioned their moral content. Opposition is not necessarily unhealthy; indeed, opposition may trigger healthy debate and even provoke introspection and action. Modern publications inclusive of *The Kite Runner*, *The Harry Potter* series, *The Fault in Our Stars*, *The Hunger Games* trilogy, and other dystopian literature texts have the potential to spark student interest and stimulate their thinking about the world they live in that may at times appear tumultuous or dismal. Thinking about what makes sense and what does not and the sharing of such thoughts and values can enrich students' lives if guided by professional and caring teachers.

The teaching of literature is intended to provide enjoyment and build understanding but it is also a natural way to develop learners' critical thinking skills. Teachers who encourage student questioning and who engage students in debate and critique appreciate this. Students are expected to respond critically to what they read in print and electronic texts. Literature texts lend themselves to critical and creative thinking activities necessary for students' overall intellectual and moral development. That an author used the dreaded 'f-word' does not in itself make a book vile, nor is it necessarily a promotion of obscenity. The text has to be considered in its entirety as a work of fiction. Literature lauds the imagination, but literature at the same time reflects the society from which it springs. Teachers of Literature well understand the element of realism in fiction. It would be unreasonable to expect a child in rural, agricultural Trinidad to speak the Standard English fluently which explains why Kaiser, in the novel, *The Humming-Bird Tree* speaks the English Creole. In the CSEC English A examination, the use of the English-based Creole is permissible within dialogue in the short story. Additionally, in English B, the English Creole is given expression in drama, poetry and prose texts. Yet, there are advocates of Standard

English who feel strongly that schools should not be promoting the Creole and persons who reject Literature texts because of the use of the English Creole.

The English curriculum recommends a range of traditional and contemporary literature texts. Teachers of English Language Arts are advised to select texts that will be of interest to students of both genders and which present the milieu of the twenty-first century that students can relate to. When teaching literature texts, teachers are to:

- engage students in reflective dialogue about students' own use of language which may or may not be considered impolite or obscene
- help students to re-examine some of their own attitudes towards language itself. Standard English is still linked to class in the Caribbean. In many novels, it is the language of the powerful and the educated. Creole English expressions are consistent with the speech of the poor or uneducated. In the twenty-first century Caribbean, speakers of the Creole may still be perceived as unintelligent by some sectors of the population. On the other hand, speakers of English may be perceived as snobbish or pretentious
- pose salient questions that help students to deepen or reconsider their views regarding controversial themes/ issues evident such as sexual activity, sexual orientation, inter-racial relationships, political ideology
- encourage students to critique their world, to look deeper into the issues affecting the human family by comparing Trinidad and Tobago with the rest of the world. How different are relations among groups in this age of technology and communication?
- encourage students to explore the conflicts associated with ignorance and prejudice in a culturally and or politically divided society
- help students to weigh the power relationships among groups in their society and in the texts. Who possesses the power? How has the reality of the Trinidadian/Tobagonian changed? Are there stereotypes portrayed? What are the covert agendas of the writers?

Any literature text may be potentially open to criticism depending on the critic's philosophy or ideology. The reasons may be unlimited: moral, religious, cultural, political, racial and/or

ideological. Some texts may be controversial because of their language use and in particular, the use of 'vulgar' expressions. Teachers are to select wisely and give a good, spirited justification of their selections rather than succumb to the pressure from stakeholders who do not understand the approaches to the teaching of literature. Teachers are to select literature that reflects students' world and to weigh the value to be derived by students who read it. And teachers must act responsibly in guiding respectful group discussions and helping students to examine the content critically. Among the many outcomes of the study of literature are aesthetic appreciation, development of critical consciousness and self-empowerment.

Content Framework for English Language Arts Curriculum

FORM 1 TERM 1					
*Teachers are advised to select grammar topics **relevant** to students' learning needs and the teaching/learning context.*					
LISTENING & SPEAKING	**READING**	**LITERARY APPRECIATION**	**WRITING**	**MEDIA LITERACY**	**RELATED GRAMMAR & SPELLING**
• Listening/Speaking Etiquette • Aesthetic/ Appreciative Listening • Listening	• Main Idea • Topic sentence	• Literary Genres (Prose, Poetry and Drama)	• Informal Letters • Reflective Writing	• Media Literacy: Types of Media	• Article • Simple Sentences • Phrases • Clauses (independent and dependent) • Sentence Analysis • Pronouns: Subject and Object • Transitive and Intransitive verbs • Punctuation Marks (full stop, question mark, exclamation mark) • Spelling (suffixes, prefixes, morphemes, spelling patterns)
• Efferent Listening: Listening for details • Oracy: communication	• Organisational Patterns: Spatial Order • Categorising • Vocabulary in Context	• Literary Elements	• Descriptions (Factual) • Reflective Writing	• Media Literacy: Social Media	• Nouns (count and non-count) • Adjectives • Compound sentences • Coordinating Conjunctions • Punctuation Marks (comma, semicolon) • Transitional words and phrases

FORM 1 TERM 1					
*Teachers are advised to select grammar topics **relevant** to students' learning needs and the teaching/learning context.*					
• Listening • Efferent Listening: Listening for details	• Explicit Details • Vocabulary in context	• Literary Element: Character	• Descriptions (Character) • Reflective Writing	• Visual Representation: Graphic Organisers	• Pronouns (interrogative) • Adjectives (regular and irregular) • Subject and Verb Agreement • Verbs (indicative mood) • Punctuation Marks (comma)
• Critical Listening: Verbal Directions and Instructions • Oracy: Pronunciation	• Following Directions and Instructions • Vocabulary in context • Barriers to comprehension	• Literary Element: Point of View	• Exposition: Giving Directions and Instructions • Reflective Writing	• Visual Interpretation: Procedural Pictorial Texts	• Pronouns (antecedent) • Verbs (imperative mood) • Prepositions (place and time) • Subject and Verb Agreement • Punctuation Marks (colon, semicolon, slash, dash) • Transitional words and phrases • Spelling (suffixes, prefixes, morphemes, spelling patterns)

FORM 1 TERM 2					
*Teachers are advised to select grammar topics **relevant** to students' learning needs and the teaching/learning context.*					
LISTENING & SPEAKING	**READING**	**LITERARY APPRECIATION**	**WRITING**	**MEDIA LITERACY**	**RELATED GRAMMAR & SPELLING**
• Efferent Listening: Listening for details • Listening	• Explicit Details • Vocabulary in Context	• Literary Element: Setting	• Description: Place/Setting • Reflective Writing	• Visual Representation: Graphic Organisers	• Adjectives (positive, comparative and superlative) • Adverbs (place and time) • Phrases • Participle and Infinitive Phrases • Absolute phrases • Adjectival and Adverbial phrases • Spelling (suffixes, prefixes, morphemes, spelling patterns)
• Oracy: Pronunciation	• Sequencing • Predicting Outcomes	• Literary Element: Plot • Literary Element: Conflict	• Expository Writing: Simple Report	• Visual Representation: Graphic Organisers	• Adverbs (manner, frequency, purpose) • Clause (independent and dependent) • Complex sentences • Subordinating Conjunctions • Transitional words and phrases • Indirect Speech • Punctuation (comma)

FORM 1 TERM 2

*Teachers are advised to select grammar topics **relevant** to students' learning needs and the teaching/learning context.*

	• Implied Main Idea • Inference • Vocabulary in context		• Narrative Perspective: First and Third Person Points of View • Reflective Writing	• Visual Representation: Timelines and Storyboards	• Personal and Relative Pronouns • Relative clauses • Adjective and Adverb clauses • Verbs (present and past tense) • Transitional words and phrases
• Oral Communication	• Critical Reading • Barriers to Comprehension	• Literary device: Symbolism • Literary device: Comparisons	• Creative Writing: Poetry • Reflective Writing	• Visual Interpretation: Signs and Symbols	• Abstract Nouns • Pronouns (demonstrative) • Adjective placement • Prepositional phrases • Noun phrases • Verbs (present and past) • Punctuation Marks (full stop, comma, question mark, exclamation mark) • Spelling (suffixes, prefixes, morphemes, spelling patterns)

FORM 1 TERM 3

*Teachers are advised to select grammar topics **relevant** to students' learning needs and the teaching/learning context.*

LISTENING & SPEAKING	READING	LITERARY APPRECIATION	WRITING	MEDIA LITERACY	RELATED GRAMMAR & SPELLING
• Oracy (Pronunciation and Enunciation) • Oracy: Characteristics of an effective speaker • Non-verbal Communication • Interviewing Skills	• Critical Reading • Inference	• Literary Element: Character • Literary Element: Plot	• Creative Writing: Dialogue • Reflective Writing	• Visual Interpretation: Visual Texts	• Pronouns (possessive) • Possessives • Verbs (active and passive) • Contractions • Exclamation • Direct speech • Apostrophe • Punctuation (ellipses, comma quotation marks, exclamation) • Spelling (suffixes, prefixes, morphemes, spelling patterns)
• Critical Listening: Fact and Opinion • Listening • Oracy: Introductions	• Distinguishing between Fact and Opinion • Topic Sentence • Barriers to Comprehension	• Literary Element: Point of View	• Persuasion: Personal Opinion • Reflective Writing	• Media Literacy: Social Media	• Pronouns (indefinite) • Subject and Verb Agreement • Verbs (Subjunctive mood) • Verbs (future tense) • Dangling modifier • Double negative
	• Vocabulary in context • Comparison and Contrast • Summary Skills	• Literary Genres	• Summary: News Headlines • Reflective Writing	• Media Literacy: Headlines and Captions	• Pronouns (intensive and reflective) • Subject and Verb Agreement • Clichés and redundancies • Abbreviations • Punctuation (parentheses and brackets) • Spelling (suffixes, prefixes, morphemes, spelling patterns)

FORM 2 TERM 1					
*Teachers are advised to select grammar topics **relevant** to students' learning needs and the teaching/learning context.*					
LISTENING & SPEAKING	**READING**	**LITERARY APPRECIATION**	**WRITING**	**MEDIA LITERACY**	**RELATED GRAMMAR & SPELLING**
• Listening/Speaking Etiquette • Aesthetic Listening: Identifying emotions evoked from oral text • Oracy: Pronunciation • Oracy: Register/Language	• Critical Reading • Inference	• Literary Element: Character Development • Literary Element: Point of View	• Creative Writing: Story • Reflective Writing	• Visual Representation: Creating Digital Stories	• Verbs (progressive tense) • Compound sentences • Coordinating Conjunctions • Punctuation Marks (comma, semicolon) • Transitional words and phrases • Spelling (suffixes, prefixes, morphemes, spelling patterns, technical words, words derived from other languages)
• Efferent Listening: Listening for details in oral texts	• Main Idea • Topic Sentence	• Literary Element: Setting	• Formal Letter	• Media Literacy: Print and Non-Print texts	• Subject and Verb Agreement • Verbs (indicative mood) • Punctuation Marks (comma) • Transitional words and phrases
• Efferent Listening: Listening for details- main idea in oral texts • Oral Communication	• Sequencing • Vocabulary in context	• Literary Element: Plot Structure • Literary Element: Theme	• Reflective Writing	• Visual Representation: Elements of Design • Visual Interpretation: Analysing Visual Text	• Phrases (adjectival and adverbial) • Verbs (Subjunctive mood) • Verbs (perfect tense) • Transitional words and phrases

FORM 2 TERM 1

*Teachers are advised to select grammar topics **relevant** to students' learning needs and the teaching/learning context.*

LISTENING & SPEAKING	READING	LITERARY APPRECIATION	WRITING	MEDIA LITERACY	RELATED GRAMMAR & SPELLING
• Interviewing Skills • Oracy: Characteristics of an effective Speaker	• Structure- Problem and Solution • Vocabulary in context • Topic Sentence	• Literary Element: Conflict	• Expository Writing: Problem and Solution	• Research Skills • Media Literacy: Social Media	• Subject and verb agreement • Complex sentences • Subordinating conjunctions • Transitional words and phrases • Punctuation (comma) • Spelling (suffixes, prefixes, morphemes, spelling patterns, technical words, words derived from other languages)

FORM 2 TERM 2					
*Teachers are advised to select grammar topics **relevant** to students' learning needs and the teaching/learning context.*					
LISTENING & SPEAKING	**READING**	**LITERARY APPRECIATION**	**WRITING**	**MEDIA LITERACY**	**RELATED GRAMMAR & SPELLING**
• Aesthetic Listening • Oracy (Pronunciation and Enunciation) • Oral Communication	• Critical Reading • Inference	• Literary Devices: Rhythm and Rhyme • Literary Device: Alliteration	• Creative Writing: Poetry • Reflective Writing	• Media Literacy: Persuasive Techniques- Jingle	• Prepositional phrases • Noun phrases • Verbs (present and future tense) • Punctuation Marks (full stop, comma, question mark, exclamation mark) • Spelling (suffixes, prefixes, morphemes, spelling patterns, technical words, words derived from other languages)
• Oracy: Enunciation • Discriminative Listening	• Critical Reading • Inference	• Literary Device: Assonance • Literary Device: Pun	• Creative Writing: Poetry • Reflective Writing	• Media Literacy: Persuasive Techniques- Calypsos	• Personal and Relative Pronouns • Adjective and adverb clauses • Verbs (past tense)
• Critical Listening	• Structure-Cause and Effect • Vocabulary in context • Topic Sentence	• Literary Element: Mood and Tone	• Expository Writing: Cause and Effect • Reflective Writing	• Research Skills • Media Literacy: Social Media	• Subject and Verb agreement • Transitional words and phrases • Dangling modifier • Double negative • Spelling (suffixes, prefixes, morphemes, spelling patterns, technical words, words derived from other languages)

FORM 2 TERM 3					
*Teachers are advised to select grammar topics **relevant** to students' learning needs and the teaching/learning context.*					
LISTENING & SPEAKING	**READING**	**LITERARY APPRECIATION**	**WRITING**	**MEDIA LITERACY**	**RELATED GRAMMAR & SPELLING**
• Oracy: Pronunciation	• Author's Purpose and Point of View • Critical Reading	• Literary Element: Character Development (main character) • Literary Element: Point of View	• Creative Writing: Dramatic Pieces	• Visual Representation: Creating Comic Strips • Visual Interpretation: Caricature	• Adjectives (positive, comparative and superlative) • Verbs (present and future tense) • Adverbs (place and time) • Participle and Infinitive Phrases • Spelling (suffixes, prefixes, morphemes, spelling patterns, technical words, words derived from other languages)
• Critical Listening • Oracy: Characteristics of an effective Speaker • Non-verbal Communication	• Vocabulary in context • Fallacies: Hasty Generalisations and Faulty Reasoning	• Literary Element: Conflict • Literary Element: Theme	• Argument: Essay and Speeches	• Research Skills • Detecting Bias	• Verbs (imperative mood) • Subject and Verb Agreement • Punctuation Marks (colon, semicolon, slash, dash) • Transitional words and phrases
• Efferent Listening: Listening for details • Critical Listening	• Summary Skills	• Literary Elements	• Summary Writing • Reflective Writing	• Media Literacy: Social Media	• Subject and Verb Agreement • Clichés and redundancies • Punctuation (parentheses and brackets) • Spelling (suffixes, prefixes, morphemes, spelling patterns, technical words, words derived from other languages)

FORM 3 TERM 1					
*Teachers are advised to select grammar topics **relevant** to students' learning needs and the teaching/learning context.*					
LISTENING & SPEAKING	**READING**	**LITERARY APPRECIATION**	**WRITING**	**MEDIA LITERACY**	**RELATED GRAMMAR & SPELLING**
• Listening/Speaking Etiquette • Critical and Discriminative Listening: Literary genres • Oral Communication	• Critical Reading • Inference: implied messages	• Literary Element: Setting/ Atmosphere • Literary Element: Theme	• Creative Writing-Story • Reflective Writing	• Stereotyping	• Pronouns (subject, object and relative) • Phrases and clauses • Compound and complex sentences • Subject and verb agreement • Spelling (suffixes, prefixes, morphemes, spelling patterns, unusual plurals, technical words, words derived from other languages)
• Critical Listening: Persuasion • Interviewing Skills	• Topic Sentence • Vocabulary in Context	• Literary Element: Role of Character • Literary Element: Point of View	• Writing: Persuasion (Advertisements and Essays)	• Media Literacy: Advertisements • Media Literacy: Social Media	• Pronouns (antecedent) • Verbs (imperative mood) • Subject and verb agreement • Punctuation (colon, semicolon, comma)
• Efferent Listening: Listening for details • Interviewing Skills	• Vocabulary in Context	• Literary Element: Conflict	• Expository Writing: Proposal • Reflective Writing	• Research Skills	• Verbs (imperative and indicative mood) • Verbs (tense) • Subject and Verb Agreement • Punctuation (colon, dash, parentheses and brackets) • Spelling (suffixes, prefixes, morphemes, spelling patterns, unusual plurals, technical words, words derived from other languages)

FORM 3 TERM 2					
*Teachers are advised to select grammar topics **relevant** to students' learning needs and the teaching/learning context.*					
LISTENING & SPEAKING	**READING**	**LITERARY APPRECIATION**	**WRITING**	**MEDIA LITERACY**	**RELATED GRAMMAR & SPELLING**
• Oral Communication	• Critical Reading • Vocabulary in context	• Literary Device: Imagery • Literary Element: Mood and Tone	• Creative Writing: Poetry • Reflective Writing	• Promotional Media: Brochure	• Pronouns (possessive) • Punctuation (colon, dash, parentheses and brackets) • Verbs (subjunctive mood) • Spelling (suffixes, prefixes, morphemes, spelling patterns, unusual plurals, technical words, words derived from other languages)
• Efferent Listening: Listening for details	• Cause and Effect	• Literary Device: Onomatopoeia • Literary Device: Symbolism	• Expository Writing: Cause and Effect • Reflective Writing	• Media Literacy: Social Media • Research Skills	• Pronouns (indefinite and intensive) • Subject and verb Agreement • Verbs (present and past tense)
• Discriminative Listening- Sounds in Poetry • Discriminative Listening- Speech	• Comparison and Contrast • Topic Sentence • Vocabulary in context	• Literary Device: Rhythm and Rhyme	• Expository Writing: Comparison and Contrast • Reflective Writing	• Research Skills	• Subject and Verb agreement • Transitional words and phrases • Dangling modifier • Double negative • Spelling (suffixes, prefixes, morphemes, spelling patterns, unusual plurals, technical words, words derived from other languages)

FORM 3 TERM 3

*Teachers are advised to select grammar topics **relevant** to students' learning needs and the teaching/learning context.*

LISTENING & SPEAKING	READING	LITERARY APPRECIATION	WRITING	MEDIA LITERACY	RELATED GRAMMAR & SPELLING
• Oral communication • Oracy: Questioning	• Informational Texts-Comprehending Forms • Inference	• Literary Element: Theme	• Creative Writing: Dramatic Pieces • Reflective Writing	• Media Literacy: Social Media	• Forming Possessives • Apostrophe • Spelling (suffixes, prefixes, morphemes, spelling patterns, unusual plurals, technical words, words derived from other languages)
• Critical Listening (Argument) • Critical Listening: Speeches	• Opinion: Supported and Unsupported • Author's Purpose and Point of View	• Literary Device: Hyperbole	• Argument: Essays and Speeches • Reflective Writing	• Research Skills	• Clichés and redundancies
• Oracy: Pronunciation and Enunciation	• Summary	• Literary Element: Point of View	• Summary Writing	• Conventions of Media: Creating Visual Texts-Presentation Tools • Media Literacy: Headlines and Captions	• Sentence analysis • Spelling (suffixes, prefixes, morphemes, spelling patterns, technical words, unusual plurals, words derived from other languages)

PART 2: Teaching and Learning

Planning for Instruction

"Instructional design's highest obligation is first and foremost to the student."
Dr. Ross A Perkins (2009)

Planning for instruction?

Establish a sense of purpose
Ensure learning opportunities for students
Design appropriate instructional and assessment strategies
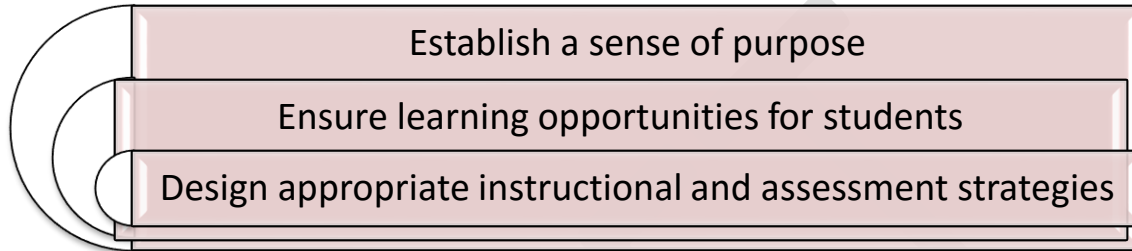
What does instructional planning mean?

Instructional planning is preparation for effective teaching and learning. Instructional planning is a process in which the teacher uses appropriate curricula, instructional and assessment strategies, and resources during the planning process to address the diverse needs of students. It includes careful management of the instructional process in conformity with principles of learning.

The Instructional Process

Research indicates the following key questions that teachers need to consider for effective Instructional Planning:

- What should be taught? (Content)
- How should it be taught? (Methodology)
- How should instruction and methodology be assessed?
- How should student learning be assessed? (Assessment)

There are three basic steps:
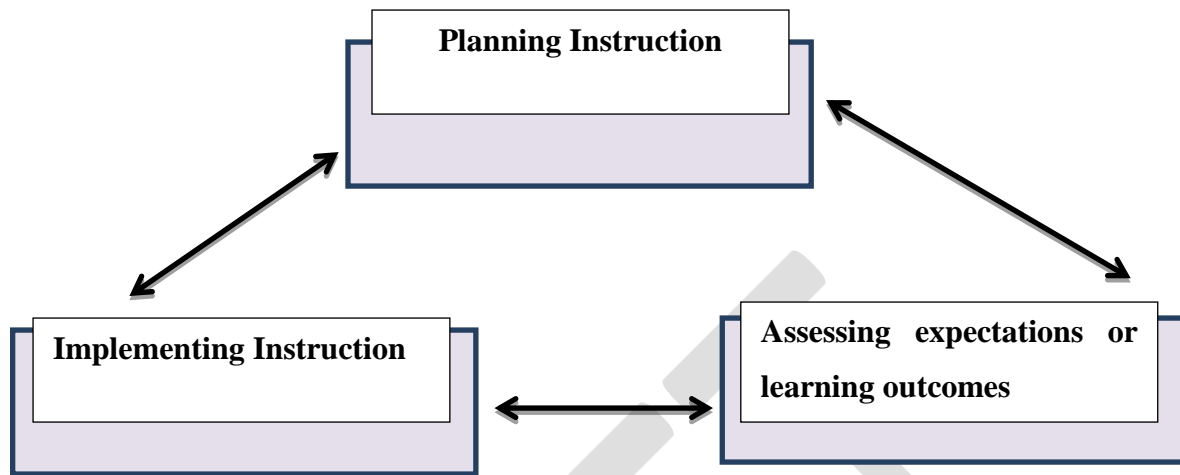
Figure 1: Steps in Instructional Planning

Planned instruction should be logically related to the actual instruction that is implemented and the assessments should relate to the plans and instruction.

The Instructional Design Process:

✓ Planning instruction includes identifying specific expectations or learning outcomes, selecting materials to foster these outcomes, and organizing learning experiences into a coherent, reinforcing, learner-centred sequence.

✓ Implementing the planned instruction to students (teaching them).

✓ Assessing students, which involves the collection and synthesis of formal information about how well students are learning or have achieved the expectations or learning outcomes.

Step 1: Planning instruction (What should be taught?) – **Design, Implement and Assess**

Design

Consider students' styles, interests, abilities, and previous knowledge.

Determine learning outcomes: what will student know, feel, or be able to do at the end of instruction?

Select methods, strategies and resources appropriate for goals, students, and content.

Determine how learning will be assessed and feedback provided to student.

Implement

Maximise the resources available for instruction.

Adapt the classroom environment, and other factors.

Assess

Figure 2: Steps in Planning (based on: Gagne, R.M. and Briggs, L.J. (1997) Principles of Instructional Design, (2nd ed) New York: Holt, Rineheart and Winston)

Factors to consider before planning:

- **Student Characteristics**
- **Teacher Characteristics**
- **Student needs, Interests and Prior Knowledge**
- **Instructional Resources**
- **Strategies and Activities**
- **Instructional Time,**
- **Gifted, At-Risk, and Special-Needs**
- **Learning Outcomes**
- **Assessment**
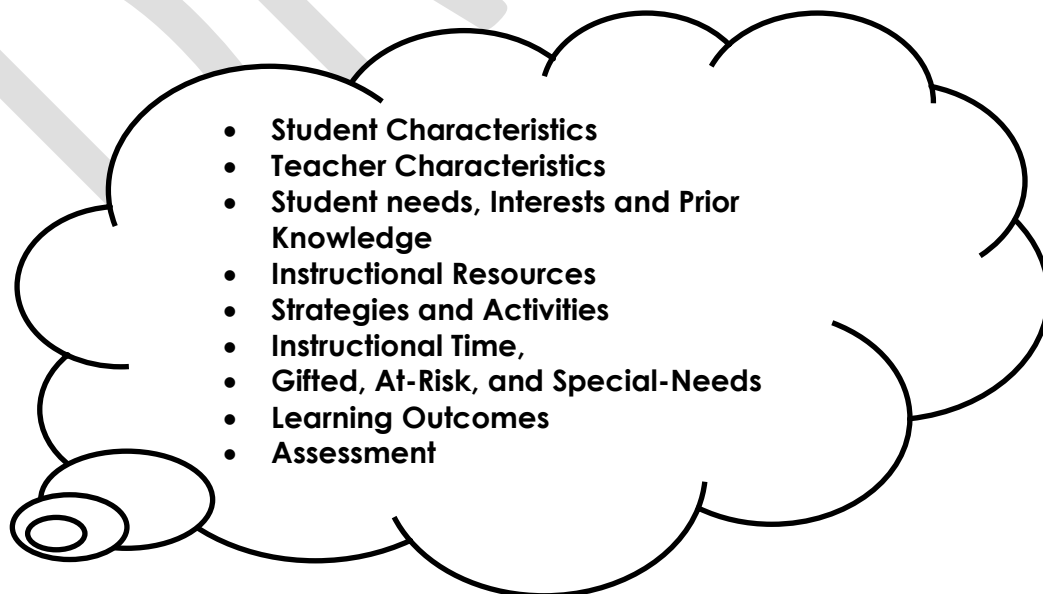
Factors to consider when planning instruction

Identify specific expectations or learning outcomes	Describe the kinds of English Language Arts *skills/content* and processes teachers hope their students will learn from instruction. Outcomes are closely aligned to Instruction and Assessment.
State and Construct Outcomes	Clearly specify what students are to learn and how they are to demonstrate that learning. (Curriculum Guide: pages 53-95)

Outcomes
 	
Example: Students will be able to:
    3.27 investigate the use of symbolism in poetry
 	
    3.28 detect the relationship between symbols and meaning in poems
 	
    3.29 explain the effectiveness of the use of symbols in selected poems
	• Represent important aspects of an English Language Arts scope (Reading, Writing, Listening, Speaking, Representing through Media.
	• Can be fulfilled in a reasonable amount of time. Higher level objectives usually take a longer time than lower-level objectives.
	• Centre on verb(s) that specify student performance.
	• Must demonstrate that they can be assessed

Adaptations when planning objectives	• Determine whether an objective can be altered for some students; for example, can students who have poor writing skills demonstrate their knowledge orally? • Plan instructional time • Plan for a variety of activities, including individualized instruction, student-led activities, student-centred learning time, and infusion of technology. • Examine the nature of the lesson and cultural assumptions that may negatively affect at-risk students.
Adaptations when planning content:	• If students have fallen behind in the curriculum, teach what is most needed. • Teach learning strategies along with teaching content. • Select content based on student interest; for example, allow students to read the sports page to practise reading skills.

A strategy for planning instruction-the 5E approach
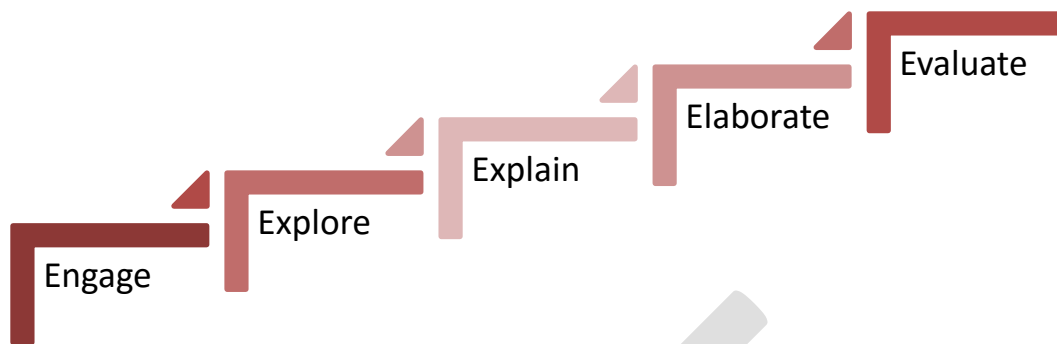
- ✓ **Engage** (get the students interested in what you are going to do (Set Induction).
- ✓ **Explore** (students should spend time looking at, asking questions about, making predictions and or using, manipulating instruments, specimens, objects)
- ✓ **Explain** (this is a time of discussion; it may involve students peer interaction, students with teacher, students engaging with ICT/the internet or students writing)
- ✓ **Elaborate** (at this stage you want your students to take the information they have gained and use it in another way; they may create an illustration, a project, or a connection to self, the world, other subjects)
- ✓ **Evaluate** (this can be done by students and the teacher through discussions, in test or quiz format, using rubrics to analyse understanding.)

Step 2: Implementing Instruction -How should it be taught?

Lesson Planning

Instructional Objectives (Guided by the national ELA curriculum)	**What do I teach?** How many ELA strands can I incorporate?
LESSON PLANNING → **Lesson**	**How do I teach?** Starter Activity/Set Induction Teaching point Teaching strategies Engaging student activities Teacher modelling and guided practice Use of flexible grouping
Assessment	**What was learnt?** Linked to instructional objectives Adapt for differentiated purposes

Suggested Adaptations
- Use a balanced approach of direct and indirect instruction.
- Recognize that students with some learning and behavioural exceptionalities often need very explicit directions.

when deciding on
- Evaluate the level of instruction students need to be successful; do not assume that all students learn best with unstructured approaches.
- If students have fallen behind in the curriculum, use time-efficient methods (acceleration).

instructional methods:
- Be sure students have the necessary skills to be successful with the instructional method being used.

Adaptations when implementing the lesson:

- ✓ Provide directions, procedures, and rules; describe them orally and in writing.
- ✓ Follow up by asking questions or by having students repeat or paraphrase what they are to do.
- ✓ Repeat key words often, using the same wording.
- ✓ Ask for frequent active responses.
- ✓ Break up information: teach a couple of steps, practise, teach a few more steps, and practise. Keep reminding students of the whole task. Stop often to summarize.

Using textbooks as instructional guides

Textbooks are *instructional resources* and should be used as such. If we base instructional objectives solely on a textbook, this tends to steer students toward accepting one authority and one point of view only.

Teachers should screen textbook objectives using three criteria:

1. Are the objectives and text materials clearly stated?
2. Are the objectives and text materials suitable for students in this particular classroom?
3. Are the objectives and text materials aligned to the expectations or learning outcomes and activities of the national curriculum?

Selecting Texts for Literature:
- ✓ Student Interests
- ✓ Age appropriate
- ✓ Will boys be interested in the text?
- ✓ Will girls be interested in the text?
- ✓ Do you understand the historical context of the text?

Selecting Other Resources for Teaching English Language Arts

Gone are the days when the text book is the main resource for teachers and students. The teacher can therefore explore the use of a variety of resources for teaching (See Figure 3 for some ideas).
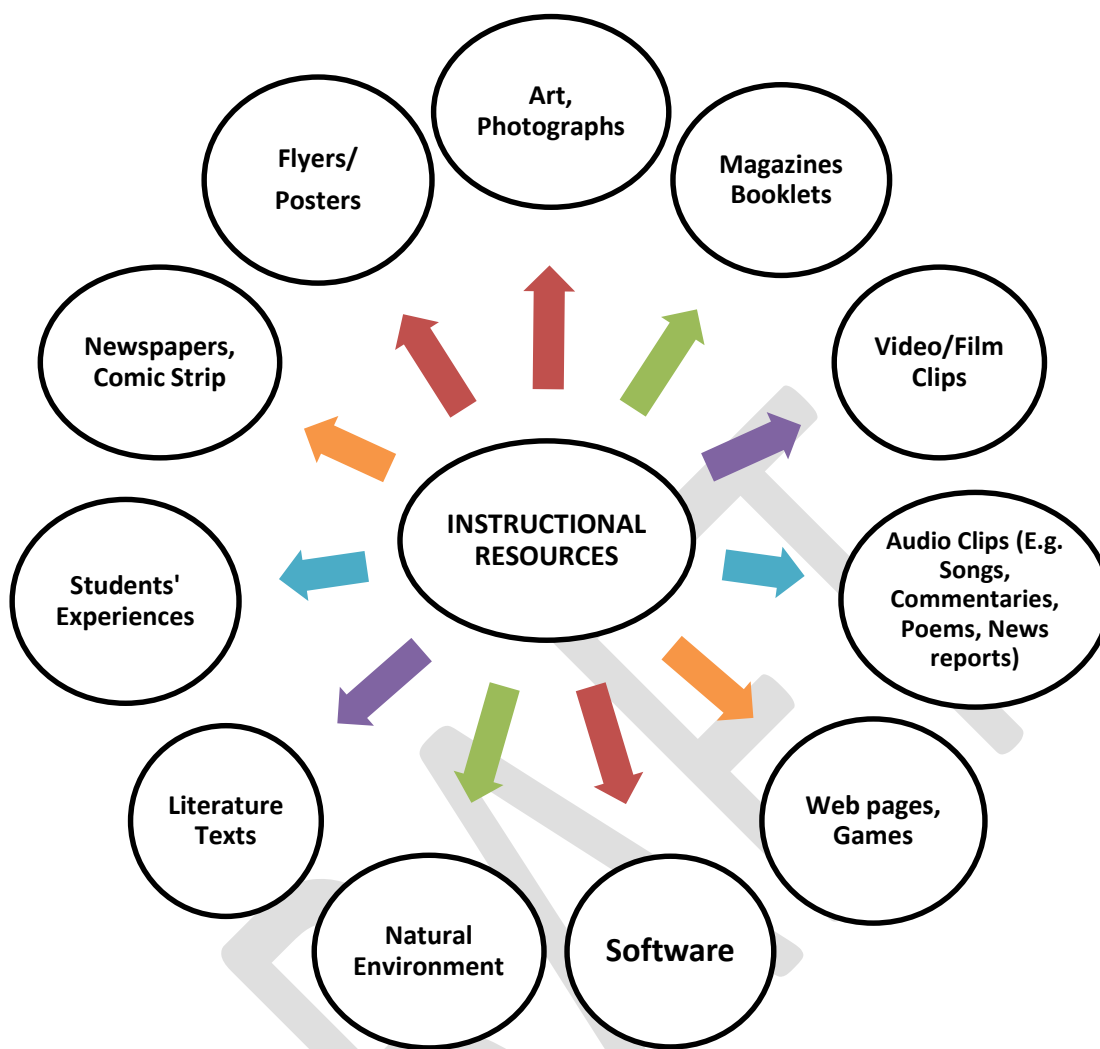
Figure 3: Suggested Resources for Teaching English Language Arts

Some Considerations for Selecting Materials for Use in the Classroom:

✓ **Details**: Are there enough details and specific content to support your course?

✓ **Content**: Does the content reflect current grammatical contexts in Trinidad and Tobago Grammar, Teaching of English as a Second Language or respect for English Creole?

✓ **Contexts**: Are the situations presented culturally relevant to the students?

✓ **Bias**: Does the content reflect gender, racial, or sexual bias?

✓ **Concepts, Principles, and Generalizations**: Are they clearly developed? Can you read basic facts and information in the text and find that they lead you to concept, principles, and generalizations? Is the text grammatically correct? Is it sequenced clearly? Can the internal and external text structures be navigated easily?

✓ Are **examples** logical and varied?

- ✓ **Explanations**: Are they clear and succinct?
- ✓ **Reading Level**: Is the readability level of the text appropriate for the average student?

Step 3: Assessment/Evaluation -What was learnt and how well it was understood

Planned instruction should be related logically to the actual instruction that was implemented and the assessments should relate to the plans and instruction.

Assessments are used:

Instruction	Instruction	Instruction
Before	**During**	**After**
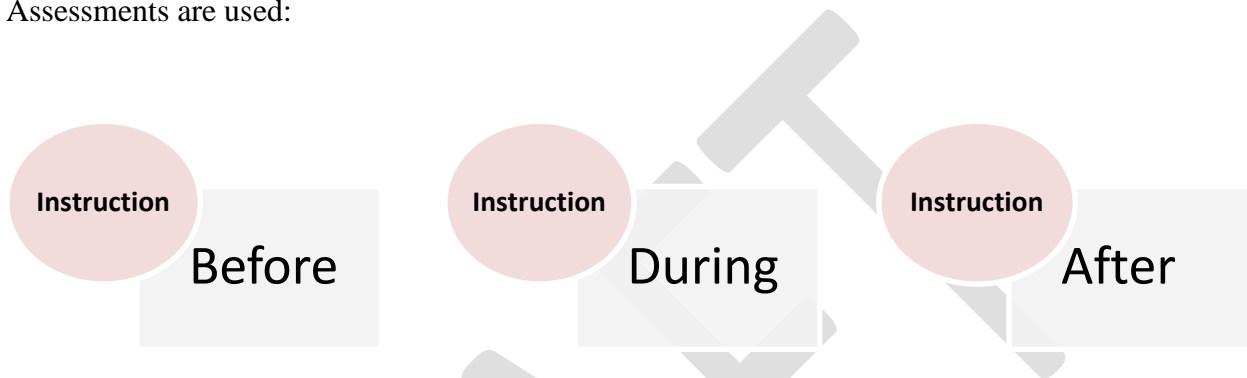
Use diagnostic assessment information when planning. The more valid and reliable student and class diagnostic assessments are, the more appropriate the lesson plans are likely to be. Planning involves customising instruction to meet student needs and characteristics, and diagnostic assessments can assist teachers to plan accordingly.

Include assessment strategies in instructional plans. The aim of planning and conducting instruction is to help students learn new content and behaviours. Consequently, lesson plans should include some formal measure/s to determine whether students have achieved the desired objectives and to identify areas of misunderstanding or confusion for re-teaching.

(More on Assessment can be found in Part 3 of this Guide, page 153-193)

Some Approaches to Teaching English Language Arts

Language serves several major purposes and several approaches have been identified which help teachers to plan instruction in ways that make language learning meaningful for students. The approaches identified below are guides to teachers for use in planning instruction. They include examples of topics, concepts, or activities that typify each approach.

Regardless of the approach or combinations of approaches that teachers use, it is vital that a concerted effort is made to show the relationship among the Language Arts strands of Listening, Speaking, Reading, Literary Appreciation, Writing and Media Literacy so that students see the inherent inter-connectedness and do not learn skills in isolation.

The following approaches can help to make these meaningful connections for the students:

1. The Theme-Based Approach
2. Project-Based Learning
3. Literature-based Instruction

The Theme-based approach

This approach to teaching has been used by teachers for many years, but it is still a very effective way to teach a range of skills and content by integrating them around a topic that is relevant and meaningful to students.

➡ **Careers**
➡ **Celebrities**
➡ **Choices**
➡ **Healthy Living**
➡ **Fashion**
➡ **Music**
➡ **(Popular) movies**
➡ **Relationships**

Figure 4: Some suggested themes for teenagers

Steps to create a thematic unit:

1. Select a theme based on your students' interests and experience. Figure 4 gives some examples.

2. Identify the learning outcomes that students must master in this unit. Ensure that the outcomes span all of the English Language Arts Strands in the curriculum (listening, speaking, reading, literary appreciation, writing, media literacy).

3. Identify the grammatical structures and

vocabulary that relate well to the theme and outcomes.

4. Develop activities/strategies that will help the students achieve the learning outcomes. Remember to differentiate instruction to cater to students varying learning styles and abilities.

5. Determine a series of questions that will fuel discussions throughout the unit. See Figure 5 below, for guidance on framing essential questions.

6. Determine the resources you may need throughout the unit. These resources should always include literature related to the theme, but could also include a variety of audio-visual material as well.

7. Find a variety of ways to assess students' progress throughout the unit. See Part 3 of this document for some useful assessment strategies and rubrics.

The Role of Essential Questions

Essential questions help students to get to the heart of core issues and ideas that may be part of a unit.

McTighe & Wiggins (2013) distinguish between **Overarching Essential Questions** (which tend to be open ended, thought provoking and span diverse disciplines) and **Topical Questions** which focus on a particular topic or on skills.

Examples of an essential question might be:

➡What's the relationship between choices and consequences?
Examples of topical questions might be:
➡What choices did (named character) make in (named story) and what were the consequences of those choices.
➡What do you think might have happened if (named character) had decided not to (engage in a specific action)? Why do you think so?
➡How might a change in (named character) affect the story?

Figure 5: Essential and Guiding Questions

Illustration of the Thematic Approach

Figure 6 gives an example of activities that can take place a theme-based approach to teaching the following outcomes from Form 1, Term 1 in the English Language Arts Curriculum (Table 1) using the theme "Friendship".

Table 1: Selected Form 1, Term 1 Outcomes

LISTENING	READING	LITERARY APPRECIATION	WRITING	MEDIA
Listening 1.17 demonstrate active listening 1.18 display appropriate listening etiquette 1.19 identify the speaker's point of view 1.20 discuss the content of the speaker's presentation	*Explicit Details* 2.17 list explicit details in given texts 2.18 answer literal questions based on given texts	*Literary Element: Character* 3.8 identify the physical characteristics of a protagonist in a text 3.9 deduce character traits	*Descriptions: Character* 4.28 describe physical attributes, personality traits and mannerisms	*Visual Representation: Graphic organizers* 5.13 use appropriate graphic organisers appropriate to purpose

Read/listen to stories/songs/poems that depict friendship and answer oral and written questions based on the selections

Complete and/or create graphic organisers depicting physical characteristics and character traits. Use Venn Diagrams to compare characters

Create character sketches of good friends that include words and graphics

Discuss personal impressions of relationships in texts and share opinions on friendship

FRIENDSHIP

Vocabulary focus: Compile a list of words related to characters' physical characteristics and personality traits

Use Standard English structures and punctuation related to the description of character sketches including subject-verb agreement, verb tense, adjectives, 1st and 3rd person present tense

Figure 6: Sample Tasks Related to the Theme of Friendship

Project-Based Learning

The Project-Based Approach should not be confused with the use of a project as an assessment tool at the end of a unit. In Project-based learning, students learn content and develop skills while investigating a problem or an issue in their school or community.

Steps to apply the Project-Based Approach

1. Identify the learning outcomes for students by the end of the unit. Ensure that the outcomes span as many of the English Language Arts Strands as possible.
2. Explore with students a topic or problem that they would like to investigate or solve.
3. Collaborate (where possible) with colleagues in other subject areas whose subject content may be relevant to the project.
4. Frame essential questions that will drive the project (see Figure 5, page 33)
5. Determine the product(s)/artefact(s) that students must produce to show evidence of learning.
6. Design activities that will help students achieve the learning outcomes.
7. Determine the required resources for the project.
8. Set time lines to help guide students through various aspects of the project (e.g. task sheets, calendar, journals/logs)
9. Determine ways to evaluate the project when it is completed.

Figure 7 illustrates a variety of activities that can come out of a project, in this case a Healthy Eating Campaign in a high school.

Research:
- effective habits for healthy living
- the status of the health of adolescents in T & T
- eating habits of students in the school (surveys, interviews)

Writing tasks:
- Write letters of invitation and thanks to sponsors, parents attending events
- Write speeches on healthy living that target teens

→*Remember to use related grammatical structures and vocabulary*

Produce a 30 second "Healthy Living" public service announcement
*Remember to use related grammatical structures and vocabulary

HEALTHY LIVING CAMPAIGN

Create a "Healthy Living" jingle and advertisement for the campaign

Design and produce "Healthy Living" buttons, bookmarks and other promotional visuals

Create promotional posters and other visuals

Figure 7: Sample English Language Arts tasks related to a Healthy Eating Campaign

Literature-Based Instruction

In Literature-based instruction, the teacher uses writing from a variety of literary genres to generate a variety of activities. Figure 8 illustrates this approach.
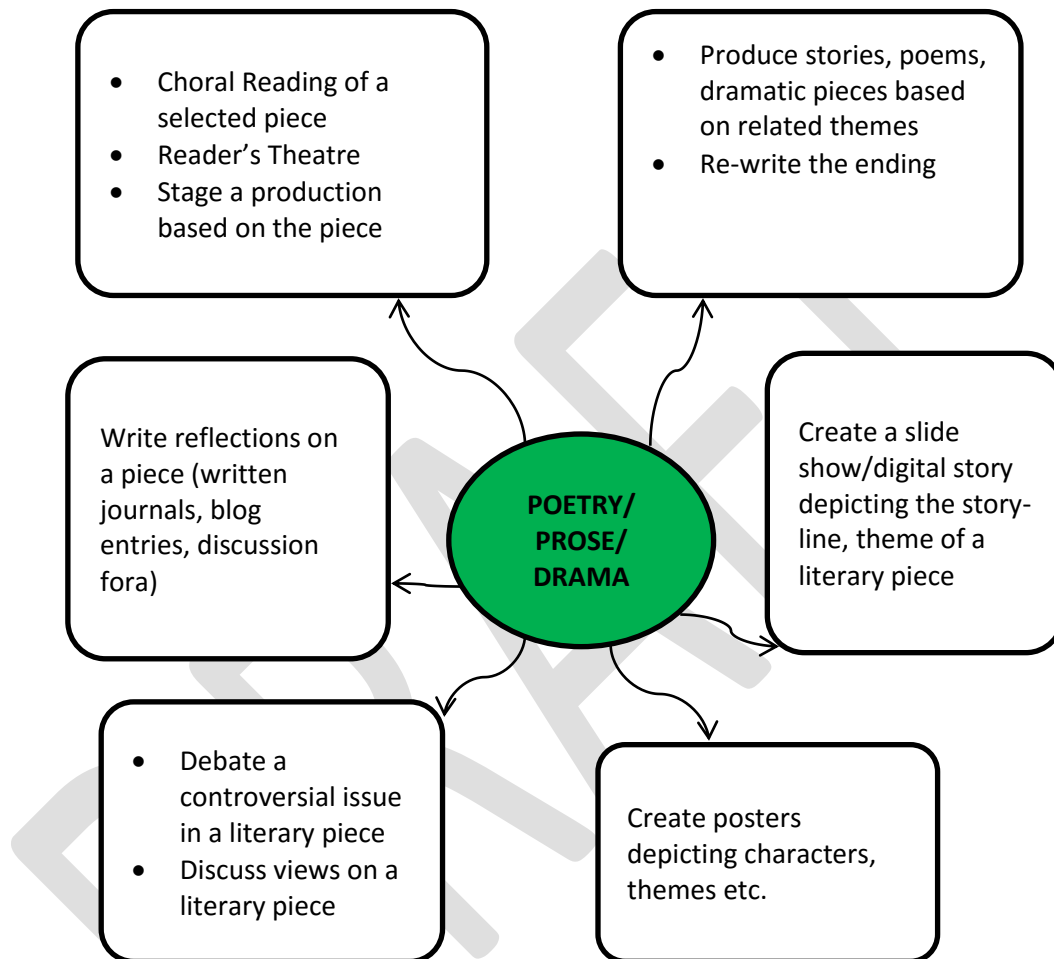
Figure 8: Sample Tasks for the Literature-based Approach

Sample Teaching/Learning Strategies

The following are some strategies that will provide engaging and enriching experiences for students as they learn and practice a variety of skills found in the English Language Arts strands. Figure 9 explains the format of these strategies. It is to be noted that a number of strategies target multiple English Language Arts skills. Table 2 gives a breakdown to guide teacher's choice of strategies.

Fractured Fairy Tale

Listening and Speaking	☐
Reading	☒
Literary Appreciation	☒
Writing	☒
Media and Visual Literacy	☐

Relevant Language Arts Strands are indicated by a check box.

In this exercise, the students identify a story and then re-write it, changing the characters, setting, plot or point of view of the story.

A brief description of the strategy is provided.

Materials:
- Copies of a well-known fairy tale
- Copies of a fractured tale
- Paper
- Pens/pencils
- Whiteboard, markers

Procedure

The procedure for the strategy is listed in steps.

1. Students read a well-known story and are asked to identify details pertaining to the characters, setting, plot, and point of view of the story. A concept map can be used to help students organise their thoughts.
2. Students read a variety of fractured fairy tales for inspiration.
3. Students are asked to decide what aspect(s) of the story they would like to change.
4. Students write a fractured story.
5. Students complete a Venn diagram comparing the original story to the fractured story.

Adaptations:

Suggestions are made on how the strategy can be adapted to cater to various students' needs.

- Depending on the class, the story can be read to students, or students can read individually. If possible, project the story on the whiteboard for those who may prefer to read and listen simultaneously.
- The self-directed learners in your class can freely choose the aspects of the story they would like to change.
- For those who prefer more explicit guidance, provide a list of possible changes that could be made to the story and ask them to choose from the list.
- Provide a simple checklist that students can use to assess their stories before submitting. Students can work on their own or in pairs to review their stories.

Figure 9: Sample Teaching Strategy

The ultimate goal is that students will use these strategies independently. However, students may need support before they reach this point. The following procedure may be followed when introducing a new strategy:

1. Share why the strategy is important and what is to be expected when they use it.
2. Model the steps needed to accomplish the strategy.
3. Encourage students to memorise the steps (orally repeat them, write them, create movements to help them remember, use mnemonics if necessary).
4. Allow students to practice the steps until they are comfortable using it on their own.

Table 2: Strategy Key

Strategy	Pg. numbers	Activating Prior Knowledge	Assessment	Comprehension	Graphic Organiser	Explicit Instruction	Reading	Reading Fluency	Listening & Speaking	Literary Appreciation	Metacognition	Vocabulary Development	Writing	Media Literacy
ABCDarium	40	■				■	■		■			■		■
Analyse This	41	■				■	■							
Anticipation Guide	42	■		■	■	■				■			■	■
ARMS	43	■	■			■						■	■	
Choral Reading	44					■	■	■	■					
Clone the Author/Genre	45					■							■	■
Cloze Procedure	46													■
Concept Maps	47	■			■	■	■		■	■		■		
Direct Me	48									■				
Direct Reading-Thinking Activity	49	■				■	■			■				
Draw What You Hear – Poetry Visualization	50	■		■					■				■	■
Exploring Drama: Creating Theatre	51	■							■					
Fractured Fairy Tale	52												■	■
Frayer Model	53				■					■		■		
Guided Reading	55					■	■			■				■
Hold and Release	56					■				■				
Interactive Read Aloud	57			■		■	■		■					■
Jigsaw -- Understanding Text Features	58						■		■					
KWL	59	■	■	■	■				■	■		■		
Language Experience Approach	61	■		■		■			■	■		■	■	
Listen to What	62								■			■		
Poetry as Speech	63								■					■
Question Answer Relationship (QAR)	64	■	■	■			■		■					
Round Robin Story	66												■	
SIFT	67									■				
Sketch to Stretch	68						■		■					■
Split-Page Note taking	69									■			■	
Text Features	71					■								
Think Aloud	73					■					■			■
Think Markers	74								■					■
Top Down Listening	75								■				■	
Visualisation	76	■							■	■				
Vocabulary Self Collection	77											■		
WORDO	79								■			■		
Writer's Workshop	81	■				■			■				■	

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ABC Darium

Listening and Speaking	☒
Reading	☒
Literary Appreciation	☒
Writing	☒
Media Literacy	☒

An *abecedarium* is a 17th century Latin term for an alphabetized record of key features of an area or culture providing twenty-six ways to gather information. An abecedarian is a person learning the literacy of an area or culture.

Materials:

- Paper

- Pencil

- Pen

Procedure:

1. Students are divided into groups and assigned letters of the alphabet.

2. Each group identifies key features of an area, concept, or culture beginning with the letter of the alphabet that has been assigned to it, for example, (A is for Accra, B is for Breadfruit, C is for Callaloo, D is for Doubles, and so on).

3. Students compile information on each feature, for example, D is for Doubles. Students bring samples of doubles to class and give a history of the evolution of doubles.

4. Students choose the best method to present their information, for example, tell a story, do a rap, draw a picture, perform a skit, share a recipe or create a collage.

Adaptations:

- Students work in pairs or small groups.

- Presentations can be done using a variety of ways that cater to multiple intelligences.

- The time allotted for creation of presentations can be modified based on students' ability.

Analyse This!

Listening and Speaking	☒
Reading	☒
Literary Appreciation	☒
Writing	☐
Media Literacy	☐

This is a pre-reading strategy where students analyse words of a poem before seeing the big picture. Isolating key words prior to reading the poem help students make patterns in the reading, explore themes and make predictions.

Materials:

- Hand-outs of poem redone with the words of the poem in alphabetical order
- Multimedia projector and laptop (optional)

Procedure:
1. Set the context of the poem.

2. Ask students to choose five words in the hand-outs.

3. Guide students to look for patterns or emerging themes in the words chosen (blood, fear, shackles give an idea of terror, fear).

4. Model for students how to spot patterns and link themes using one or two words.

5. Ask students, using think-pair-share, to explore themes and patterns.

6. Have students predict what the poem will be about.

7. Guide students to set a purpose for listening to /reading the material.

8. Students listen to/read the material

Adaptations:

- Have students move from a simple to a complex poem.

- Group students with peer support or by ability.

- Have some students link the words to the context of the poem.

- Group students to explore words for different purposes depending on the ability level of the students. For example some students may only be able to focus on vocabulary, others themes, others word patterns.

Anticipation Guide

Statement	Agree	Disagree

Listening and Speaking	☒
Reading	☒
Literary Appreciation	☐
Writing	☒
Media Literacy	☒

An anticipation guide is a pre-reading strategy that is used to activate students' prior knowledge and pique their curiosity about a new passage or topic.

Materials:

- A passage/text book
- Copies of an anticipation guide graphic organiser (templates may be sourced online)

Procedure:

1. Before the lesson, the teacher should read the text and create the anticipation guide. Write four to six statements, some true and some false, based on key ideas in the text. These statements should activate prior knowledge and challenge students' experiences. Include two columns next to the statements, labelled 'agree' and 'disagree' or 'yes' and 'no'. A third column may be included for students to revise their answers after reading the text.

2. Before reading the text, students read the statements in the anticipation guide and indicate whether they agree or disagree with the statements. Students may work individually, in pairs or in groups. All students or groups must be able to support their answers.

3. The passage is then read (aloud to the class or students can read silently). During this time, students are asked to identify evidence from the text to support their position or the groups' position on each statement.

4. After reading, students review their findings and are given the opportunity to change their perspective on each of the statements.

Adaptations:

- When introducing an anticipation guide to a class, take some time to model the process.
- Find passages that appeal to students' interests.
- Depending on the class, the responses to the text can be oral, written or visual.
- The teacher can draw an anticipation guide on the board or create a class set and distribute to students.
- Students can work on their own, in pairs or in groups to respond to the text.
- Students can use additional sources of information to support their position on each statement.

ARMS

Add
Remove
Move
Substitute

Listening and Speaking	☐
Reading	☐
Literary Appreciation	☒
Writing	☒
Media Literacy	☒

This is a very useful strategy that will help students to systematically revise their written pieces. It involves asking students to critically examine their written drafts and consider what can be:

- **A**dded (e.g. more details, more adjectives/figures of speech, different vocabulary)
- **R**emoved (e.g. repetitions, unimportant details)
- **M**oved to another part of the piece (e.g. a sentence, a detail)
- **S**ubstitute (e.g. clichés, overused words)

Materials:

- Poster displaying ARMS
- Supplemental word lists
- Two copies of a written draft (either on flip chart paper or soft copy on a lap top)
- Marker
- laptop and projector (optional)

Procedure:

When teaching this strategy, it is advisable to teach each aspect in separate mini lessons until students are able to apply all on their own. It is also advisable that teachers model the strategy using an actual piece of writing in the following way:

1. Teacher displays a written draft (or a portion of one), either on flip chart paper, or (if possible) projected on a wall or white board. The piece should be double spaced to accommodate revisions.

2. Teacher thinks aloud as s/he applies the strategy to one part of the piece (e.g. during the **Add** aspect of the process, the teacher can ask questions like, "What would make this more interesting? Do I need to say something else about this?) Revisions are made accordingly.

3. Teacher places the original copy and the revised copy side by side. Students read the original piece and the revised piece and discuss how the piece has improved.

4. Students apply the strategy to their own pieces.

Adaptations:

- Vary the length of the assigned drafts to suit the abilities of the class.
- Pair competent writers with those who may need assistance to revise pieces.
- Schedule time to work "one on one" with writers who may be struggling.

Choral Reading

Listening and Speaking ☒
Reading ☒
Literary Appreciation ☒
Writing ☐
Media Literacy ☐

In this exercise, the students and teacher read in unison and the teacher gradually lets the students take the lead. This activity provides the opportunity for less skilled readers to practice and receive support before they read on their own. Choral reading provides a model for fluent reading and helps with the ability to read sight words.

Materials:

A passage that allows for interesting applications of reading fluency and prosody.

Procedure:

1. Each student is provided with a copy of the text that is going to be read by the teacher.

2. The teacher reads the passage or story aloud and models fluent reading for the students.

3. Students read along with the teacher, they use a marker or their finger to follow along with the text as they read.

4. The passage is re-read and all students read the story or passage aloud in unison.

Adaptations:

- The reading can be varied by having half the class read a sentence or a paragraph, and then the other half can read the next sentence or paragraph.

- This strategy can be used in different content areas.

Clone the Author/Genre
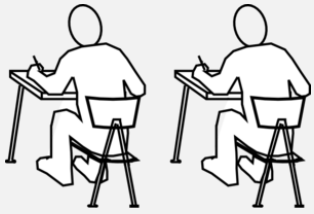
Listening and Speaking	☒
Reading	☐
Literary Appreciation	☒
Writing	☒
Media Literacy	☒

Successful reading and writing involve the creation of a text world in which meaning is organized and unified. Successful comprehension involves synthesizing what is read into a set of key ideas. *Clone the Author* and *Clone the Genre* help students detect patterns and conventions in texts.

Materials:

- Single copies of different stories by the same author
- Single copies of different stories in the same genre
- Stack of 3 x 5 index cards or slips of paper
- Paper to make books

Procedure:

1. Teacher (or a fluent reader from the class) reads aloud several different stories by the same author or stories in the same genre.

2. Students are asked to identify features of the story that cut across the different texts. These are listed on the board.

3. Students discuss ways in which they might write their own version of the stories using the features they have identified.

4. Students plan their stories on index cards then write them in book form. This may be done individually, in pairs, or in groups depending on the class.

Adaptations:

- Model the process of cloning the author/genre. Think aloud throughout the process so students get a sense of the steps that can be taken.

- Teacher and students create initial story together.

- If possible, project the story for those who may prefer to read and listen simultaneously.

- Vary the number of features to be cloned to suit the ability of the students. Some students may be able to clone one feature of a story while others can attempt two or more.

Cloze Procedure

Fill the _____ **left in the text.**	Listening and Speaking ☐ **Reading** ☒ Literary Appreciation ☐ **Writing** ☒ **Media Literacy** ☒

The Cloze Procedure features a passage from text that contains blanks where words are deliberately omitted. It is designed to measure a student's comprehension, but may also be used to activate prior knowledge about a topic.

Materials:
- Copies of cloze sentences.

Procedure:

1. Select a self-contained passage of a length appropriate for the grade level of the students. Use materials easily read by the students.

2. Leave the first and last sentences and all punctuation intact.

3. Carefully select the words for omission using a word-count formula, such as every fifth word or other criteria.

4. All blanks should be of equal length to avoid including visual clues about the lengths of omitted words.

5. Have the students read the entire passage before they fill in the blanks.

6. Encourage the students to fill each blank if possible within a suggested time frame.

7. Suggest that students reread the completed passage.

Adaptations:

- Supply choices for the blanks.
  Example: Just as _____have fur, birds have _____.
  (coats, animals)   (feathers, wings)

- Provide passages in which every fifth word or every tenth word is arbitrarily deleted and only a letter or two of the correct word is available, perhaps a beginning consonant or consonant blend.
  Example: With the price of f_____ going up all the t_____, more people are trying t___   raise some of their f_____ in their own back y_____.

  - Indicate only the blank with no additional clues. Accept any word that seems a reasonable   fit:
    Example: Instead of grass, you _____ rows of lettuce, tomatoes, _____ beans lining the   fences _____ in the biggest city.

Concept Maps

Listening and Speaking	☐
Reading	☒
Literary Appreciation	☒
Writing	☒
Media Literacy	☒

In this exercise, the teacher models the process of placing information in a particular order on a graphic organiser. This strategy is useful for helping students to comprehend texts because the text information is transferred into a visual representation. Concept maps can be used for a variety of reasons including summarising information, preparing study notes, brainstorming ideas or creating a plan for a written piece.

Materials:
- Text
- A template of a concept map relevant to the writing task (many templates are available online)

Procedure:

1. The teacher gathers research materials from text books and other supplementary materials to prepare for the class. The information used must be essential knowledge for the course of study. Select concept maps suited to the purpose (see adaptations below).

2. Students are told to pay attention to the content for the purpose of producing a concept map while the lesson is in progress. (A multimedia projector may be used to ensure that the map is seen and is clear to all the students).

3. Pause during the delivery of the content to add information to the concept map. 'Think aloud' (See Page 73) explaining how and why certain bits of key information were added to the map.

4. Ensure that the information is accurate and clearly shows the relationships between the elements listed.

5. When students become comfortable with the use of the map, ask students for their ideas to be included and where on the map.

Adaptations:

- Choose different concept maps for different purposes. For example, in the 'spider' concept map the central theme is placed in the centre of the map with lines emanating from this central point pointing to the subthemes. The 'hierarchy' places information in descending order with most important material at the top and other information branching out. Venn Diagrams may be used to show similarities and differences.

- The students may be given a blank concept map to fill. This works best in situations where the students have done a similar exercise before.

- Students may be given a partly finished concept map to complete. This is good for novices and when the teacher is trying to release responsibility to the students.

- Maps can also be created on the students' laptops.
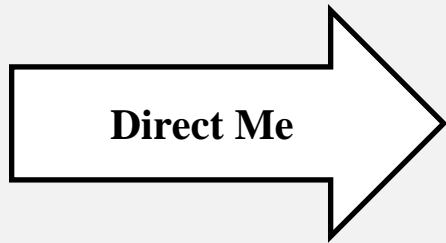
Direct Me

Listening and Speaking	☒
Reading	☐
Literary Appreciation	☐
Writing	☐
Media and Visual Literacy	☐

This strategy develops students' ability to give clear directions to their peers to guide them through an obstacle course set up in the classroom.

Materials:

- A blindfold
- Class furniture (to be arranged as an obstacle course)

Procedure:

1. Students are asked if they know how to get from the front door to back wall of the classroom.

2. Students volunteer to give directions to their colleagues. The catch is that the student following the directions will be blindfolded.

3. The volunteer who will follow directions goes outside and is blindfolded. Simultaneously, the class is asked to re-arrange the desks or their bodies to form an obstacle course. Ensure that there are no sharp edges or harmful objects used on the "course".

4. The student giving the instructions is asked to direct his or her blindfolded peer using clear directions. The blindfolded person is to follow the instructions, asking for clarification where needed until s/he reaches the designated spot.

Adaptations:

- Some students may need a brief review on the vocabulary of directions.

Directed Reading-Thinking Activity

Listening and Speaking	⊠
Reading	⊠
Literary Appreciation	⊠
Writing	☐
Media Literacy	☐

This strategy is useful for teaching students how to develop their ability to predict, confirm and revise predictions. It is useful only when students are reading or listening to an unfamiliar story.

Materials:

 Level appropriate short story in print form

Procedure:

1. Students are introduced to the story before reading begins through relevant discussion, showing of objects or pictures. The teacher may also read the first paragraph to aid their predictions.

2. Students engage in teacher-initiated discussion, based on the book's cover and title, about what the story is about and what happens in it.

3. Students discuss options presented and commit themselves to particular predictions and give reasons for their predictions.

4. Students read the beginning of the story or listen to the beginning of the story being read aloud.

5. Students confirm, reject or revise their predictions in response to the teacher's questions.

6. Students continue reading or the teacher continues to real aloud, stopping at several key points to repeat Step 5.

7. Students reflect on their predictions.

Adaptations:

- Depending on the class, the reflections to their predictions can be oral, written or visual.
- The teacher can write students' predictions on the whiteboard or chart paper or sentence strips for students to re-read.
- The teacher or students can also write their revised predictions and re-read them.
- The teacher can divide the class into two teams and each team scores points for each prediction confirmed.

Draw What You Hear-
Poetry Visualisation
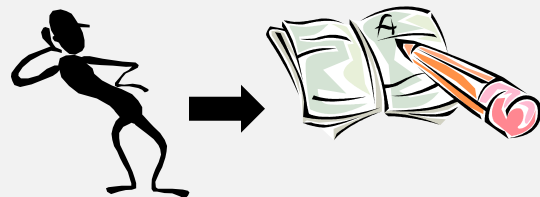
Listening and Speaking	☒
Reading	☒
Literary Appreciation	☒
Writing	☒
Media Literacy	☒

Students use auditory, visual, and artistic skills to analyse poetry.

Materials:

- Paper
- Poems/Songs

Procedure:

1. Ensure that students understand the words auditory and visual.

2. Give students poignant words from the title of the poem and explore with students the connotations and denotations of the words.

3. Have students explore what feelings and thoughts the words may evoke. Read the poems and guide general discussion.

4. Distribute paper or have students draw on their own paper. Have students draw a prediction on what the poem may be about based on the words chosen and discussed.

5. Read the poem to the students and have them draw what they hear. Read the poem more than twice.

6. Distribute the written poem for students to interpret in groups or pairs.

7. Have students analyse the poem making connections using what they drew and the written text.

Adaptations:

- Vary the complexity of the poem to suit your students' ability.

- Have some students explore themes and symbols in their work.

- Have some students contrast their interpretation to that of the writer's.

Exploring Drama: Creating Theatre

Listening and Speaking	☒
Reading	☒
Literary Appreciation	☒
Writing	☐
Media Literacy	☐

Demonstrating the value of using the dramatic arts to enhance literacy learning

Activities/Strategies

Thought-tracking Thought-tracking helps inform an audience about a character. You see it in action when: a character speaks out loud about his/her inner thoughts at a particular moment in the drama or when a character speaks out loud about his/her inner thoughts during a freeze frame/still-image

Marking the moment Marking the moment can happen when a scene has been created, and the group decides it is a significant moment in the drama, and they want to show this in some way.

Forum Theatre Forum theatre is a technique you can use while acting out a scene. The group watching is encouraged to stop the action when they think it necessary, to suggest a different action. At other times, the actors themselves can stop the action, and ask for help. Sometimes someone else can step in and take over a role - or even introduce a new one.

Role playing As audience, we choose scenes for actors to perform, first in the English Creole, then in Standard English.

Extempo Using words from the word box, actors make up a rhyme on the spot (with or without melody).

Fractured Fairy Tale
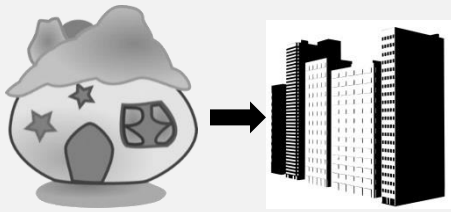
Listening and Speaking	☒
Reading	☒
Literary Appreciation	☒
Writing	☒
Media Literacy	☒

In this exercise, the students identify a story and then re-write it, changing the characters, setting, plot or point of view of the story.

Materials:

- Copies of a well-known fairy tale
- Copies of a fractured tale
- Paper
- Pens/pencils
- Whiteboard, markers

Procedure:

1. Students read a well-known story and are asked to identify details pertaining to the characters, setting, plot, and point of view of the story. A concept map can be used to help students organise their thoughts.

2. Students read a variety of fractured fairy tales for inspiration.

3. Students are asked to decide what aspect(s) of the story they would like to change.

4. Students write a fractured story.

5. Students complete a Venn diagram comparing the original story to the fractured story.

Adaptations:

- Depending on the class, the story can be read to students, or students can read individually. If possible, project the story on the whiteboard for those who may prefer to read and listen simultaneously.

- The self-directed students in your class can freely choose the aspects of the story they would like to change.

- For those who prefer more explicit guidance, provide a list of possible changes that could be made to the story and ask them to choose from the list.

- Provide a simple checklist that students can use to assess their stories before submitting. Students can work on their own or in pairs to review their stories.

Frayer Model
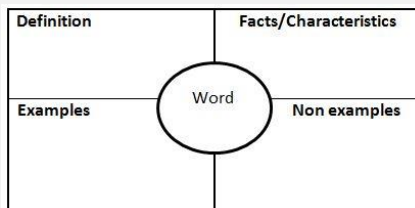
Definition	**Facts/Characteristics**
Examples	Word	**Non examples**

Listening and Speaking	☐
Reading	☒
Literary Appreciation	☐
Writing	☒
Media Literacy	☒

In this exercise, the student will create a chart with a definition of a targeted vocabulary word along with examples and non-examples of the word meaning. This is an instructional strategy that provides a visual for students to help them make comparisons. The model taps into their prior knowledge to assist them in making connections so they can identify and understand new vocabulary. It also stimulates critical thinking.

Materials:

- A blank model on a sheet of paper for each student
- Text with the targeted vocabulary words

Procedure:

1. Choose a vocabulary list from a reading selection or a concept that needs to be defined. Review vocabulary words or concept list with the class before students read the selection.

2. Explain the The Frayer Model and its use to the students.

3. Model use of the Frayer Model indicating how the information is written on the graphic organiser example given below:
   - Place the target word in the circle.
   - Write a definition in the top left corner.
   - Write characteristics/facts about the word.
   - Give a few examples in the bottom left corner.
   - Give a few words that are obviously not examples in the bottom right corner.

4. Have students read the assigned text and define the target vocabulary or concepts.

5. Students may then complete a new chart for each words or concepts. Students may do this in small groups or as a whole class.

6. Ask students to share their completed Models with the class.

Adaptations:
- This activity may be done by students individually or in groups.

- The Frayer Model can be used for assessment purposes

- Students can include pictures to represent the words to aid understanding.

Sample Frayer Models

Definition in your own words:	Characteristics
A comparison between two things using "like" or "as".	• There must be two things to compare • There must be "as" or "like" in the sentence

Simile

Examples	Non-examples
• His head was like a basketball. • She was as tall as a lamp post.	• I like ice-cream • As I opened the door, the cat ran out.

Definition in your own words:	Facts/Characteristics

A contract is a legally binding agreement between two parties where one promises to give something to the other in return for a benefit.	It consists of:
	    • An offer
	    • An acceptance
	    • Consideration

Contracts

Examples	Non-examples
• Simple contracts • Specialty contracts	• Invitation to treat • Agreement to commit an illegal act • When a counter offer is made

Guided Reading

Listening and Speaking	☐
Reading	☒
Literary Appreciation	☒
Writing	☐
Media Literacy	☒

This strategy involves the teacher working with a small group of students who are at similar reading levels or display similar reading behaviours. The students are guided by the teacher to engage in the process of reading using five steps. It is particularly useful for supporting struggling readers.

Materials:

Copies of a book appropriate to students' reading level

Procedure:

Before reading:

1. Students engage in teacher initiated discussion about the author, type of story and the concept of the book in order to activate students' prior knowledge and to generate predictions about the story.

2. Students are asked to preview the story (examining pictures, format, headings etc.) and share what they notice.

During reading

3. Students begin to read the story aloud supported by the teacher's coaching, prompting and questioning. Teacher observes and notes students' progress or challenges.

4. Students are explicitly taught a specific reading strategy that may be used to aid their comprehension of the text.

After reading

5. Students respond to the text by re-telling the story, sharing their observations and/or confirming their predictions.

Adaptations:

- Depending on the class, the responses to the text can be oral, written or visual.
- The self-directed students in your class can freely choose extend the story/create a related story.
- Provide a simple checklist that students can use to assess their stories before submitting.
- Students can work on their own or in pairs to respond to the story.
- Students can make journal entries about their responses to the story's theme, characters or the elements of plot.

Hold and Release

Listening and Speaking	☒
Reading	☒
Literary Appreciation	☒
Writing	☐
Media Literacy	☐

This strategy teaches students to clarify concepts and can be used with all literary works. Students use metacognition and sharing to clarify what they do not understand in groups then return individually when they have clarified their understanding of the concept.

Materials:

- A variety of literary works/texts
- Tasks
- Whiteboard Markers
- Graphic Organiser

Procedure:

1. In a whole group students are given a task or a concept which was previously taught. The teacher models the concept or explains the task.

2. Students are grouped or put into pairs to discuss. Students are encouraged to talk with other groups or pairs to assist with clarifications.

3. After five minutes of talk, **hold,** and then allow students to return to the whole group discussion.

4. Using teacher guided talk students clarify their misconceptions of the topic or task.

5. They use their graphic organisers to further clarify.

6. Release students do the task/review concept independently

Adaptations:
- Have a pre-arranged signal to indicate "hold" time and practice with classes that need this support.
- Have students pair with students who grasp the concept well.
- Give students longer talk time before hold.
- Repeat talk and hold where necessary while releasing some students.
- Have some students guide the discussion.

Interactive Read Aloud

Listening and Speaking	☒
Reading	☒
Literary Appreciation	☒
Writing	☐
Media Literacy	☒

An interactive read-aloud involves interaction between a student/group of students and the teacher while reading aloud. Interactive read-alouds give students opportunities to develop oral language, comprehension, and vocabulary through questioning and discussion.

Materials:

- Text book or any content area literature (one for each student in the group)

Procedure:

1. Guide students through a preview of the book. Examine the cover, if there are pictures, show them to the students. Ask questions to activate students' prior knowledge about the elements or the content of the text.

2. Read the text aloud with expression and enthusiasm. The more dramatic the reading, the more the students will be engaged.

3. Ask purposeful questions. Gear your questions towards a specific comprehension skill you are working on, such as inference or recalling a sequence of events.

4. Summarise and share thoughts about the text being read. Summarising the text read is essential to solidify your students' comprehension of the text. An interactive read aloud should always include how the students related to the information.

Adaptations:

- Read aloud nonfiction as well as fiction. Student-friendly newspaper or magazine articles will spark discussion and add another dimension to your read aloud sessions.

- Use other materials other than the assigned textbook.

- Students can take turns reading the text.

- Preview some vocabulary before reading.

- Further discuss vocabulary throughout reading.

- Have students discuss questions with a partner.

Jigsaw- Understanding Text Features
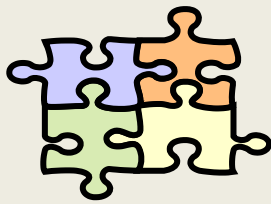
Listening and Speaking	☒
Reading	☒
Literary Appreciation	☒
Writing	☐
Media Literacy	☐

This strategy can be used for close reading of a text to enable students to grasp its internal and external text features and analyse the text.

Materials:

- Literary Work (s)
- Whiteboard Markers

Procedure:

1. Students are grouped, each given a specific element of a written piece on which to focus.

2. In their groups students are given 'lenses' of structure (e.g. cause and effect, enumeration, chronological process, language, captions and illustrations, headings, sidebars, bolded words, italics) to analyse how each 'lens' define the type of text.

3. Give each group some questions pertaining to their assigned 'lens' to guide their discussion (E.g. Identify all the words in italics in this piece/passage. Why do you think these words were italicised? What words in this piece/passage indicate that a cause is being discussed and an effect is being discussed?)

4. Students work in their groups to analyse how the chosen lens contribute to the literary work.

5. Students regroup and teacher facilitates a group discussion in which each group acts as an expert of the chosen lens, and presents findings.

6. Students take notes on other groups' findings.

7. Students create their own analysis of the entire text structure of the literary work.

Adaptations:

- Use only one or two concepts with some classes, while adding more to another class.

- Give some students opportunities to make recommendations for improving text structure.

- Allow some groups to choose more than one lens and have them compare and contrast how their lens differs from another group.

KWL

K What I know	W Want to know	L What I've learned

Listening and Speaking ☒
Reading ☒
Literary Appreciation ☒
Writing ☒
Media Literacy ☒

KWL stands for "What do I Know?", "What do I Want to Know?" and "What have I Learned?" Teachers use KWL charts to activate students' background knowledge about a topic and to scaffold them as they ask questions and organize the information they are learning.

Materials:

- A blank KWL chart drawn on a white board or on flip chart paper
- Markers
- A topic to be discussed

Procedure:

1. The teacher posts the KWL chart on the classroom wall or whiteboard.

2. The teacher introduces the topic under study. This can be done using a read aloud, a class discussion or video, in order to ensure that students have some ideas about the topic.

3. The teacher invites students to share what they know about the topic and records the responses in the "K" column, whether they are right or wrong.

4. The teacher asks students what they would like to know about the topic and records the responses in the "W" column.

5. The class engages in the topic of study, and as it comes to a close, the teacher guides students to revisit the chart about their initial knowledge and questions. Students are invited to discuss what they have learnt as a result to the lesson. Their answers are recorded in the "L" column.

Adaptations:

- A KWL chart can be modified to KWHL, which will add the column "How do I Know? This column focuses on sources of evidence on the topic.

- Students can complete KWL charts individually, in pairs, or in groups, depending on their ability.

KWL CHART

Topic_____

What do I know?	What do I want to know?	What have I learned?

Language Experience Approach

(LEA)

Listening and Speaking	☒
Reading	☒
Literary Appreciation	☒
Writing	☒
Media Literacy	☒

This strategy is useful for creating interesting reading materials for students. It is based on students' language and experiences and can empower and motivate the struggling reader. The purpose of LEA in the secondary school classroom is to allow students to see their ideas and questions transformed into print which they can then read. Using LEA, students see how academic and technical vocabulary is used in written form.

Materials:

• Whiteboard and markers
  or
• Computer and multimedia projector

Procedure:

1. Students engage in teacher-initiated discussion about the experience provided.

2. Students dictate and the teacher writes/types the class composition while asking guiding questions to clarify and refine ideas and structure the text.

3. Students are guided by the teacher to read the class-composition aloud while pointing to each word.

4. Students reflect on the value of their contributions to the class composition and to their reading.

Adaptations:

• Students are supported by the teacher to extend the activity to highlight vocabulary, grammar, extend the composition/narrative etc. using sentence strips, puzzles, games etc.

• Depending on the class, the responses to the text can be oral, written or visual.

• The self-directed learners in your class can freely choose to extend the class composition.

• Provide a simple checklist that students can use to assess their stories before submitting.

• Students can work on their own or in pairs to reflect on and share opinions about the lesson.

• Students can make journal entries about their feelings during the LEA experience.

Listen to what?

Listening and Speaking	☒
Reading	☐
Literary Appreciation	☒
Writing	☐
Media Literacy	☐

Many students are fearful of listening, and can be disheartened when they listen to something but feel they understand very little. It is also harder to concentrate on listening if you have little interest in a topic or situation. *Listen to what* is a pre-listening task which aims to generate interest, build confidence and to facilitate comprehension.

Materials:

- High interest student material or material related to the topic
- Clear audio/Speakers

Procedure:

1. Set the context -- give students an idea about who is about to speak, where and why.

2. Generate interest in listening by showing pictures or media clip of the event, topic or speaker.

3. Activate students' current knowledge about the piece they are about to hear by asking "Who", "What", "Where", "Why" questions. For example: what do you know about…? Question students' knowledge about the topic, event or speaker. What do they know about Hamlet? – Who is Olive Senior? What are quatrains? What problems did Martin Carter face? Why are they important? What might an abolitionist campaigner do? What organisations campaign for repatriation issues? Engage in whole class questions and encourage students to write down what new information they would like to gain from listening.

4. Invite students to make predictions about the audio.

Adaptations:

- Have students read or view a short excerpt to build their prior knowledge before listening.
- Have students research the context to present a different point of view.
- Group students to listen for different purposes depending on the ability level of the students.
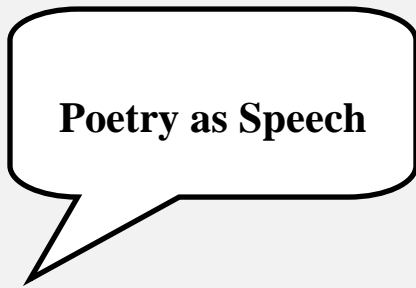
Poetry as Speech	**Listening and Speaking** ☒
	Reading ☐
	Literary Appreciation ☒
	Writing ☐
	Media Literacy ☒

Students improve their speaking skills with this useful strategy.

Materials:

- Podcast of poems
- Speakers
- Laptops with internet connection
- Speech rubric

Procedure:

1. Have students listen to student-created podcasts of poems.

2. Using a simple five point rubric, guide students on how to critically evaluate the performance and/or content of the performed poems.

3. Have students make recommendations based on the speech guide on how the speaker of the poem could have been improved.

4. Using the recommendations, have speakers redo their podcast.

Adaptations:

- Have students listen to different speeches from leaders, sports personalities, and favourite celebrities before attempting their podcasts.

- Vary the length of the performances depending on students' ability and interest.

Question-Answer Relationship

Listening and Speaking	⊠
Reading	⊠
Literary Appreciation	⊠
Writing	⊠
Media Literacy	⊠

The question–answer relationship (QAR) strategy helps students understand the different types of questions. It is a three way relationship between the text, questions and reader knowledge. By learning that the answers to some questions are "Right There" in the text, that some answers require a reader to "Think and Search," and that some answers can only be answered "On My Own," students recognize that they must first consider the question before developing an answer.

Materials:

- Comprehension passage
- Questions
- QAR Grid

Procedure:

1. Teacher explains to students that there are four types of questions they will find in connection with a passage. Define and explain each type of question, while giving an example.

2. Formulate questions to ask students on passage (beforehand)

3. Students read or listen to a short passage read to them.

4. Teacher finishes reading the passage and then reads the questions aloud to students, and models how to decide which type of question has been asked to answer.

5. Teacher shows students how to find information to answer the questions (i.e. in the text, from your own experiences).

Adaptations:

For further development of the strategy and to release students on their own in the use of this strategy the teacher can:

1. Divide the class into small groups and provide each with a reading selection and a set of questions. Have the groups place the questions in the QAR framework.
2. Provide the groups with a new reading selection and ask them to develop questions from its content. Have the students evaluate their own questions in light of the QAR framework

QAR - QUESTION ANSWER RELATIONSHIP

IN THE BOOK	
Right There	**Think and Search**
The answer is in one place in the text. ❖ reread ❖ scan ❖ look for key	The answer is in several places in the text. ❖ skim or reread ❖ look for important information ❖ summarize
IN MY HEAD	
Author and You	**On My Own**
The answer is not in the text. Think about how what you know and what is in the text fit together. ❖ reread ❖ think about what you already know and what the author says ❖ predict	The answer is not in the text. ❖ think about what you already know ❖ think about what you've read before ❖ make connections

I can use QAR when I need to answer questions or create questions.
I can use QAR whenever I need to, especially during social studies, science, math, or on tests.
I can use QAR to help me understand and talk about what I read.

Round Robin Story

My hands trembled

My hands trembled as I

My hands trembled as I *opened the old*

Listening and Speaking ☐

Reading ☒

Literary Appreciation ☒

Writing ☒

Media Literacy ☐

In this exercise, each student/group selects a story and starts with a prompt. Writing takes place for a period of time defined by the teacher and then each story shifts for input from another student/group. This continues until each story returns to the original writer/s.

Materials: A one sentence story prompt, pen, paper, stop watch/alarm clock (optional)

Procedure:

1. Students are told that they will be writing four stories at the same time in the next few minutes.

2. Students are divided into groups of four and are given the same writing prompt (e.g. "My hands trembled as I opened the…")

3. Students are given the following instructions:
   "You have 30 seconds to think about what your story is going to be about."

4. At the end of 30 seconds, say "You now have 1 minute to start your story. Begin."

5. At the end of the minute, say "Stop writing. Please give your paper to the person on your left and take the paper from the person on your right. You now have two minutes to read that person's story and continue.

6. Continue this procedure, increasing the time by one minute as the students' papers go around until the each person receives his/her original paper.

7. Time is given for students to read all the stories written. Choose one that will be read to the class.

Adaptations:

- These pieces can be used as first drafts to which students can apply the ARMS strategy (see page 43) during Writer's Workshop (see page 81).

- Writing time can be shortened or lengthened depending on the ability and interest level of the class.

SIFT

Symbolism,
Imagery,
Figurative language
Tone and Theme

Listening and Speaking	☒
Reading	☒
Literary Appreciation	☒
Writing	☒
Media Literacy	☐

Students analyse literary works by examining stylistic elements, especially symbol, images, and figures of speech, in order to show how all work together to reveal tone and theme. SIFT also assists students to critically compare and contrast any two pieces of literary genre under the bookmarked headings of Symbolism, Imagery, Figurative Language, Tone and Theme. Students examine and explore genres through these lenses.

Materials:

- Bookmarks containing the mnemonic SIFT with an explanation of what each letter stands for.
- Any literary genre.

Procedure:
1. Ensure that each student has a bookmark.
2. Have students read the poems and guide general discussion.
3. Model an example to students and then allow students to SIFT through the poems using the bookmark as a guide to the order and determining what to sift for.
4. Have students use SIFT to compare and contrast literary pieces.
5. Have students collaboratively gather information about the literary piece using their SIFT notes into a graphic organiser.

Adaptations:

- Have students focus on only one component of SIFT.
- Have some students explore more complex pieces while others examine shorter ones.
- This strategy can be used with one poem/short story, or two for compare /contrast.

Sketch to Stretch

Listening and Speaking	☒
Reading	☒
Literary Appreciation	☒
Writing	☒
Media Literacy	☒

This strategy encourages students to visualise text and then interpret the concepts by drawing it. It allows students to make connections between the text and their real life experiences so improving their literacy understandings. Students can work individually, in pairs, small groups and the strategy can be used for both pre-reading and post-reading activities.

Materials:

- Paper, ruler, pencil, pen, markers

Procedure/s:

1. Students select a scene or passage from a text and draw it. OR

2. Students select 'the most important moment' in a book and represent it graphically. Students then share their sketch with the class explaining their drawing as well as why the particular moment was selected. OR

3. Students can sketch a character from a text, explaining the drawing and what it suggests about the character. OR

4. Students, at the start of a class, can sketch their views on an issue. These sketches act as a springboard for class discussions on the issue.

Adaptations:

- Students can sketch individually, in pairs or small groups.

- This strategy can be done using software on the laptops.

- The time allotted for the sketch to stretch can be modified based on students' ability.

Split-Page Note taking	Listening and Speaking	☐
	Reading	☒
	Literary Appreciation	☒
	Writing	☒
	Media Literacy	☒

Effective note taking is a key skill for students to master as it not only promotes reading with a purpose but it aids recall and application. This strategy is particularly useful for identifying main ideas from supporting details. The teacher models the process and provides guided practice until students take ownership of the format and can apply it to any subject area.

Materials:

- Lined folder pages or Notebook pages, ruler, pencil, pen

Procedure:
1. Students draw a straight line down the page being careful to leave 2-3 inches from the left margin.

2. Students read the assigned content area text or passage focussing on key points, important dates and names and significant terms.

3. Students record this information on the left hand column of the page.

4. Students record supporting information in the right column. Paraphrasing and abbreviations should be used so as to separate the essential ideas and details from the non- essential.

5. Students can better revise their notes by either bending the notes page or using another page to cover the information in either the right or left column. Using the simple strategy of read, cover, remember, retell or reread, students can become more adept at internalising details and studying for tests.

Adaptations:

- Students can personalise their notes or make variations using this method. For example, on the left column students can use diagrams/drawings to help them better visualise the concepts or they can pose questions to better stimulate recall of the material and aid in revision of the notes recorded in the right column.
- This strategy can be used to create notes from reading a text or listening to a lecture.
- The page can be divided into thirds: a left and right column and an area at the bottom to summarise the notes or an area at the top to record the topic, subject and date.
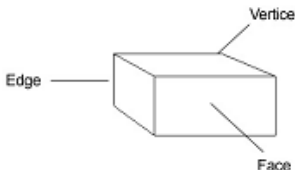
Table 3: Example of Split-Page Note for Principles of Business Class

February 6th

Leadership Styles	3rd period
Types Democratic Laissez-faire Authoritarian Charismatic	 Consults with subordinates before making decisions. Gives limited direction to subordinates. Does not involve subordinates in decision making. Relies on power of personality to influence subordinates when making decisions.
Leadership style refers to the manner in which the leader influences subordinates in the organisation. A leader may exhibit characteristics of one or more than one style given the situation. For best results managers should be leaders.	

Table 4: Example of Split-Page Note for Spanish Class

June 29th Spanish 1st and 2nd period	Chapter 3 Describing You and Others
Verb estar When used? Examples Está bonita Estoy en el jardín	To be When referring to location and describing someone's mood or appearance. She is pretty. I am in the garden.

Table 5: Example of Split-Page Note for Mathematics Class

March 20th Mathematics Shapes	
3-D Shape 	A solid that takes up space. F—a surface. E—where the faces of a solid meet. V—where the edges meet.

Text Features

Listening and Speaking	☒
Reading	☒
Literary Appreciation	☒
Writing	☐
Media Literacy	☒

This refers to the text's external structure which can be used as an organisational aid by students so that they can easily read and source information from the textbook. Teachers must guide students through the features of the academic text specific to their content area to ensure that students experience success in learning.

Materials:

- Copies of content area textbook

Procedure:

1. Students are directed to identify the physical layout of the text book such as the Title page, Table of contents, List of Illustrations/Charts, Bibliography, Index and Appendix. The function of each feature is outlined through teacher prompting and questioning.

2. Students now examine the textual cues found in a chapter such as Headings, Sub-headings; graphs and diagrams; use of font type face e.g.: bold, italic, underline; and numbered and bulleted points.

3. Students are guided by the teacher using a chapter in the textbook on how these graphic features or visual cues can be used as a strategy-- i) to locate information in the text; ii) to provide a skeleton for note taking and summarising the text; and iii) to aid comprehension of what they read through predicting and clarifying.

4. Students can be given an oral or written exercise to check if they fully understand the importance of the text features of the textbook in making them better learners of the subject area.

5. Students can use text features as a strategy before reading a text to activate prior knowledge by asking themselves questions about what they think the chapter/topic will be about based on their using the text features and graphic cues.

Adaptations:

- Students are given a worksheet or graphic organizer and are asked to work in groups of two or four and do a 'Walk through your Text" to find the parts of the text and brainstorm how they are helpful in reading, comprehending and studying the textbook.
- Students can create posters to hang in the classroom as a reminder of the purpose of each of the different text features they identified from their content area textbook.
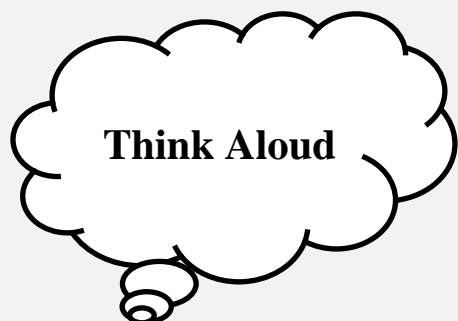
Take a 'Walk through your Text'

Textbook Feature	What is it?	How is it helpful to you?	

Think Aloud	**Listening and Speaking** ☒
	Reading ☒
	Literary Appreciation ☒
	Writing ☐
	Media Literacy ☒

This strategy aims to develop students' metacognitive skills as they engage in the reading process. It involves the teacher deliberately verbalizing their thoughts as they orally read a passage, while students silently read the same passage. As they read, teachers pause and make predictions, apply a reading strategy and generally show how they monitor their comprehension as they read.

Materials:

- A reading selection (digital or printed copies)
- Computer/laptop, multimedia projector (optional)
- Printout: Reading Strategy Checklist

Procedure:

1. Students view power point presentation or hand out of a reading strategy checklist.

2. Students discuss the strategy and complete a 'During Reading Strategy Hand-out' outlining the steps in the strategy.

3. Students observe Think Aloud Strategy being modelled by the teacher.

4. Students are given opportunities to use the strategy.

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Adaptations:

- This strategy may be demonstrated using different, levelled texts to differentiate tasks.
- Depending on the class, students can work in pairs and take turns practicing Think Aloud strategy, or they may practise independently.
- Students may reflect on the process in journals or class blog.

Listening and Speaking	☒
Reading	☒
Literary Appreciation	☒
Writing	☒
Media Literacy	☒

Think Markers

When reading tasks, students can use metacognitive markers or, think markers to clarify meaning and make notes as they read. This strategy encourages students to move beyond simply highlighting a text, and encourages students to actively use metacognition as a useful tool for learning.

Materials:

- Literary Works
- Markers/Pens/Pencils

Procedure:

1. Students respond to text with a system of pre-defined cueing marks where students use a question mark (**?**) for questions about the text; an exclamation mark (**!**) for reactions related to the text; and an asterisk (*****) for comments about the text.

2. Students **underline** to signal key ideas.

3. Teacher models think marker to the class. The Think Aloud strategy (page 73) may be used during this process of the modelling of the use of the think marker.

4. Students are grouped and each given a short literary text to analyse.

5. Teacher uses guided questions to elicit student response.

6. Students track responses to texts and use those responses as a point of departure for talking or writing about texts.

Adaptations:
- Some students may focus on one think marker, others more.
- Use with the Hold and Release strategy (page 56)
- Have a student guided discussion.
- Allow some groups to use their notes to create a written text analysis.

Top Down Listening

Listening and Speaking	☒
Reading	☒
Literary Appreciation	☒
Writing	☒
Media Literacy	☒

By raising students' awareness of listening as a skill that requires active engagement, and by explicitly teaching listening strategies, instructors help their students develop both the ability and the confidence to handle communication situations they may encounter beyond the classroom. In this way, they give their students the foundation for communicative competence.

Top-down strategies are listener based; which means that the listener actively constructs the overall meaning from what has been heard.

Materials:

- Radio and television news programs
- Public address announcements (airport announcements, advertisements, telephone recordings)
- Speeches and lectures

Procedure:

1. Set the context for listening -- give students an idea about who is about to speak, where and why.

2. Activate prior knowledge about the topic through discussion, pictures, and excerpts.

3. Help students identify the listening goal: to obtain specific information; to decide whether to continue listening; to understand most or the entire message.

4. Outline predictable sequence in which information may be presented: who-what-when-where (news stories); who-flight number-arriving/departing-gate number (airport announcements); "for [function], press [number]" (telephone recordings)

5. Help students identify key words/phrases to listen for.

6. Guide students to summarise the material.

Adaptations:

- Have students fill in/create a graphic organiser guiding them to selecting the main details.

- Encourage students to choose the medium in which they are most comfortable to present their summary: oral, written, drama, etc.

- Choose one listening goal or more than one depending on the ability of the students.

Visualisation

Listening and Speaking	☒
Reading	☒
Literary Appreciation	☒
Writing	☒
Media Literacy	☒

Visualizing involves picturing in your mind what is happening in the text. The following is a guide on how students can be taught to visualize when they listen and read text.

Materials:

Descriptive reading selection that is appropriate for students' listening vocabulary level (up to two years above their reading vocabulary).

Procedure:

Modelling the technique

As the teacher reads the text she describes the images that she sees in her mind e.g. "as I read the story, I thought about the words and I imagined what the characters in the story looked like".

Students practise visualisation: Before reading aloud to students ask them to do the following:

- While I read, close your eyes and listen carefully.
- Stay alert and think about what happens in the story.
- See if you can imagine the scene/picture the words describe.
- As you listen, when you hear words that describes things -- such as fat, red, stale, or noisy -- use those words to help paint pictures in your head.
- Remind students to think about what characters smell, taste, feel, hear, and think this will help them remember what the story is about.

Sharing visualisations: After readings have a class discussion in which students share their images. Indicate to the students that everyone's visualisations will be different; all students' ideas are to be valued. Make visualisation a part of class every day.

Adaptations:

- Using drawing to help students visualise
- Tell students you will read part of a story (show no illustrations). Ask them to draw their own illustrations as they listen.

Vocabulary		
Self-Collection	Listening and Speaking	☒
	Reading	☒
	Literary Appreciation	☒
	Writing	☒
	Media Literacy	☒

Students select new and interesting words from their content area text and use the context and other resources to determine the meaning of the words. The selected words are then chosen to be learned by others in the class.

Materials:

- Copies of any content area text

Procedure:

- **Teacher introduces the purpose of Vocabulary Self-Collection strategy (VSS) to students**:
  - Students are told that they will be expected to find new and interesting words from their content area materials.
  - Students will be expected to identify important words when reading.
  - They will be expected to use context and other resources to determine the meaning of the words
  - They will also be expected to choose words from the reading to be learned by others in the class.

- **Teacher models how to select and recommend important words from the reading**:
  - Select a word from the reading material.
  - Explain why the selected word is important by providing a strong justification.
  - Show the students that without knowing the word, they may not understand the sentence or surrounding sentences and in this case the whole of chapter one (see illustration below).
  - Advise the students that when they are reading, they can select words that are interesting and useful in their own writing

- **Teacher demonstrates how to use context and other resources to learn the meaning of the word e.g.** use the context , refer to the glossary, dictionary, diagrams or illustration

Adaptations:
Teacher provides guided practice to support the use of VSS during reading. To help them recall the steps in the process a chart is prepared with the following questions:

- What is important for me to learn?
- Is it an interesting or important word to learn?
- How was the word used?
- What is the meaning of the word?
- Students can write the sentence in which the word was used.

Example: Chapter One from the Literature Text *Miguel Street*.

Word Chosen: **Bogartian**

Teacher types in a word, the context in which it was used, its meaning, and the reason for selecting the word on a lap top computer using word processing software and a multimedia projector

<div align="center">

Bogartian

⬇

The word as it is used in the sentence:

</div>

That was the year when Bogart's fame spread like fire through Port of Spain and hundreds of young men began adopting the hard-boiled ***Bogartian*** attitude. (*Miguel Street,p.9*)

<div align="center">

⬇

The meaning of the word:

</div>

The word means having or copying the style of the American actor Humphrey Bogart

<div align="center">

⬇

Reason for choosing the word:

</div>

The title of chapter one *Miguel Street* is Bogart. In order to understand the chapter the meaning of the word Bogartian is very important.

<div align="center">

⬇

</div>

Engage in discussion to relate the word *to* students' lives.

WORDO

words	words	words	words
words	words	words	words
words	words	words	words
words	words	words	words
words	words	words	words

Listening and Speaking	☒
Reading	☒
Literary Appreciation	☐
Writing	☒
Media Literacy	☒

In this exercise students play a game in which they review technical content area vocabulary and spelling from words they were exposed to over a period of time.

Materials:

- WORDO grid, pencil
- List of content area vocabulary/spelling words
- Packet/envelope with same words cut out and placed inside

Procedure:

1. Students listen to the instructions for the Wordo game or read them from the board or a hand-out.
2. Students read a list of words posted on the board or provided by the teacher.
3. Students listen to words selected and called out by the teacher. They X/cross out these words on their grid if they have them.
4. Students cross out the words in the Wordo grid as directed by the teacher using each word only once.
5. Students can ask the teacher to pause if he/she is moving too quickly.
6. Students respond to teacher as words are pulled and they are asked to either spell them aloud or answer a question on the meaning of the word.
7. The first student that crosses out the words in the entire grid shouts Wordo and wins the game. The game is played till a third place winner emerges.

Adaptations:

- Students can be placed in groups of four to five to reduce the number of Wordo Cards/sheets.

- The number of boxes in the grids can be reduced to cut down on time or number of words. This depends on the developmental level of the class.

- Teacher can revise spelling or vocabulary as words are called but do not spend too much time on this as it slows down the momentum of the game.

WORDO: List for Visual Arts

The teacher can be specific and select words from any desired topic/s.

practical	tone	draw	colour	complementary	basketry
value	print	stencil	primary	opposite	spokes
horizontal	shade	light source	secondary	analogous	weavers
vertical	tint	Leonardo da Vinci	tertiary	composition	Cubism
Pablo Picasso	pastel	line	shadow	pictures	Dadaism
nylon	pencil	cotton	logo	Batik	scumbling
stippling	acrylic	Leroy Clarke	Cave art	Tritik	impasto
Cross hatching	dye	fabric	Picasso	Macramé	watercolour

Directions for WORDO (can be done individually or as a group)

1. Read through the list of words (on board or sheet).
2. Listen to the teacher call words selected from an envelope/box.
3. Cross out words called on the Wordo grid. Teacher uses this opportunity to revise spelling and/or vocabulary.
4. First person to cross all words in the grid jumps up and shouts WORDO!!!

Writer's Workshop

Listening and Speaking	⊠
Reading	⊠
Literary Appreciation	⊠
Writing	⊠
Media and Visual Literacy	⊠

The Writer's Workshop is a dedicated time in a class' weekly schedule that simulates the atmosphere of a professional writing workshop. Ideally at least one double period a week should be devoted to writer's workshop. However, this time can be adjusted according to the class.

During these workshops, students operate like "real" authors, actively going through the steps in the writing process with the teacher guiding as needed. Table 6 suggests some activities/strategies directly related to the different stages in the writing process.

Materials:

- Copies of written drafts
- Flip chart paper/white board, markers
- (optional) lap top and projector
- Anchor charts (showing procedures, points of grammar etc. to be displayed during mini lessons)
- Writing notebooks/folders with pages

Procedure:
Before starting

1. **Mini-lesson** (5-15 minutes): Teacher gives a short lesson that focuses on a specific writing technique/strategy or grammatical structure to be used within the context of a piece of writing.

2. **Writing time** (20 – 45 minutes) Students spend time practising their writing, actively using the technique and others previously taught where relevant. The teacher can spend time writing along with the students or conferencing with students as they revise and edit their work.

3. **Sharing time** (5 – 15 minutes): Students read their writing and get responses from other writers in the room

Adaptations:

- During the mini lesson, the teacher should model the strategy, in easy to follow steps, thinking aloud throughout the process.

- Anchor charts should be displayed prominently showing the procedure for the technique for those who need to refer to it as they write.

- Relevant word banks and other support material could be provided (e.g. hand-outs or on evolving word wall) for students who need support.
- Allow students to share their writing in a variety of ways

Table 6: Writing Process Activities

Stages in the Writing Process	Related Activities/Strategies
Pre-Writing At this stage, students: ✎ decide on a topic on which to write ✎ consider the audience for whom they are writing, the purpose for writing, and the form their writing will take ✎ generate and organize ideas.	✎ Brainstorming ✎ Clustering/Semantic mapping ✎ Conducting research ✎ Drawing ✎ Free-writing ✎ Peer or group discussion ✎ Story boarding
Drafting At this stage, students: get their ideas down on paper to create a rough draft	✎ Fleshing out ideas referring to information gleaned in the pre-writing stage
Revising At this stage, students: • clarify and refine ideas	✎ Sharing with a person (peer or teacher) or group ✎ Applying ARMS (see page 39)
Editing At this stage, students: ✎ address grammatical and punctuation errors	✎ Using a proofreading checklist
Publishing At this stage, students: ✎ share their work with others; ✎ develop confidence in their writing ability.	✎ Participate in Author's Chair ✎ Perform ✎ Read to an audience ✎ Create a class display board ✎ Compile a class anthology ✎ Submission to publications

Guidelines for Teaching Grammar

Grammar lessons are sometimes viewed by teachers and students with a measure of dread. For some, the transfer of grammar skills to students' speech and writing remains elusive despite earnest efforts. Yet, the teaching of grammar is essential to good understanding of the English language. It can be enjoyable for students and teachers when embedded within authentic reading and writing activities that are fun. Students need to know the rules but more so how to apply them in their speech and writing. It is expected that students will demonstrate different levels of competence—ranging from those who use the language with a degree of excellence and flair, to those for whom the structures and patterns of English are more challenging, primarily due to the influence of the Creole. It is therefore important to model the use of Standard English in the classroom, as well as make efforts to teach grammar within the context of speech and writing so that students will clearly see the relevance of grammar to their lives. A big part of teaching grammar in context is presenting students with authentic situations where they would most likely use the target grammatical structure(s). It is also recommended that creative strategies such as role playing and related dramatic and interactive methods be employed when teaching grammar.

For teachers' easy reference, a Content Framework has been provided detailing the main topics for each of the five strands and their related grammar (Table 7). These can be found on pages (40-51) in the English Language Arts *Curriculum Guide*, as well as on pages (10-21) in this Teacher's Guide.

Table 7: Sample from Content Framework

FORM 1 TERM 1					
*Teachers are advised to select grammar topics **relevant** to students' learning needs and the teaching/learning context.*					
LISTENING & SPEAKING	**READING**	**LITERARY APPRECIATION**	**WRITING**	**MEDIA LITERACY**	**RELATED GRAMMAR & SPELLING**
• Listening/Speaking Etiquette • Aesthetic/ Appreciative Listening • Listening	• Main Idea • Topic sentence	• Literary Genres (Prose, Poetry and Drama)	• Informal Letters • Reflective Writing	• Media Literacy: Types of Media	• Article • Simple Sentences • Sentence Analysis • Pronouns: Subject and Object • Transitive and Intransitive verbs • Punctuation Marks (full stop, question mark) • Spelling (suffixes, prefixes, morphemes, spelling patterns)

Table 8 also gives some suggestions for situations where specific grammatical structures may be used.

Table 8: Possible Contexts for Grammar

Grammar Point	Suggested Contexts
Simple present tense (first person)	- Letter/email to a new pen pal/e-pal - Online conversation with someone from another school/country - Interviews
Direct speech	Character's dialogues in stories and scripts
Simple past tense , indirect speech	Oral and written Reports
Present perfect tense	- Recommendations - Biographies
Present continuous tense	Sports commentaries
Passive Voice/Active Voice, prepositions	- Menus - Directions - Instructions for video games

Teachers should note that single citations of grammatical items in the Content Framework should not be construed as one-off exercises in grammar drills. Recurrent teaching and use of grammar in context are necessary to develop mastery.

Kobe is dribbling the ball with his usual flair. I think he's hoping to lead his team to a third straight championship!
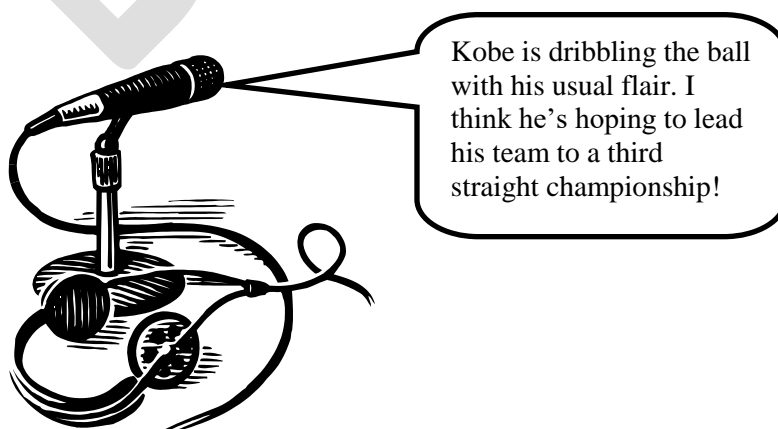
Figure 10: Use of the Present Continuous Tense in a Sports Commentary

Guidelines for Writing Proposals

The writing of proposals is a life skill. Students need to understand authentic situations when this type of writing is required as well as explore how proposal writing may support their ideas and drive to effect change in their world. The teaching of this form of expository writing may be linked to real life requests for permission to engage in a special project or request to conduct research on an issue that requires action to be taken. The key is to find authentic situations at school where written proposals are applicable and engage students in this research and writing activity that can generate high interest. The following provides some guidelines for writing a good proposal.

1. What is a written proposal?	It is a written plan put forward for consideration in response to a particular need.
2. What is the purpose for writing a proposal?	The purpose of a written proposal is to inform and persuade the reader to accept a plan/idea. Basically a proposal can be made in response to any existing need.
3. Are there different types of proposals?	There are varying types of formal proposals: - Research - Project - Design - Event - Business There are also informal proposals.
4. What information is required in a written proposal?	Content depends on the type of proposal but in general the writer states - **what** is being proposed - **how** she plans to do it - **when** she plans to do it - **when** it will end - **how** much it will cost - **how** it will impact - **who** is responsible - **what** are some anticipated problems and some possible solutions - **what** are alternative suggestions - **what** resources are needed
5. Is there a formal structure for writing a proposal?	A proposal must have an Introduction and Overview, Body and Conclusion. **Introduction**- presents and summarises the intended plan, including the benefits for the

	reader/group. **Body-** provides comprehensive details of the plan including the objectives and the strategy for achieving the objectives. The Body can be separated into parts sequentially from the start to the end of the plan. Some of the details mentioned above can be presented. **Conclusion**- emphasises and summarises the benefits to the reader and urge the reader into action. It should be encouraging, confident and assertive in tone.
6. What are the language conventions in writing a proposal?	- A proposal is formal expository writing which requires the use of Standard English. - The tone should be polite, confident and assertive. - The writing should be clear and unambiguous with use of active verbs and simple sentences. - Subtitles reflect a true connection with the plan/idea.
7. What are the characteristics of a good proposal?	An effective proposal will have the following: - A focused and solid idea - A specific need identified and ideas on how it will be addressed - Resources that will be required including a budget - Evidence that research was conducted and factual information presented A well organised and logical plan
8. What are some benefits of students learning to write proposals?	- Student can connect the skills developed in English with issues outside of the classroom for example, a proposal on building ramps for handicapped students in school.

	- Students are empowered to have a voice on important issues. - Projects and Themes can connect to real-life social and moral issues. - Critical thinking skills are developed for application beyond school.
9. How to get students interested in writing proposals?	- Project Based Instructions - Include asking research questions and stimulating curiosity. - Provide opportunities for group work, collaborative learning. - ICT integration - Promote student ideas for solving problems - Encourage students' active role in the implementation of the plan

Guidelines for Reflective Writing

Reflective writing involves a personal response to experiences, situations, events or new information. It is ***not*** a description of them. It allows students to explore their learning and process new information. Reflection allows opportunities for creative and critical thinking and meaning making.

Reflective Writing helps students clarify ideas as they engage in the reading/writing processes:

- o The skills underlying the reading and writing knowledge and processes are similar, so the combination of reading and writing instruction is essential in literacy development across content areas.
- o In reading, meaning is built from text and in writing meaning is built for text.
- o As writing improves through daily communicative use, reading is enhanced.

clarifies content studied and how and why they do it**.**

becomes an active and aware learner.

develops the connection between literacy skills (reading, writing, speaking, listening, representing and thinking).

discovers successful techniques for further development.

Reflective Writing develops metacognition reinforcing students' writing skills.
Student:

reflects on thoughts, words and actions for self discovery.

describes his/her own literacy skills, strategies, processes or areas of growth.

identifies questions for problem solving and posing questions for further inquiry.

Reflective Writing and Reflection are integral to personal growth and development of metacognition. Reflection must move in the direction toward reflexivity. Personal response to experiences, situations, events or new information should move towards decision making. Development of critical thinking skills and metacognition allow for the development of a

personal framework for students to not only solve problems but also to pose questions to self and others for further inquiry.

The philosophical underpinning of, "Cogito ego sum", (I think therefore I am), allows for students as aware learners to become proactive in their development. Reflective writing goes beyond the student responses in the form of Diary entries, Journal entries, Learning Log/Reflective Notes, Poems/Songs/Stories, to the student being able to showcase self and growth of self through these same means.

Explicit and guided teaching is critical to achieving these outcomes. This can only be done by the teacher being able to showcase self in the same manner, that is, model by experience. Scaffolding would then bring reflection and reflexivity into an interactive synergy that allows for both mastery of reflective skills and personal growth simultaneously.

Defining Some Verbs of the Learning Outcomes

Discern: To recognise, perceive, detect and observe any feature/s or characteristics

Assess: To evaluate, judge, estimate, appraise to show understanding

Deduce: To arrive, work out, come to a conclusion by reasoning, to draw a logical conclusion

Verbs

Investigate: To discover, study, examine, probe and scrutinise in order to understand

Discover: To find, locate, unearth, ascertain

Interrogate: To ask questions, examine and probe to understand better

Explore: To inquire into, discuss in detail and examine purposefully

How to Evaluate Websites

Check the content for consistent, factual information.

Cross reference with other websites to evaluate if the information is accurate.

Check for correct grammar and spelling.

Check if statistics are verified from other sources.

Look for sources of information, and a bibliography, see if it is listed and dated.

Look for author's contact information, this should be listed.

Research the author's credential, determine if he/ she is qualified to speak on the topic.

Look for organisation/s or institution/s with which the author is affiliated.

Check for the date when the website was created .

Check for the dates of published pieces by the author, make sure it is listed and updated regularly.

Examine if the author edits his/ her work, this should be dated.

Ensure that the website is active by looking for responses by the author.

The information must be factual and objective.

Ensure that there is no persuasive language or statements.

Ensure that there are no graphics or advertisements that are affiliated with a particular stance.

Ensure that the website covers all aspects of the topic that is pertinent.

Check the titles and sub titles to see if the website is organised and contains the information you need.

Ensure that the website has comprehensive text and not only graphics.

Ensure that the website is free, easy to navigate and does not require you to download software to view.

Examine the URL's to see if it is from a reputable organisation. If a person's name is attached to the URL then this is a personal website and might not be the best website to source factual information.

Some credible domain names are:

.com = commercial	.edu = U.S. higher education
.gov = U.S. federal government	.mil = for U.S. military

.org = for other organisations, but can be used by anyone

.net = for networks, but can be used by anyone

.state.XX.us = U.S. state governments

 int = International organisations established by treaties

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Securing Information on Laptops

BACK UP YOUR INFORMATION:

Portable Media:

- *Recordable CDs and DVDs-* can store up to 8 gigabytes of data and it is ideal for smaller backup needs. The software which backs-up to DVD or CD disks is readily available. Store the discs someplace safe.

- For smaller backup needs, use a USB flash drive or pen drive. These are easy to carry around and inexpensive.

Cloud-Based Storage *also known as a file hosting service, cloud storage service, online file storage provider, or cyberlocker.*

What is this?

It is an Internet hosting service specifically designed to save a user's files. It allows the uploading of files that can be accessed over the internet from a different computer, tablet or smart phone at any location locally or internationally. This is a bit like accessing e-mail and Facebook accounts after a password is provided. The following links will give access to free cloud-based storage.

https://degoo.com/download (Search word: Cloud computing tools)

http://cooltoolsforschools.wikispaces.com/File+Storage (Search word: Webtools for schools)

http://cooltoolsforschools.wikispaces.com/Resources+for+Teachers (Search word: Webtools for Teachers)

How to take good care of your lap top computer:

View the following website for important information on caring for your laptop.

http://www.wikihow.com/Take-Good-Care-of-Your-Laptop-Computer OR use search words: Care of Laptops, Laptop storage.

English Language Arts
Lesson Plans

TOPIC 1: Media Literacy-Digital Storytelling 1

TEACHER:

DATE :

CLASS: Forms 1-3 (To be used at any level)

ESTIMATED TIME: 80 minutes

TEACHING POINT: Write a digital story using digital media resources and students'
knowledge of a process approach to writing

PRE ENTRY PERFORMANCE:

Students understand how to use their laptop computer. They also know how to use Photo Story
3- a digital storytelling program which is available on their laptops.

RESOURCES:

1. ICTS-Lap top computers, Photo Story 3 software, pictures previously downloaded from
    public domain websites
2. Text
3. Manipulatives

LEARNING OBJECTIVES:

Students will be able to:

- examine digital stories to determine elements
- determine audience
- write script for narration of the story
- create digital stories
- value digital stories as creative expression

PROCEDURE:

SET INDUCTION:

Students are shown a digital photo story-"Effects of Risky Sexual Behaviour".

TEACHER ACTIVITIES	STUDENT ACTIVITIES
Teacher engages students in discussion about the power of multimedia to express ideas. Teacher facilitates discussion on the elements of design in "Effects of Risky Sexual Behaviour"	Students discuss the power of multimedia to express ideas and examine the digital photo story to identify its various elements.
The teacher instructs the class to write a collaborative story using their laptops and the software Photo Story 3. **Step1: Brainstorming/Prewriting procedure:** Teacher questions students to elicit reasons for:	Students supply and record reasons

1. why writing stories are important
2. why students must be mindful of the audience for whom the story is created.
Teacher focuses attention on elements of a photo story by referring to the one used at the start of the class.
	explaining:
	    1. why it is important to write stories and
	    2. the importance of audience awareness
	They explore the elements of a photo story and share their experiences of photo stories they like.

The teacher places the students into groups of 4. Each group chooses a card from the box passed around by the teacher. Each card in the box has a story starter. The teacher instructs the group to:
    • start telling the story based on the selected topic
    • map out their story using a graphic organiser or by using a link to access concept map software. https://bubbl.us/
Search words: Concept Map software
	Students arrange themselves in circular groups of 4. One person from the group begins telling a story to the group based on the topic chosen from the card. Based on their choice of a graphic organiser or digital concept map, the group starts to map out their story.

The teacher instructs the students that each will be given two minutes to orally add to the story The story then passes to the next person in the group, this person continues the story for two minutes. The teacher times the activity and calls "Time" for every two minute speaking block.	Each student use two minutes to add to the story keeping to the task and adding their own ideas. Students map their ideas as they go along in the graphic organiser or digital concept map.
The teacher monitors the groups as the stories continues to develop and ensures that everyone has a chance to add to the story. Students are told that the first person that started the story must also finish the story.	Students take turns adding to the story. The first student that started also finishes the story. Students continue to map their ideas.

The teacher asks the following questions:
    • How did the storyline grow as each person added to the story?
    • What were the benefits of telling a story collaboratively?
	The group discusses the two questions posed by the teacher.

Students are asked to review their concept maps.	Students review their concepts maps and discuss the ideas that they came up with during this brainstorming activity.
Step 2: Drafting Students are asked to choose a photo from their pictures folder to create a story collaboratively. *(Any theme that the teacher deems appropriate that spans across the curriculum- can include Health and Healthy Lifestyles, Sexual Health, Bullying)*	The team decides on one photo as the basis of the story that they will be writing collaboratively and determines the audience and purpose for which the story will be written.
Step 3: Drafting The teacher informs the class that the length of	Students ask questions pertaining to the activity.

each "writing time" per student will be five minutes. Teacher also clarifies questions posed by students.	• Each student spends five minutes on their own story using PowerPoint software • At least two to three sentences must be written. • Students save the file with the story on their desk top.
Step 4. Drafting Students are instructed to move to another person in the group and use his/her computer to add to the story. They are reminded that they will extend the story over a five minute period.	• Each student opens the file on a group member's desktop and carefully reads what was written by the group member. • Each group member picks up and continues the story where the team mate left off. • The work is saved again and the students add their names to the end of the slides.
Step 5: Drafting The teacher continues to instruct students to move to the new stories that their team mates wrote until they return to their own story.	• Students carefully read and follow the growth of their stories based on the contributions from their team mates. • Each group member writes the ending of his/her own story.

CLOSURE:

Groups share their drafts and discuss the benefits of writing collaboratively.

EVALUATION STRATEGIES:

1. Completed drafts are scored and group marks allotted.
2. Students' oral discussions and interpretation of picture chosen
3. Oral discussion on the contribution of each group members' writing

TOPIC 2: Media Literacy-Digital Storytelling 2

TEACHER:

DATE :

CLASS: Forms 1-3 (To be used at any level)

ESTIMATED TIME: 80 minutes

TEACHING POINT: Create a digital story using digital media resources and their knowledge of a process approach to writing.

PRE ENTRY PERFORMANCE:

Students understand how to use their laptop computer. They also know how to use Photo Story 3- a digital storytelling program which is available on their laptops. Students have previously mapped ideas for a story.

RESOURCES:

1. ICTS-Laptop computers, YouTube video, Photo Story 3 software, pictures
2. Text
3. Manipulatives

LEARNING OBJECTIVES:

Students will be able to:

- create digital stories
- publish their photo story for a class presentation
- value digital stories as creative expression

PROCEDURE:

SET INDUCTION: Students are shown a digital story and aspects of good design are recalled.

TEACHER ACTIVITIES	STUDENT ACTIVITIES
1. The teacher instructs the class that today they are going to continue working collaboratively in groups of 4 to create a story using their laptops and the software Photo Story 3.	Students position themselves into their groups.
2. The teacher asks students to transfer the content of their story onto a Microsoft word document and offers support as needed.	Students copy and paste their stories onto a Microsoft word document. Each student revises the story by looking at the topic, ideas presented by their peers. This

	process allows the student to add sentences that best align with the contributions made by their team mates.
3. The teacher pairs students so that they can "peer edit" one another's work.	Students engage in peer editing. They examine for errors in grammar, spelling and punctuation. Students use a checklist to guide them through this process.
4. **Digital Story** The teacher guides students as they continue writing the final drafts of their stories and make any necessary changes based on the comments and feedback from peers. Students are further instructed to create a digital story using the script they have created	Students · transfer their stories to Photo Story 3 · add images throughout · add narration to the story using the audio features · add music to enhance the understanding and enjoyment of the story · add an acknowledgement slide with the names of the collaborative team, the form, the year, school and country (if students want to upload their story on YouTube) · The stories are presented to the class · Students offer appreciation and give critical feedback.

CLOSURE:

Students reflect on the entire process of writing scripts and adding images, music and narration.

Students write their reflections on the activity in their digital journals

CONTINGENCY PLAN:

Students can use a printed copy of their stories and transfer the ideas on sheets of Bristol board with appropriate pictures to tell their stories.

EVALUATION STRATEGIES:

1. Each digital story presented is assessed orally by the class using a rubric or checklist.

2. Teacher scores individual digital stories.

TOPIC 3: Coordinating conjunctions in compound sentences

TEACHER:

DATE :

CLASS: Form 1, Term 1

ESTIMATED TIME: 80 minutes (or two forty minute lessons)

TEACHING POINT: Coordinating conjunctions are used to join two main clauses, thus creating a compound sentence. Each coordinating conjunction has a specific purpose.

PRE ENTRY PERFORMANCE:

Students are familiar with clauses, simple sentences and commas. Students have been writing descriptive paragraphs.

RESOURCES:

1. Laptop/projector (optional), student laptops
2. FANBOYS hand out (make copies as necessary and cut along the dotted lines)
3. Complex sentence strips (two strips, each with an independent clause, one strip with a comma and one with "for" on it)
4. 6 FANBOYS signs, masking tape
5. 6 chits (numbered 1-6)

LEARNING OBJECTIVES:

Students will be able to:

- identify co-ordinating conjunctions in compound sentences
- demonstrate an understanding of co-ordinating conjunctions in compound sentences
- use compound sentences in a descriptive paragraph

PROCEDURE:

SET INDUCTION:

Teacher excitedly comes to class, announcing that s/he met some very helpful brothers yesterday and they helped her to improve a paragraph she was writing. Teacher reads Description A (see sample below) in a robotic, stilted manner and Description B (see sample below) in a more fluid manner. Teacher asks the students which one sounds better to them and why. Teacher expresses eagerness to introduce students to the people who helped her with her description.

TEACHER ACTIVITIES	STUDENT ACTIVITIES
Session 1 Teacher projects the comic, FANBOYS on the white board (or distributes printed copies of the strip) and has students call out their names (For, And, Nor, But, Or, Yet, So). The teacher tells the students that the FANBOYS would like to introduce themselves to the class so that they too can create more smooth-sounding writing.	Students read the FANBOYS names and ask questions as necessary.
1. The teacher asks for volunteers to remind the class about what an independent clause is. 2. The teacher tells the students that the FANBOYS' job as co-ordinating conjunctions is to join two independent clauses, thus creating a compound sentence. Teacher asks students to work in pairs to discuss what they think a compound sentence is based on what was just said. Volunteers are asked to share their thoughts with the class. (Elicit from students that compound sentences consist of two independent clauses joined by a co-ordinating conjunction. This can be written on the board as a reminder for students.) Students are asked to share what they think the role of a coordinating conjunction in a compound sentence is (to join two independent clauses).	Volunteers share definition of an independent clause. They discuss independent clauses and simple sentences. This is written on the board and in students' notebooks or on their laptops Students share a definition of compound sentence and write the agreed upon definition in their exercise books. Students share their opinion on the role of a coordinating conjunction.
Teacher introduces the class to "For", the first of the FANBOYS. (Copies of the "For" note are distributed or projected using a multi-media projector.) The teacher goes through the note and the example given. If necessary, the teacher can create **"human sentences"** by doing the following: • write the two independent clauses on two separate strips of Bristol board • Write a large comma on another short strip • Write the word "for" on another strip. • Ask for four volunteers, and distribute the sentence strips among them. • Ask the volunteers holding the independent clauses to stand next to	Students listen to the mini lesson on the use of "for", they participate in the human sentences exercise as volunteers to hold up the signs or readers of the signs.

each other first and have the class read them. • Invite the volunteer with the comma and the "for" strips to come between the independent clause. • Ask the class to read the sentence, reminding them to pause at the comma before continuing with the rest of the sentence.	
Teacher asks students to analyse the second part of the sentence and explain how "for" was used. Students are invited to read the "For" hand out and repeat how it was used.	Students analyse the use of "for" in a complex sentence and explore/explain how it is used.
Teacher asks students to help her generate another sentence that uses "for" as a coordinating conjunction.	Students help to generate a compound sentence, using "for" as the coordinating conjunction.
The first period of teaching can end here by asking students to complete exit slips in which they complete the following: A compound sentence is a sentence which … A coordinating conjunction is used to… The coordinating conjunction "for" is used to…	Student completes exit strips.
Session 2 2. Students are told that they will be getting to know the rest of the FANBOYS and sharing their knowledge with their peers.	
The teacher uses the Jigsaw technique (See Teacher's Guide). Each group is given information on ONE of the FANBOYS. They are given ten minutes to: 1. read the information among themselves and be prepared to share what they have learnt with their peers. 2. create one sentence that correctly uses their assigned conjunction While students are in discussion, the teacher sticks each of the FANBOYS signs in different parts of the classroom and then circulates among the class, ensuring that each group is on task.	Students, in group, read the information given and discuss how they will explain it to their peers. Students create their sentence.
3. At the end of ten minutes, one	Students go to assigned stations and tutor each

representative from each group is asked to move to the different FANBOYS spots with their notes and sample sentence. Each group should now consist of an expert in the use of And, Nor, But, Or, Yet and So. The teacher gives the group a blank sentence strip, a marker, some masking tape and one of the chits with a number.
 	
The group is given the following instructions:
 	
• Each expert is asked to explain the assigned conjunction to the rest of the group. Students are asked to complete the FANBOYS hand out in their groups.
• As a group, come up with six sentences, correctly using And, Nor, But, Or, Yet and So.
• Write one of the sentences on the sentence strip and stick it on the board when given the instruction to do so. (The chit will determine which compound sentence the group must choose to display on the board.
    1= and
    2 = nor
    3 = but
    4= or
    5= yet
    6 = so
	other in the use of FANBOYS and compose their sentences.
	
	Students display their selected sentence in the assigned space.

4. Students are asked to read each of the sentences displayed on the board and state whether or not the coordinating conjunction was used correctly. If it was not, students must suggest how the sentence can be re-constructed.	The class goes through each of the sentences, stating whether or not the coordinating conjunction was used correctly.
5. Students are reminded that these coordinating conjunctions work to create compound sentences, which helps to make writing flow more smoothly. Students re-examine the teacher's paragraph before and after using FANBOYS. They are asked to underline all compound sentences in the passages and identify which of the FANBOYS were used in the description.	Students re-examine the paragraphs and identify the compound sentences, and the coordinating conjunctions contained in the sentences.
6. Students are asked to create one paragraph describing a place with which they are familiar. The paragraph must have at least 2 compound sentences that are underlined.	Students write the paragraph.

DIFFERENTIATED INSTRUCTION:

1. Teacher can go through more than one of the coordinating conjunctions if the students are unclear after the explanation of the first one, or if the students are not yet at the stage to study the examples independently.
2. All of the definitions from the lesson (compound sentence, coordinating conjunctions, FANBOYS) can be made into anchor charts to be displayed in the classroom for students' reference
3. If Internet connection is available, an online version of the jigsaw technique can be used where groups are asked to search online for explanations on a specific coordinating conjunction, along with examples of its use and share their knowledge with the rest of the class. Assign the more challenging conjunction, "yet" to the more gifted students.

CLOSURE:

The teacher reviews what was done in today's class and asks students to create a final draft by a stipulated deadline. Students can also be asked to find samples of texts from their textbooks that have co-ordinating conjunctions.

EVALUATION STRATEGIES:

1. Teacher observation of compound sentences.

2. Students can work individually or in pairs to create the paragraphs.

3. For classes that are musically inclined, groups can also be asked to express their understanding of coordinating conjunctions by composing and performing a "FANBOYS rap/song/poem for the next class. Students can vote for the one that helps them the most using a rubric that they help to design.

CONTINGENCY PLAN:

1. Have alternative explanations for and examples of the use of FANBOYS for students who do not understand those in the hand out given.

Topic 3- Resource Materials

Description 1

I love my room. It totally reflects me. It is quite small. I don't mind that at all. I've never been a fussy person. I have never been a complainer. I try to be contented with what I have. I've painted it a bright sunny yellow. I could feel as if the sun is shining inside. I have my comfy bed with green sheets on it. I have my favourite pictures on the wall. For now, that's all I need.

Description 2

I love my room, for it totally reflects me. It is quite small, but I don't mind at all. I've never been a fussy person, nor have I ever been a complainer. I try to be contented with what I have. I've painted it a bright sunny yellow, so I could feel as if the sun is shining inside. I have my comfy bed with green sheets on it, and I have my favourite pictures on the wall. For now, that's all I need.

Description 2 with compound sentences highlighted, and coordinating conjunctions underlined.

I love my room, <u>for</u> it totally reflects me. It is quite small, <u>but</u> I don't mind at all. I've never been a fussy person, <u>nor</u> have I ever been a complainer. I try to be contented with what I have. **I've painted it a bright sunny yellow, <u>so</u> I could feel as if the sun is shining inside. I have my comfy bed with green sheets on it, <u>and</u> I have my favourite pictures on the wall.** For now, that's all I need.

Introducing FANBOYS

FANBOYS - BY GILLIANP
WWW.TOONDOO.COM

| For | And | Nor | But | Or | Yet | So |
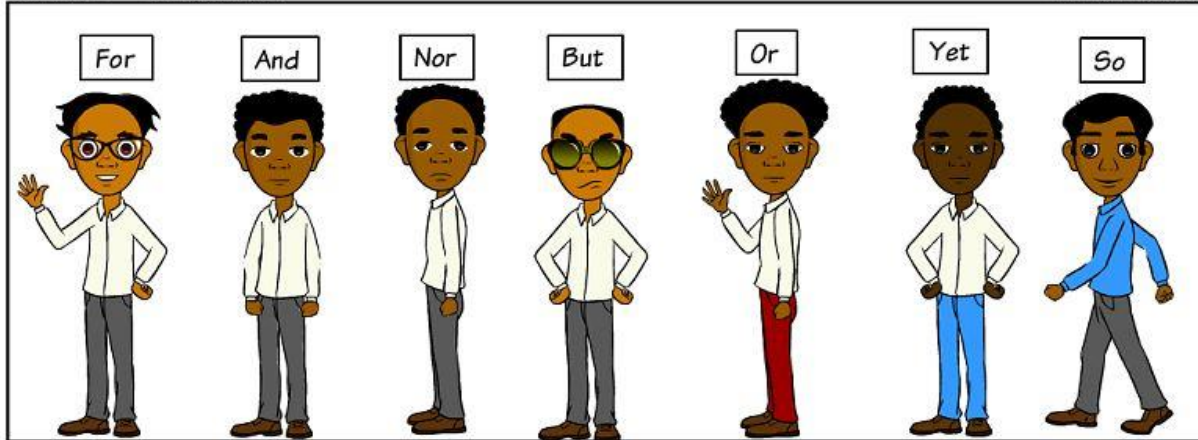
I'm **For**. I'm not used in Modern English much anymore, but you can still use me to give a reason for the clause that comes before me.

E.g. People love to hear Samantha sing. She puts a lot of expression in her voice.

| People love to hear Samantha sing | , | **for** | she puts a lot of expression in her voice. |

Compound sentence:
People love to hear Samantha sing, for she puts a lot of expression in her voice.

I'm **And.** Use me to add details to the clause that came before me.

E.g. People love to hear Samantha sing. They love to see her dance.

| People love to hear Samantha sing | , | **and** | they also love to see her dance. |

Compound sentence: People love to hear Samantha sing, and they also love to hear her dance.

I'm **Nor.** Use me to join two negative clauses. Be careful though. The second clause changes a bit after I join it to the first one.

E.g Jeremy doesn't like spinach. He does not like carrots.

| Jeremy doesn't like spinach | , | **nor** | does he like carrots. |

Compound sentence: Jeremy doesn't like spinach, nor does he like carrots.

I'm **But.** I add clauses that show a different side from the first clause.

E.g. I really wanted to go to the cinema. The thunderstorm prevented me from going.

| I really wanted to go to the cinema | , | **but** | The thunderstorm prevented me from going. |

Compound sentence: I really wanted to go to the cinema, but the thunderstorm prevented me from going.

I'm **Or.** I add a clause that offers a choice.

E.g. You can clean your room now. You can forget about playing video games later.

| You can clean your room now | , | **or** | You can forget about playing video games later. |

Compound sentence: You can clean your room now, or you can forget about playing video games later.
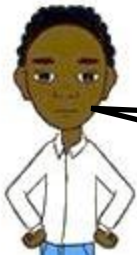
I'm **Yet.** I work in a similar way to But. Use me to show something that is opposite to what is expected in the first clause.

E.g. Some students complain when they have to stand for assembly. They can stand for hours while talking to their friends after school.

Some students complain when they have to stand for assembly	,	**yet**	They can stand for hours while talking to their friends after school.

Compound sentence: Some students complain bitterly when they have to stand for assembly, yet those same students can stand for hours while talking to their friends after school.
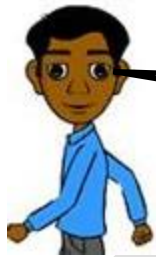
I'm **So.** Use me to show the results of something or a reaction to something.

E.g. The meteorologist said it would rain. I carried my umbrella in my handbag.

The meteorologist said it would rain.	,	**so**	I carried my umbrella in my handbag.

Compound sentence: The meteorologist said it would rain, so I carried my umbrella in my handbag.

TOPIC 4: Comprehension-Main Idea

SKILLS: Viewing, Listening, Speaking

TEACHER:

DATE:

CLASS: Form 1- Term 1

ESTIMATED TIME: 80 minutes

TEACHING POINT: Main Idea- Setting the context for listening, activating current knowledge, vocabulary and language in response to a given stimulus.

PRE ENTRY PERFORMANCE:

1. Students have read narratives and expository pieces
2. Students can identify main idea and supporting details

RESOURCES:

1. ICTs: Laptops, multimedia projector, graphic organisers, camcorder, cell phone, video clips
2. Text: Expository or Narrative
3. Checklists
4. Manipulatives: Organisers, markers

LEARNING OBJECTIVES:

Students will be able to:

- demonstrate an understanding of listening activities

- contextualise listening based on a given stimulus

- activate and link current knowledge related to a given stimulus

- determine the meaning of words in context

- identify the main ideas/topic sentences and supporting details in written text (prose or expository)

PROCEDURE:

SET INDUCTION: Two students or teacher and student from the drama club or from the class perform a scenario depicting teenagers discussing the recent changes to their bodies. (If in a coeducational school, use changes common to both boys and girls). The set induction is used to contextualise students' listening, to activate current knowledge and activate related vocabulary. It may also be used to introduce unfamiliar words or commonly confused terminology.

TEACHER ACTIVITIES	STUDENT ACTIVITIES

1. Teacher discusses the scene with the whole class
 	
  1. What was the scene mainly about?
  2. What do you know about the issues raised?
  3. Was there anything that confused you in the scene?
  4. Were there any words used in the scene that confused you?
	Students video record the performance using a camcorder or cell phone
	Students view and discuss the contents of the scenario making links to their previous knowledge, answering questions, using/explaining vocabulary applicable to the scenario, remembering details from the scenario, explaining them and predicting how the scenario can unfold.

2. After discussion and consensus, the teacher writes the main idea/ideas and the supporting details on the whiteboard using graphic organisers	Students write the main ideas and supporting details using graphic organisers Main idea: puberty Supporting details: growth spurts, hair growth on different parts of the body, feet growth, voice change in boys.
3. Students are placed in groups (if in a coeducational school, place boys and girls in separate groups) The teacher provides assistance to each group as required. ***The teacher uses a checklist to record skills performance/development***	In their groups, students are asked to view the video again (or another video). Search word: Puberty for Boys E.g. https://www.youtube.com/watch?v=OWYKzaH8lRM Search Words: Puberty for Girls https://www.youtube.com/watch?v=TlzProe2FDQ Using their laptops, students record the main points and supporting information as well as other related issues that they want to know about. Students present their finding to the class using software on their laptops
4. Teacher reads a short story/expository piece with the puberty theme/content. (If a suitable story cannot be found,	Individually or in groups, students listen to and analyse the story or expository piece highlighting the main ideas and supporting details using graphic

the teacher may write a story. This may prove more authentic)	organisers.
5. Additional Activity (time permitting)	Students portray a scenario depicting another related sexual health issue and supporting details to contextualise their classmates' listening, to activate current knowledge and activate related vocabulary. While one group is portraying the scenario, the other students will be considering the following questions: 1. What was the scene mainly about? 2. What do you know about the issues raised? 3. Was there anything that confused you in the scene? 4. Were there any words used in the scene that confused you? OR Students, in group, produce a poem or song presating puberty as the main idea with relevant supporting details (or another related sexual health issue)

DIFFERENTIATED INSTRUCTIONS:

Differentiation can be accomplished in a number of ways:
- Content (What the students learn)
- Process (Activities used to assist the learning) - role playing, individual and group work, audio and audio-visual stimulus, using a variety of graphic organisers
- Products (Demonstration of learning) - graphic organisers, some students will write while others will present, some students may want to produce a song or an art piece

The methods used should be based on the student's needs:
- Readiness – the amount of information presented will vary depending on the readiness of students. Each teacher will need to make that decision based on the learning needs/ readiness of students
- Learning profile (How the student learns) individual and group work
- Student's interest – students are very interested in the changes that happen during puberty.

CLOSURE:

Students and teacher recap:

1. Why was a scenario of two students discussing changes to their bodies performed at the beginning of the lesson? What did this remind you of?
2. Why did you discuss your knowledge about puberty after the scenario?
3. Why did you highlight certain words and ideas at the beginning of the lesson?

EVALUATION STRATEGIES:

1. Some students may be grouped and their knowledge of main idea assessed based on their oral responses while other students may be assessed individually using their written work.
   The objectives are to assess students' ability to activate literacy skills which will facilitate their comprehension skills (the ability to identify main idea and supporting details)

CONTINGENCY PLAN:

1. Have other suitable videos available. Videos can be downloaded beforehand.
2. Have sufficient research materials to be able to answer possible questions
3. Have hardcopies of all documents

TOPIC 5: Creating Procedural Pictorial Texts for a Game

TEACHER:

DATE :

CLASS: Form 1, Term 1

ESTIMATED TIME: 80 minutes

TEACHING POINT: Procedural Pictorial Text is an effective way to create illustrated instructions.

PRE ENTRY PERFORMANCE:

Students have worked in groups to create an engaging educational game using knowledge derived from a subject area. Students have written instructions for their game and have some experience with desktop publishing.

RESOURCES:

1. Laptops 2. Printer	3. Samples of procedural texts- digital and/print versions of written instructions supported by pictures/diagrams	4. Paper 5. Card stock 6. Pictures (digital or printed)
7. White board 8. Markers	9. Instructions Checklist	10. Reflective journal

LEARNING OBJECTIVES:

Students will be able to:

- Write simple instructions for a game
- Create a procedural pictorial text for a game
- Use appropriate vocabulary
- Use procedural pictorial texts to demonstrate learning

PROCEDURE:

SET INDUCTION: Students are congratulated on their progress so far with the creation of their games and told that the time has come for them to create illustrated instructions (with supporting pictures/diagrams/graphics) that will be included as part of their game package.

TEACHER ACTIVITIES	STUDENT ACTIVITIES
1. Teacher distributes samples of different pictorial procedural texts[1] to the groups and asks students to examine and evaluate texts. Students are given the following guiding questions: • What do all of these instructions have in common? • What are some differences that you notice? • Which sample catches your attention the most? Why? • Which is the most helpful sample? Why?	Students examine the samples and note their findings in journals or on their laptops
2. Teacher facilitates class discussion on the samples and notes their ideas on the board. A checklist is generated to guide the students' creation of their pictorial instructions (sample attached). This is to be displayed prominently in the classroom. Students are also asked to copy the checklist.	Students present their ideas They copy generated checklist in their journals / laptops
3. Teacher asks students to work in their groups to draft their pictorial instructions for the game.	Students work in their groups to draft their instructions. They can create handwritten or typed instructions. Each group member assumes a different role during this process: • Scribe: who notes all of the ideas • Illustrators: who help source and sort pictures/photos • Time keeper: who keeps groups on task • Sequence expert: who ensures that the steps are in the right order • Grammar expert: who ensures correct grammar and spelling Students add appropriate pictures/diagrams to illustrate their instructions. If a printer is available, students print their first

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[1] Include a variety of samples (e.g. some with pictures and some with diagrams; some in colour and some black and white). If Internet connection is available, students can use the search words "instructions with pictures" to access many samples online.

	draft.
4. Teacher calls the students to attention and asks groups to exchange instructions and assess them using the checklist	Groups exchange their instructions and students engage in peer assessment of instructions.
5. Teacher asks students to return instructions to the original groups so that they can make necessary adjustments.	Groups make adjustments and create a final draft for homework.

CLOSURE:

The teacher reviews what was done during the class and asks students to explain orally the relationship between written instructions and pictorial instructions. Teacher directs students to create a final draft by a stipulated deadline.

EVALUATION STRATEGIES:

1. Final product is graded with use of a rubric

2. Students individually fill out a 321 exit slip detailing:

- 3 things they learnt from today's exercise

- 2 things they think would make the process easier next time they work on a class project

- 1 thing still unclear

CONTINGENCY PLAN:

Have a stack of magazines for students who may need pictures.

Lesson Extensions:

Copies can be made of the games so that students can exchange and play.

Students can mount a marketing campaign to market their games for distribution. Some collaboration could be done with the Mathematics and Business teachers to plan this project.

Writing Instructions for the game

1. Describe all the pieces that are needed for the game and their purpose.

2. Describe the object of the game (how does one win?).

3. State all the steps involved in playing the game in simple language.

4. State each step in a separate sentence.

5. Start each step with a verb.

6. Make sure the steps are in a logical sequence.

7. Include any special information that the game players may need (e.g. what happens if there is a tie?)

Our Instructions Checklist

Put a tick next to the statements that apply to your checklist.

A description of each item in the game is included (along with an explanation ☐
of its purpose)

A description of the purpose of the game/object of the game is included. ☐

Each step contains one main idea. ☐

Each sentence begins with a verb. ☐

The language is easy to understand. ☐

The photo/diagram clearly illustrates the steps. ☐

The steps are in a logical sequence ☐

There is no unnecessary information in the instructions ☐

Numbers or connecting words/phrases are used to show how the steps ☐
progress (e.g. 1,2,3, first, next, etc.)

TOPIC 6: Literary Appreciation (Symbolism)

TEACHER:

DATE :

CLASS: Form 1- Term 2

ESTIMATED TIME: 80 minutes (two 40 minute periods)

TEACHING POINT: Exploration of symbolism in poetry

PRE ENTRY PERFORMANCE:

Students have some knowledge of poetic elements and language use in literary works. Students are familiar with Microsoft Photo story software, and are familiar with using digital pictures.

RESOURCES:

1. ICTs: Computers with internet access, Laptops, Speakers, Microsoft Photo story software (downloaded), cell phones
2. White board markers, Pictures, Graphic organisers: T-Chart, KWL Symbol Chart
3. Poetry text

LEARNING OBJECTIVES:

Students will be able to:

- investigate the use of symbolism in poetry
- detect the relationship between symbols and metaphors
- analyse poetic language
- create a digital photo poem using symbols
- value signs and symbols in communication

PROCEDURE:

SET INDUCTION: Students use emoticons on their cell phones to create and communicate wordless stories. Students interpret the symbols, decipher the stories sent by peers and enjoy the experience! Teacher introduces the words 'symbols' and 'emoticons' and makes the links.

TEACHER ACTIVITIES	STUDENT ACTIVITIES
Period 1 1. Teacher explains that symbols allow for communication beyond the limit of language. 2. Teacher asks students to reflect on humans who can be considered symbols in their own right and offers three figures: • Nelson Mandela	Students are grouped and each group brainstorms to add to the list of real-life humans who have achieved symbolic status. Groups examine each other's lists and add or remove names. Each name added or removed as an example of a symbol

• Mother Theresa • Brian Lara	must be explained.
3. Teacher instructs students to create a list of symbols from the subjects they study at school.	Students use a **T-Chart** to list familiar symbols and give an explanation for why each is significant- e.g. Skull & Cross Bones in Science for poison/ toxicity.

4. Teacher discusses with students symbols that are universal and those that are not.
 	
5. Teacher projects a PowerPoint presentation that illustrates symbols in the English language itself and that
    • words in literature texts are symbols
    • students' names are symbols.
	Students in pairs also discuss how symbols carry meaning which can vary across cultures.
	
	Students explore their own names and create symbols that represent their uniqueness.

6. Teacher directs attention to symbolism in literature and explains that writers use words to create images, imagery and symbols.
7. Teacher asks students to examine their poetry text for poems with specific symbols
 	
(Poems can be identified by teacher for more efficient use of time)
	Students examine selected poems and individually use a **KWL Symbols Chart** to record
	
	    ▪ Words and related symbols they know
	    ▪ Words that might be linked to symbols they want to know and seek help in understanding
	
	Students in pairs collaborate to fill in the middle column.

Period 2 8. Teacher explains the term 'Symbolism' and explores how words and images are invested with symbolic meaning by both writers and readers. 9. Teacher guides students' examination of poems to decipher symbols and metaphors 10. Teacher guides discussion on how personal and cultural backgrounds influence interpretation.	Students return to the selected poems and distinguish between symbols and metaphors e.g. "Mandela was a samaan tree defiant in the storm." (metaphor) "Samaan tree" (symbol itself of strength and power) Students make oral presentations on their examination and analysis of symbols in the selected poems.
11. Teacher reviews with students the Microsoft clip on creating digital stories. Enlisting the assistance of skilled students, Teacher guides	Students complete the blank slides and complete a digital photo poem.

students through each step to create a simple four picture/symbol poem with students. Two slides are left blank.	Students present their digital poem with symbols and explain their effectiveness.
12. Teacher monitors students' work and encourage their critical feedback on the use of symbols.	Peers respond critically to the symbols used in the poem.
13. Teacher directs students to their **KWL Symbols Chart**	Students fill in the last column in their **KWL Symbols Chart** on what they have learnt about symbolism in the selected poems.

CLOSURE:

Teacher reviews the purpose of symbolism in poetry.
Students individually write one new thing they learned about symbols and symbolism in poetry and one question that still needs answers.

EVALUATION STRATEGIES:

1. Students' oral analysis of symbols in the selected poems.
2. Students' critical feedback on their peers' work.
3. Analysis of use of symbolism in a new poem.

CONTINGENCY PLAN:

If time is needed, the teaching point can be extended to an additional session.

1. Students download the technology before class.
2. Provide hardcopies of poems and graphic organisers.
3. Students use laptops to create and use graphic organisers.
4. Provide photos/ project photos of Nelson Mandela, Mother Theresa and Brian Lara

TOPIC 7: Efferent Listening

TEACHER:

DATE :

CLASS: Form 2- Term 1

ESTIMATED TIME: 80 minutes

TEACHING POINT: Efferent listening is a life skill that enables students to identify details and better understand information presented orally at school and outside of school.

PRE ENTRY PERFORMANCE:

Students have knowledge of pre-listening, during listening and post listening strategies. Students have knowledge of the Top Down Listening Strategy, listening/ speaking etiquette and are familiar with the elements of a story.

RESOURCES:

1. ICTs: Laptops, Speakers, Projector, Internet connectivity
2. Audio of song, Audio recording of story (teacher can record herself / himself) reading the story)
3. Copy of story, graphic organisers
4. White board markers

LEARNING OBJECTIVES:

Students will be able to:

- identify relevant details in oral text

- use pre-listening, during-listening and post listening strategies

- write relevant and effective notes

- discuss the emotions of characters in text

- make inferences about characters feelings and thoughts

- represent the connections between emotions and characters graphically

- value efferent listening

PROCEDURE:

SET INDUCTION:
Whole class activity: Teacher plays an excerpt from an unfamiliar song for students to listen to and share their feelings about.

TEACHER ACTIVITIES	STUDENT ACTIVITIES
1. The teacher tells students that they are about to listen to a story and after there will be a discussion on characters feelings and emotions in the story. Teacher engages class in discussion. 2. Teacher plays the audio recording of the story "The Necklace" by Guy de Maupassant- (from Voyage- by Uriel Narinesingh) on the laptop for the students to listen.	Students engage in class discussion about feelings and emotions Students listen attentively to the story as the teacher plays it. Students make predictions and revise them as the story unfolds.
3. Teacher pauses the recording allowing students to predict what might happen next. 4. Teacher encourages students to make brief notes during the second playing of the story.	Students listen attentively and make brief notes on the details heard.
5. Teacher re-plays the story without pausing.	Students listen to the story and add to their notes.
6. Teacher recaps the Top Down Listening Strategy with students.	Students review the Top Down Listening Strategy previously taught.
7. Teacher asks students to listen for ▪ a major theme ▪ main ideas as the story is played again. (Play the story multiple times if needed)	Students listen for and record their ideas on the main idea and theme.
8. Teacher guides students' discussion about the themes and emotions communicated in the story. 9. Teacher adds vocabulary associated with emotions on the Word Wall.	Students volunteer to share the emotions communicated in the story with the class.
10. Teacher questions students on the plot details of the oral text (story).	Students identify the plot details communicated in the story and graph the plot using an organiser

11. Teacher directs students' attention to the characters in the story. 12. Teacher poses questions to students on emotions conveyed in the story and links to particular characters.	Students identify the characters in the story and make inferences about their feelings and thoughts.
13. Teacher asks students to create a graphic representation to show connections between emotions and characters.	Using their laptops, students individually create a graphic presentation that shows the connections (e.g. Mathilde Loisel- sad, discontented, and yearning for wealth; Monsieur Loisel- happy, contented and Madame Forestier- arrogant, generous).
14. Teacher asks for volunteers to discuss the diagrams created.	Students project their diagrams, offer explanations and respond to questions.

CLOSURE:

Teacher encourages students to reflect on the benefits of efferent listening. Students discuss why listening is an important skill.

EVALUATION STRATEGIES:

1. Students' oral and written information on details of the story.
2. Students' response to details from another story or message.
3. Students' creation of different products using ICTs that convey details gleaned from listening to the oral text.

DIFFERENTIATED INSTRUCTION:

i)   Play familiar songs that students listen to extract main ideas or themes
ii) Draw a picture of an event from the story that conveys a particular emotion.
iii) Have students generate questions to guide the listening process.
iv) Enact a scene from the story.
v)   Create a fractured fairy tale of the story.

CONTINGENCY PLAN:

1. If students cannot relate to this story use another which they relate to.
2. Teacher can read the story to the class if the audio recording fails.

TOPIC 8: Literary Appreciation (Setting)

TEACHER:

DATE :

CLASS: Form 2- Term 1

ESTIMATED TIME: 80 minutes

TEACHING POINT: Writers use language creatively to evoke effective settings in literary texts.

PRE ENTRY PERFORMANCE:

Students have knowledge of descriptive language and can identify setting in literary texts. They also have interacted with story boards.

RESOURCES:

1. ICTs: Laptops, Projector, Speakers
2. Trailer of any movie which depicts a clear setting (e.g. Maleficent, How to Tame Your Dragon, Sleepy Hollow, Finding Nemo, Lord of the Rings)
3. Texts: Posters, Literature texts (Prose and Drama), Graphic organisers

LEARNING OBJECTIVES:

Students will be able to:

- analyse writers' use of language in creating setting
- examine techniques used by writers to develop settings
- use language to create settings
- make connections with settings in real life
- appreciate setting as a literary element

PROCEDURE:

SET INDUCTION: Display movie posters that depict different settings and ask students to determine time, place and mood in each.

TEACHER'S ACTIVITIES	STUDENT ACTIVITIES
Session 1	
1. Teacher prepares students to use their cell phones/ cameras to film a one-minute movie.	Students collaborate on the details for their one-minute movie set in the classroom or at school.
2. Teacher guides students to develop a storyboard of the images of the scenes.	Students collaborate to create a storyboard that shows the images of the scenes of the proposed one-minute movie.
	Students record, at school, their one-minute

	'movie' and engage in discussion of the activity.

3. Teacher offers guidance on elements of setting
    ✓ *Time*
    ✓ *Place*
    ✓ *Location*
    ✓ *Season*
    ✓ *Description*
Setting is the location and time frame in which the action of a narrative takes place.
Teacher observes students' discussion/presentations.
	Students discuss the information among themselves and ask teacher questions.
	
	Students use teacher's guidelines to discuss aspects of setting in their 'movies' in relation to the scenes in their story board.
	
	They record their discussion and observations.

4. Teacher asks students to examine selected setting from their prose fiction text.
 	
Teacher reads selected extract that evokes setting in the novel and asks students to listen for place 'where' and time 'when'.
 	
Teacher listens to and reinforces students' contributions.
	Students first listen to the teacher's reading and then individually read and identify aspects of setting.
	They use a checklist as they
	   ▪ examine specific words that evoke place and time
	   ▪ extract key details that convey setting
	Students make oral presentations on the location, time frame and other details about the writer's evocation of setting.

Session 2 5. Teacher asks students to consider aspects of setting in the Trailer of Disney's 'Maleficent'. Trailer is projected. (Or any other suitable Trailer) Teacher listens attentively to students' contributions and collates salient points presented.	Students view and record their observations of setting on a graphic organizer/ on their laptops. They then share their ideas with the whole group.

6. Teacher guides students' exploration of setting in their drama text (or a suitable drama extract)	To ascertain setting, students examine
	   ▪ stage directions,
	   ▪ properties,
	   ▪ background
	   ▪ dialogue
	
	Students write on their findings and discuss this with their peers.

7. Teacher guides students' exploration of techniques used by writers to develop setting.
 	
8. Teacher focuses attention on language use and impact on the reader.
	Students in groups interrogate their prose and drama texts to understand techniques used by writers to reveal setting through
	   ▪ vibrant description and details
	   ▪ appeal to the senses

	▪ mood of characters ▪ characters' actions and movement
	Groups make notes on the writers' use of language and on the impact of language. Students discuss similarities and differences found in prose and drama texts/extracts on impact of setting on them
9. Teacher assigns scenarios or topics to students	Students collaborate on language and sensory details necessary for effective setting. Students create settings appropriate for the scenarios/topics.

CLOSURE: Discuss challenges faced by students in their creation of setting in writing and on camera. Teacher reviews how writers use language creatively to evoke effective settings in literary texts.

EVALUATION STRATEGIES:

1. Students' give reasons why they selected particular settings appropriate to the scenarios or topics.
2. Exit Slips: Students write two aspects of setting they learned during the lesson and one aspect of setting they want to review.
3. Students' written pieces on setting.
4. Students' engagement throughout the learning experience.

DIFFERENTIATED INSTRUCTION:

(i) Students can draw a setting based on a scenario and use the drawing to support a written or oral description of the elements of setting.
(ii) Students can use windows movie maker to create a scene using the elements of setting, according to the storylines chosen.
(iii) Groups can create miniature models of settings in their literature texts.
(iv) Students select different scenarios and decide on a possible setting: e.g. a person with an axe, an anxious teenager, an end of term 'lime', an urban setting.

CONTINGENCY PLAN:

If additional time is needed for the execution of the activities, the session can be extended.

5. Have a pair of speakers available.
6. Downloaded on the teacher's computer, the You Tube Trailer of the movie.

TOPIC 9: Writing- Using Dialogues to Interpret Characters

TEACHER:

DATE:

CLASS: Form 2- Term 1

ESTIMATED TIME: 80 minutes (or two 40 minute lessons)

TEACHING POINT: By using dialogue creatively and strategically, writers can present/reveal aspects of characters in their narratives.

PRE ENTRY PERFORMANCE:

1. Students have read dialogues in a variety of texts.
2. Students make inferences in everyday life.
3. Students can use punctuation in sentences and paragraphs.

RESOURCES:

1. ICTs: Laptops, multimedia projector, Trailer for movie- 'The Hunger Games'
2. Text: Comic strip (sample provided below), narratives with dialogues (sample provided below), copies of dialogue in written texts
3. Manipulatives: Highlighters, markers, coloured chalk/different coloured white board markers

LEARNING OBJECTIVES:

Students will be able to:

- examine how an author uses dialogue to present character
- analyse punctuated dialogue to interpret character
- infer meaning from oral, graphic and written texts
- generate dialogue related to plot and character
- build appreciation of well-punctuated writing

PROCEDURE:

SET INDUCTION:

Copies of a comic strip are projected using a multi-media projector. Students read the conversation in the comic and briefly discuss what is revealed about the character's feelings or personality.
Students are informed that today's lesson is inferring aspect of character from dialogue.

TEACHER ACTIVITIES	STUDENT ACTIVITIES
1. Teacher asks students to recall the dialogue in the comic strip and make inferences about the characters. Teacher guides students as they explore the language and 'tone' of the comic strip.	Students recall dialogue in the comic strip and discuss how from a few lines, they were able to interpret characters' feelings. Students note that the words 'sad' and 'harsh' were not in the comic strip but based on the dialogue, one can infer the feelings and attitudes of the characters.
2. Teacher explains that an inference is a conclusion that one makes based on facts, observation and logic.	Students note definition and explanation of the term inference. Students make personal notes that will help them to understand and remember the term 'inference'.
3. Teacher projects a portion of the 'Trailer' for the movie **The Hunger Games** and students are asked to listen to the dialogue and observe the characters. Teacher guides discussion on 'clues' that will help them make inferences.	Students view the trailer, listen to the dialogue and jot down information on characters' emotions and attitudes. In groups, students listen again to the dialogue and make inferences about the characters. Students orally, justify inferences made about the characters and respond to questions from their peers.
4. Teacher differentiates between oral dialogue in film and written dialogue. Teacher directs students to the visibly punctuated dialogue in their literature and Social Studies texts. Teacher observes and supports student's examination of the punctuated dialogues. 5. Teacher projects PowerPoint slides on punctuation marks and makes links with attitudes and mood e.g. **Ellipses** - indicates uncertainty or - hints at character's weakness or - indicates deference to another character (respect)	Students examine the print texts for punctuation of dialogue: quotation marks, question marks, exclamation marks, ellipses and full stops. Students are grouped and each group assigned a particular punctuation mark in the dialogue. They comment on its: - Function in the dialogue - What it indicates or reveals about the speaker. - What they infer about the characters speaking or spoken about. - What can be inferred about characters' moods/emotions Students use the directions provided by

Exclamation marks ▪ indicates strong command or ▪ denotes firmness of character or ▪ conveys an emphatic declaration ▪ reveals emotion in rhetorical question ▪ indicates curiosity 6. Teacher guides students' interpretation of situations and characters based on the punctuated dialogues. (Students will need strong support from teacher for this activity)	punctuation marks in dialogue to interpret characters' actions and feelings. Groups make inferences about the characters in the passages and share their findings. Students examine texts to understand how well punctuated dialogue adds logic, emotion and vibrancy and helps readers interpret characters' attitude and behaviour.
7. Teacher asks groups to create short dialogues that show particular emotions or attitudes and aspect of personality. Some suggestions: ▪ A firm parent talking to a disobedient child. ▪ Two athletes talking about their success on the track.	Students collaborate to create dialogues that revel particular emotions and attitudes based on a topic selected. Students examine and critique each other's dialogue.

DIFFERENTIATED INSTRUCTION:

1. Suitable materials other than cartoons may be sourced. An example is film.
2. Dialogue during role play may be an alternative to cartoons.
3. The length of the dialogue for students' analysis should suit the class' reading ability and interest.
4. Focus can be made on some punctuation marks (e.g. the use of ellipses and question marks in dialogues).

CLOSURE: Students reflect on their individual use of punctuation in dialogue. They write one new thing they learnt about inferencing and question that still needs answers.

EVALUATION STRATEGIES:

1. Written dialogues created by students.
2. Students' critique of each other's work.
3. Students can write and perform their dialogues with special emphasis on how the dialogue helps to reveal the characters.
4. Oral presentations.

CONTINGENCY PLAN:

1. Have different dialogues/narratives available
2. Have digital and hard copies of the comic strip
3. Trailer from any other suitable movie may be used if **The Hunger Games** is not accessible.

Topic 9- Resource Material
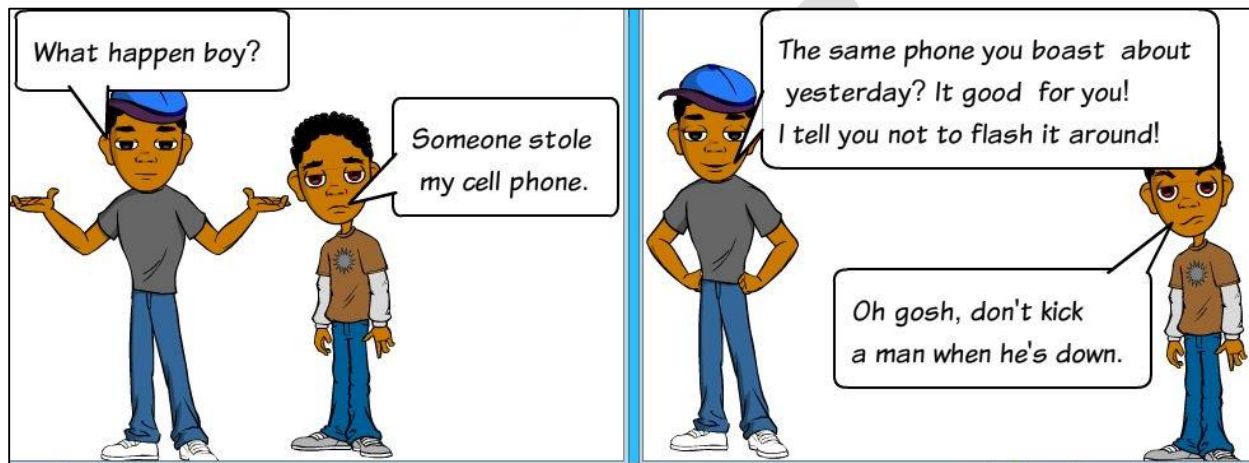
Dialogue from cartoon

"What happen boy?" asked Danny, looking at his friend with concern.

"Someone stole my cell phone," Frederick replied, looking as if he were going to die.

"The same phone you boast about yesterday? It good for you! I tell you not to flash it around!"

"Gosh man, don't kick a man when he's down," murmured Fredrick.

TOPIC 10: Reading Comprehension (Cause and Effect)

TEACHER:

DATE :

CLASS: Form 2 Term 2

ESTIMATED TIME: 80 minutes

TEACHING POINT:

Discerning cause and effect relationships is an important skill in understanding text since reasons are provided for the occurrence of events/actions along with consequences/results. This concept will be used to help students analyse and understand such relationships and make better sense of texts.

PRE ENTRY PERFORMANCE:

Students are able to read age appropriate materials and are aware of cause and effect relationships in real life situations.

RESOURCES:

1. ICTs: Multimedia Projector (MMP), Internet, 'Kidspiration' or other mapping tool
2. Text: passages on effects of unhealthy eating habits, worksheets
3. Manipulatives: cause and effect graphic organizer, cause and effect cards

LEARNING OBJECTIVES:

Students will be able to:

- examine internal structure (cause and effect) in a given text

- determine cause and effect relationships in a given text

- explore how knowledge of internal structure facilitates comprehension

- examine the effects of unhealthy eating habits

- develop healthy eating habits

- develop appreciation for internal structure of texts

PROCEDURE:

SET INDUCTION:

Teacher presents a scenario: *An electrical outage in the night results in the alarm in Anil's clock not being triggered in the morning*.
Each student is asked to add an effect or consequence to create a chain reaction. They then start at the end and work backward to trace the relationship between the cause and effects.

TEACHER ACTIVITIES	STUDENT ACTIVITIES
1. Teacher discusses 'cause and effect' as an organising structure in text. Teacher projects PowerPoint slides on 'cause' and 'effect' and invites students to share examples and experiences of causes and effects.	Students read definitions and share personal experiences and examples.
2. Teacher: - projects list of cues or signal words that denote cause or effect as well as brief scenarios -distributes individual copies of cue words -engages students in discussion on which action or event takes place first (cause) and which occurs as a result (effect). -focuses attention on the 'what' and 'why' of the events and how the cue words help them to understand the text	Students read cue words and scenarios. They underline or highlight cues words as well as the cause and effects in each example. They share and use the cue words to defend their responses. They participate in discussion on the importance of cue words in understanding cause and effect.
3. **Cause and Effect Matching Game** Teacher selects a topical issue and prepares related cause and effect cards. Teacher arbitrarily distributes 'cause cards' and 'effects cards' to students. Teacher directs students to find partners with a card that best illustrates a 'cause' or an 'effect' that matches their cards. Teacher manages the game, sounds the signal after 3 minutes and questions the team members on their relationship as required.	Each student moves around the room looking for someone with a plausible 'cause' or 'effect' card that matches his/her card. When the signal is given, pairs of students with matching cards assemble at the front and present their cards to the class. Pairs justify their 'cause and effect connection' by offering brief explanations.
4. **Extension to Cause and Effect Game** Teacher asks students who did not form pairs previously to get into two teams**:** Team Cause and Team Effect. Teacher manages the game. Teacher points out that in some cases, a cause in one case might also become an effect depending on the circumstance. e.g. Teenagers' consumption of alcohol can **be a cause of** failing grades. Teenagers' consumption of alcohol can **be an effect of** irresponsible lifestyle.	Students examine their cards to determine which team they belong to and assemble. Students form 'Team Cause' and 'Team Effect' Members of Team Effect read cards and Team Cause discusses and proposes the most suitable partner in response to what is read by the other team. This is done till all pairs are found. Students talk about the process and their grasp of cause and effect relationships.
5. Teacher presents passage on 'Effects of Unhealthy Eating' and elicits from students the cause and effect relationship	Students read the passage and participate in discussion. They note the cue words and extract the cause and effect relationship.

in the first paragraph. Teacher creates a cause and effect graphic organiser using mapping software to show same.	Responses are illustrated on the graphic organiser.
6. Teacher places students in groups and asks them to identify the cause and effects in the rest of the passage using a cause and effect graphic organiser mapping software. Teacher walks around, listens to group discussions and offers advice if necessary.	Students read, discuss, underline cue words, and arrange information in a cause and effect graphic organiser using mapping software on their laptops.
7. Teacher invites groups to present their cause and effect findings.	Students use technology to project their responses. They participate in discussion on why the effects fit the cause.
8. Teacher initiates discussion on how the structure of the cause and effect paragraphs can help students make sense of the information.	Students participate in discussion.

STUDENTS' ACTIVITIES [DIFFERENTIATED]:

- Students can be grouped so that stronger readers can help the others in the group with reading
- Students can engage in role play that demonstrates their understanding of cause and effect relationships.

CLOSURE:

Students **write one positive effect** of their experience of the learning session.

EVALUATION STRATEGIES:

1. Observation of participation during the game.
2. Completion of graphic organisers during lesson.
3a. Students create a poster on the effects of unhealthy eating or
3b. Create a different cause and effect game as a group activity.
4. Given five causes, students write five effects and given five effects write five causes.
5. Using information collected in the graphic organiser during the lesson, students write one paragraph on the effects of unhealthy eating.

CONTINGENCY PLAN:
1. If time does not permit, the evaluation exercise can be done another day.
2. If mapping software such as Webspiration is unavailable, graphic organisers can be printed or students can create their own.

WEB RESOURCES:
Cause and effect notes and exercises: http://lrs.ed.uiuc.edu/students/fwalters/cause.html#Ex
Effects of not eating healthy:
http://www.livestrong.com/article/389746-effects-of-not-eating-healthy

TOPIC 11: Literary Element (Conflict)

TEACHER:

DATE:

CLASS: Form 2 Term 3

ESTIMATED TIME: 80 minutes

TEACHING POINT: Conflict impacts on characters in literary works and in real life.

PRE ENTRY PERFORMANCE: Students are familiar with conflict in different literary

genres and use of graphic organisers

RESOURCES:

1. ICTS- Laptop, Projector, Speakers, Downloaded YouTube video of bullying in Trinidad schools, PowerPoint Presentation on types of conflict
2. Text- Pictures of Bullying, Literature texts- prose and drama
3. Manipulatives: Graphic Organisers, pencil, pen.

LEARNING OBJECTIVES:

Students will be able to:

- explore conflict in literary texts

- analyse texts to differentiate types of conflict

- deduce emotive words and expressions

- examine how conflict is resolved in literary texts

- explore ways of resolving conflict in real life

- become sensitised to the effects of different types of conflict

PROCEDURE:

SET INDUCTION: Teacher plays a video that depicts bullying in schools in Trinidad.

(YouTube- search words: "Bullying in Trinidad schools.")

TEACHER ACTIVITIES	STUDENT ACTIVITIES
Session 1 1. Teacher writes the word "conflict" on the board and discusses that content of the video with students. 2. Teacher writes students' responses on the board. 3. Teacher engages students in discussion	Students share ideas on the content of the video and on their personal reactions. Students identify feelings about conflict and

of their own experiences and distributes graphic organisers for students to record their feelings.	record these on the graphic organiser.

Teacher groups students and offers guidance as they explore conflict in their literature texts.
 	
Guide questions:
   ▪ With whom or what is the protagonist having a conflict?
   ▪ What are the types of conflict found in the literature texts?
   ▪ How does the protagonist feel?
 	
Teacher projects a PowerPoint presentation on types of conflict in literary texts:
   ▪ Human versus human
   ▪ Human versus self
   ▪ Human versus society
   ▪ Human versus nature
   ▪ Human versus technology
 	
Teacher explains each and responds to questions posed by students
	Groups read extracts of drama, poetry and prose texts that illustrate situations of conflict.
	
	They discuss conflict related issues and record their findings using Microsoft Word or PowerPoint slides
	
	With the PowerPoint presentation as a guide, Groups
	   ▪ analyse extracts from different literary genres
	   ▪ ascertain specific types of conflict
	   ▪ differentiate literary conflict across different texts
	
	Groups make presentations of their own on their analysis of conflict in their literary texts.
	
	Students examine vocabulary associated with conflict and add to the class' Word Wall.

4. Teacher advises students to ponder their personal experiences of conflict at school and allots time for students to demonstrate these in creative ways.	Groups collaborate on real life experiences of conflict and prepare their presentations
	
	   ▪ Role-play
	   ▪ Monologue
	   ▪ Oral presentation
	
	They make presentations.

Session 2 5. Teacher reinforces the concept that conflict has an impact on people. Teacher elicits the meaning of the word "impact" from the students.	Students infer meaning of 'impact' and discuss how conflict at school impacts them personally.

6. Teacher explores with students appropriate ways of resolving conflict situations. Teacher directs groups to
   ▪ discuss one conflict they identified in their literature text
   ▪ offer a method of resolving it
	Groups discuss the conflict and record ways of resolving it.
	They plan how best to represent the solution they arrived at.

7. Teacher asks for one group to volunteer to dramatize one conflict resolution strategy discussed.	Group makes presentations. Whole group discussion of the presentation follows.
8. Teacher guides the discussion on differences between the writers' depiction of conflict resolution and students creative solutions to those conflicts.	Students ask questions and participate in discussion on their literary texts. They use a Venn Diagram to represent similarities and differences between ways of resolving conflict in the texts and students' creative solutions.

CLOSURE:

Teacher asks students to reflect on their ability to problem solve and make entries in their journals.

Teacher collects graphic organisers including Venn Diagrams and reinforces the following points:

- conflict advances the plot and makes a literary work interesting,
- conflict happens in real life and
- solutions can be found for conflict
- Bullying must be stopped because negatively affects individuals.

EVALUATION STRATEGIES:

1. Informal assessment of students' oral feedback.
2. Written responses on graphic organisers.
3. Group analysis of conflict.
4. Individual presentations.

CONTINGENCY PLAN:

If time is needed, the teaching point can be extended to an additional session.

1. Students can view a picture of 'bullying' or role play a scene of 'bullying' in class, if the video fails.

2. Students can also complete organiser and submit as home work.

3. If time does not permit, students can research conflict resolutions for 'bullying' to discuss in the next class.
4. Journal entries can be done as home work as well.

5. If time does not permit completion of lesson, it can continue another day with the same materials and reinforce the previous parts of the lesson.

Topic 11- Resource material

Sample graphic organiser:

The questions are on the left, please respond on the right using complete sentences.

NAME OF STUDENT: **CLASS:**

What is a conflict?	
Bullying is a type of conflict: man vs man **Define 'bullying'**	
What are some causes of 'bullying'	
What are the effects of 'bullying' on a victim?	
What can be a resolution to 'bullying' in schools	
Who can I ask for help when I am being 'bullied'	

After reading the literary extract, answer the following:

1. Which characters experienced conflict in the extract?

2. What were the causes of the conflict?

3. How did the protagonist feel during this conflict?

4. What happened to him/her as a result of the conflict?

5. What are some possible resolutions to the conflict experienced in the extract?

Helpful Websites and videos for teaching Conflict:

- http://www.trinidadexpress.com/news/Stop-the-bullying-201547271.html

- http://www.storyboardthat.com/articles/education/types-of-literary-conflict

- http://prezi.com/ybd7wa9ceeo8/conflict-in-literary-texts/

- http://www.leasttern.com/LitTerms/literary_terms.htm

TOPIC 12: Critical Listening- (Persuasion)

TEACHER:

DATE :

CLASS: Form 3- Term 1

ESTIMATED TIME: 80 minutes

TEACHING POINT: Listening critically enables students to analyse, evaluate and understand the language of persuasion that is used in oral texts.

PRE ENTRY PERFORMANCE: Students have knowledge of persuasive strategies/techniques used in texts.

RESOURCES:

1. Laptop
2. Speakers
3. Internet connectivity
4. Audio/Video clip of a persuasive speech on the importance of healthy eating
5. Printed copies of speech from audio clip and other sample speeches
6. Checklist
7. Hand-out- 'Techniques of a Persuasive Speech'

LEARNING OBJECTIVES:

Students will be able to:

▪ analyse persuasive techniques

▪ assess oral language

▪ demonstrate awareness of the language of persuasion

▪ build appreciation for persuasive oral texts

PROCEDURE:

SET INDUCTION:

Teacher presents a short dramatic monologue on breakfast cereals. Class discusses eating habits of students.

TEACHER ACTIVITIES	STUDENT ACTIVITIES
Session 1 1. Teacher informs students of the reason for listening to an audio clip	Students listen attentively as an audio clip on healthy eating is played.

TEACHER ACTIVITIES	STUDENT ACTIVITIES
of a persuasive speech on the importance of healthy eating. The audio clip is played.	
2. Teacher writes on the whiteboard, the following questions. 1. Who is the target audience? 2. What is the speaker's point of view? 3. What is the speaker trying to achieve? 4. What is one persuasive technique used in the speech? The audio clip is played again. 3. Teacher allows students time to discuss before writing responses to the questions.	As a whole group, students read the questions. Students listen attentively to the audio clip and make notes. They discuss quietly with their peers. Individually students respond to the questions.
4. Teacher divides class into small groups and assigns a printed sample speech to each group, giving instructions on the activity. Each sample speech has different persuasive techniques highlighted. Teacher shares also, a hand-out with a list of persuasive techniques used in speeches. Teacher observes and supports groups as they analyse the speeches.	Students, in small groups, read the assigned sample speech. They discuss the content of the speech and attempt to make links between the various techniques highlighted and the language. They write ideas/views in their notebooks or on their laptops.
5. Teacher facilitates oral presentations on each sample speech. 6. Teacher questions students on possible 'hidden messages' or agenda in each speech.	Each group presents on the techniques and language of the speech and clarify in response to questions from their peers. Students explore the writer's agenda or intent in the speech and make additional notes.
Session 2 7. Teacher re-plays the audio clip and engages students in identifying the strategies and techniques used in the speech.	Students **listen critically** to the audio clip and attempt to identify the persuasive strategies and techniques used in the speech, in whole group. They record these in their notebooks or on their laptops.

TEACHER ACTIVITIES	STUDENT ACTIVITIES
8. Teacher distributes printed copies of the oral speech or projects script of the oral speech.	Students, in pairs, interrogate the language of the speech and make links between language and persuasive techniques identified. They record their findings on graphic organisers on their laptops.
9. Teacher encourages discussion on the persuasive strategies and techniques used in the oral speech.	Students make oral presentations on their findings from their analysis of the speech.
10. Teacher focusses the discussion on the questions formerly written on the whiteboard. 11. Teacher listens attentively to student responses and offers feedback.	Students in pairs, discuss and respond to the questions using graphic organisers. Students respond critically to what is presented by their peers.
12. Teacher re-plays the audio clip and encourages students to listen critically to the language used. Teacher asks questions on the speaker's intention, tone and subjective language used.	Students listen critically to the language and jots down their questions and comments. Students then return to their printed copies of the oral speech to interrogate the language for: ✓ hidden messages and agenda, ✓ tone, ✓ words and their connotations, ✓ subjective use of language. They use a checklist to guide this process.
13. Teacher invites responses on hidden messages or agenda in the speech linked to the writer's purpose and intent.	Students share their views on 'perceived' hidden messages or agenda in the speech, which are also linked to the writer's purpose and intention. Class responds critically to perspectives discerned and answers questions from peers.

CLOSURE:
Teacher encourages students to reflect on the benefits of critical listening. Students suggest reasons, from their experience of the lesson, why critical listening is an important skill and make entries in their journals.

EVALUATION STRATEGIES:

1. Teacher assesses students' oral responses throughout the class.
2. Teacher plays a different speech and assesses students' responses.
3. Students present oral speeches that demonstrate their knowledge of persuasive techniques, tone and subjective language.

DIFFERENTIATED INSTRUCTION:

(i)   Divide the class into groups, give each group the responsibility of listening for a specific technique and then allow for class discussion.

(ii)   Using details from the speech presented, students write reflections based on their learning experience about the importance of eating healthy.

(iii)   Using explicit details from the speech presented, students will create an attractive poster on Healthy Eating. Students are encouraged to use their laptops in this task.

(iv)   Students will listen for details from an advertisement that promotes healthy eating.

CONTINGENCY PLAN:

If time is needed, the teaching point can be extended to an additional session.

If the audio fails teacher will read a passage on eating healthy for the students.

Students can engage in role-play as the set induction.

USEFUL WEBSITES
https://www.womenshealth.gov/fitness-nutrition/how-to-eat-for-health/
http://www.eatingwell.com/

Topic 12- Resource Material

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TECHNIQUES OF A PERSUASIVE SPEECH
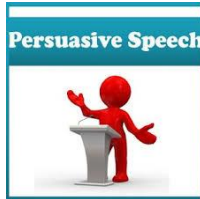
Use of the following strategies:

1. Direct appeal to listeners' emotions/emotive language e.g you'll be convinced...

2. Use of command statements- e.g. demand change and order

3. Figurative Language- simile, metaphor, personification, alliteration

4. Logic – use of evidence, explicitly stated facts.

5. Hyperbole/exaggeration- there is an advertisement for every twenty five hours in a day.

6. Humour – when a Speaker can make an audience laugh, the audience feels good and the Speaker sounds more convincing.

7. Repetition- use of words and sounds contribute to convincing listeners.

8. Rhetorical Questions- using a statement, in the speech, within which the answer is present.

9. Vocabulary- use of appropriate/suitable powerful words and phrases to convey ideas in the speech.

10. Use of transition words and phrases- this contributes to the unity of the speech and provides clarity to the listener as the speech is being presented.

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TOPIC 13: Media Literacy- Brochure on Healthy Lifestyles

TEACHER:

DATE :

CLASS: Form 3, Term 2

ESTIMATED TIME: 80 minutes

TEACHING POINT: Brochures can be effective in presenting information

PRE ENTRY PERFORMANCE:

The entire Form 3 body is involved in a campaign to promote healthy living in the school. They have researched changes that teenagers can make to their daily habits to facilitate greater health, and have been asked to bring that information to class. Students are also familiar with Microsoft desktop publishing software and Googledocs

RESOURCES:

1. Laptops
2. Samples of brochures
3. Paper
4. Sample brochures
5. White board
6. Markers
7. Reflective journal

LEARNING OBJECTIVES:

Students will be able to:

- determine the design elements of a brochure

- demonstrate awareness of audience

- produce a brochure that promotes healthy living

- write reflections based on their learning experiences

- value the brochure as a tool of communication

PROCEDURE:

SET INDUCTION:

Students view a previously downloaded YouTube video of a travel brochure and discuss its merits.

TEACHER ACTIVITIES	STUDENT ACTIVITIES

1. The class is divided into groups and each is charged with determining
    ▪ one aspect of healthy living to be targeted (e.g. diet, exercise, sleep patterns)
    ▪ an outline of the content necessary in the brochure.
	Students determine healthy living aspect and the content they want to include in their brochure based on their chosen approach and write (or type) an outline.
	
	Students share their approach with the class.

2. Teacher reminds students that their brochures must appeal to their peers from Forms 1 -5 and asks them to design the brochures so that their peers will want to read them. Ideas are noted on the board. (Consider use of colour, font, size of font, placement of graphics and ratio between text and graphics).	In groups, students brainstorm ways in which they can make appealing brochures. If internet connectivity is available on site, students can research design elements of a brochure and note their findings. If not, students can conduct research in the school library before and bring their findings to class.
3. Teacher distributes samples of brochures and asks students to examine them for ideas that may assist their designs.	Students examine brochure samples, discuss which ones appeal to them and why. Discussions take place in groups and then as a whole class.
4. Teacher works with students to develop a rubric to be used to assess their brochures (see sample attached).	Students participate in the discussion and copy the rubric to guide them as they develop their brochures.
5. Students are asked to open desktop publishing software (e.g. Microsoft Publisher) choose a template and begin work on their brochures.	Students work on their brochures. They can use an existing template from the desktop publishing software or create their own designs. If an internet connection is available, students can work collaboratively via Googledocs (or equivalent tool) on their brochures. If not, students can be assigned various aspects of the brochure to type and email to one student to compile the content. The assigned editor from each group ensures that grammar and spelling are correct.
6. Students are asked - What they learnt about designing brochures - What they learnt about healthy living. - What lifestyle change they intend to become healthier.	Students discuss orally or blog responses to teacher's questions

CLOSURE:

Students are asked to reflect on the

- brochure as a tool of communication
- skills they developed in creating brochures.

EVALUATION STRATEGIES:

Brochures are graded by the teacher with the use of a rubric. Brochures can be exchanged among the groups and peer assessed. Those brochures that receive a grade of 90% and over can be mass produced and placed in the library or distributed in the school.

DIFFERENTIATED INSTRUCTION:

1. Students are assigned different roles in their groups according to interest and ability (e.g. team leaders, editors, illustrators) when creating brochures.
2. Students can critique information presented in digital brochures.

CONTINGENCY PLAN:

Where no electronic technology is available, students can write out content for brochures, use coloured pencils/markers and hand-draw illustrations or stick magazine pictures.

Topic 13-Resource material

Sample Rubric for a Brochure

3	2	1
Content		
The content of the brochure reflects understanding of healthy living.	The content of the brochure reflects some gaps in understanding of healthy living.	The content of the brochure reflects major misconceptions and misunderstandings of healthy living.
Resources		
The information in my brochure is supported by more than one credible source.	The information in my brochure is supported by more than one source, but some of my sources may not be credible.	The information in my brochure is supported by only one source.
Writing		
The writing in my brochure is clear and appropriate for the intended audience	The writing in my brochure is generally clear, but some parts may be confusing.	The writing in my brochure is confusing.
Creativity		
Some unusual or surprising features, language, or ideas are used to support my brochure's message.	Some unusual features, language, or ideas are added, but the additions sometimes were distracting to the reader.	My brochure has ordinary, predictable features, language, and ideas.
Organization		
My brochure is organized logically.	My brochure is generally organised, but some parts are not located where they belong.	The items in my brochure are disorganized.
Layout/Design		
The layout and colour make my brochure neat and attractive.	There is an attempt at an attractive layout and colour, but parts of my brochure look cluttered or empty.	My brochure is cluttered or too empty and looks unbalanced.
Graphics		
The graphics in my brochure relate to the topic.	Some of the graphics in my brochure relate to the topic.	My brochure has no graphics, or my graphics do not relate to the topic.
Spelling and Mechanics		
There are no spelling errors and all sections of the brochure are free of grammatical errors.	There are a few spelling and/or grammatical errors, but they do not impede understanding of the brochure.	There are many spelling and grammatical errors that impede understanding of the brochure.
Total: /24		

PART 3: Assessment
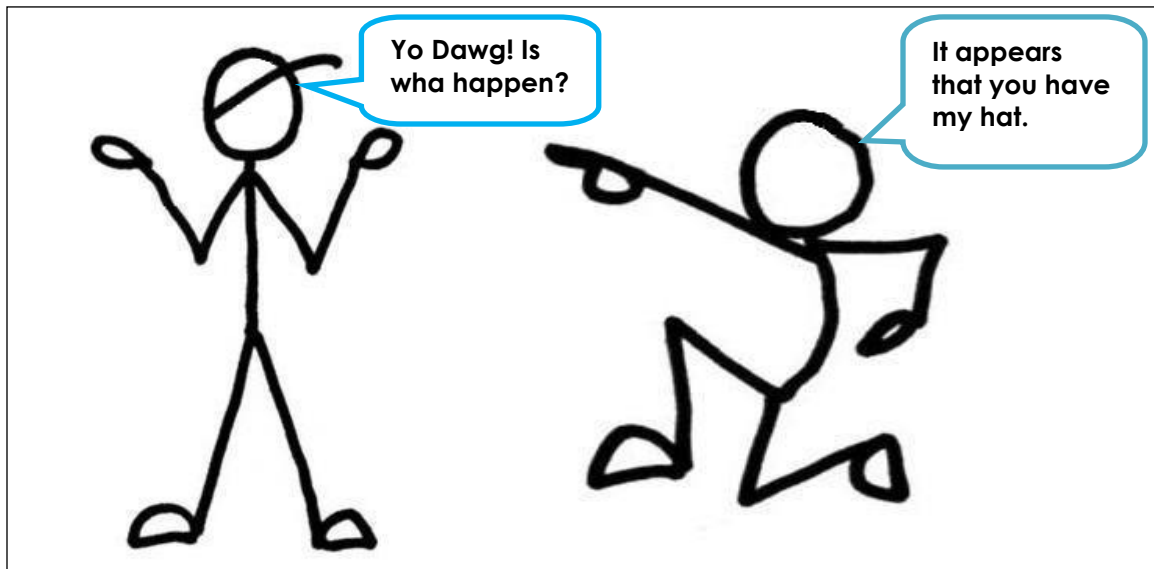
Figure 11: Language Cartoon

How can we assess students' understanding of the cartoon in Figure 14?

What is Assessment?

Assessment is a process of making decisions about students' performance. It involves gathering and organising information (evidence of learning), in order to review what students and teachers have achieved. It informs decision making in education, and helps teachers to establish whether students are performing according to their full potential and making progress towards the required levels of performance (or standards). Student assessment data also indicate whether instructional strategies have been effective.

What are some purposes of Assessment?

- ✓ Measure students' knowledge, skills and values
- ✓ Determine students' strengths and weaknesses
- ✓ Enable teachers to reflect on their practice
- ✓ Enable teachers to re-teach concepts/content that posed difficulty to students
- ✓ Provide additional support to students
- ✓ Motivate and encourage students.

What are the types of Assessments?
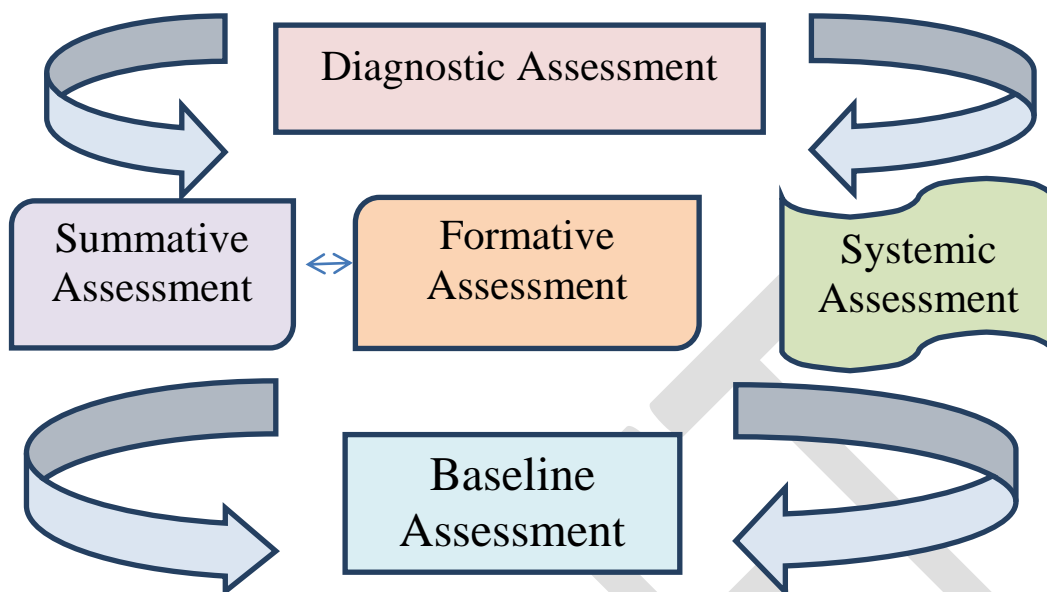
Designing Assessment

When designing an assessment task in English Language Arts we must integrate lesson outcomes. Listening and speaking, reading and viewing, writing, thinking and reasoning, and knowledge of sounds, words and grammar – although presented as separate objectives –should be integrated when taught and assessed.

For example, students:

1. listen to a particular kind of text – audio or written (when read to);
2. read and analyse key features of another text of the same type (for example, use of simple present tense, passive voice, linking words such as 'first', 'next', 'then'); and
3. design and create new text of the same type, including visual materials.

It is most important that the assessment tasks are appropriate for the age and level of the students being assessed.

Aspects to Consider when Designing Summative or Formal Assessment

Summative assessment gives an overall picture of students' progress at a given time, for example, at the end of a term. It usually results in judgements about student performance and can involve high stakes for students (e.g. NCSE, CSEC, CAPE).

Summative Assessment Checklist - Adapted from (Conrad, 2010)

- ✓ What is the purpose of this assessment task?
- ✓ Does the task truly match the outcome(s) to be measured?
- ✓ Is the task a worthwhile use of instructional time?
- ✓ Does the assessment use engaging tasks from the "real world?"
- ✓ Are the tasks fair and free from bias?
- ✓ Will the task be credible? Is the task feasible?

Examples of formal assessments include projects (all strands), oral presentations (speeches), demonstrations (Literature, Media), performance (Theatre, Poetry, and Literature), tests, examinations, essays (persuasive, narrative and descriptive), reports and practical demonstrations (all strands).

Formative/Informal Assessment

Formative assessment is developmental and is used to inform teachers and students about their progress. Thus it improves teaching and learning by giving teachers direction and enables them to adapt to students' needs.

observations, student-teacher conferences

discussions, checklists anecdotal records
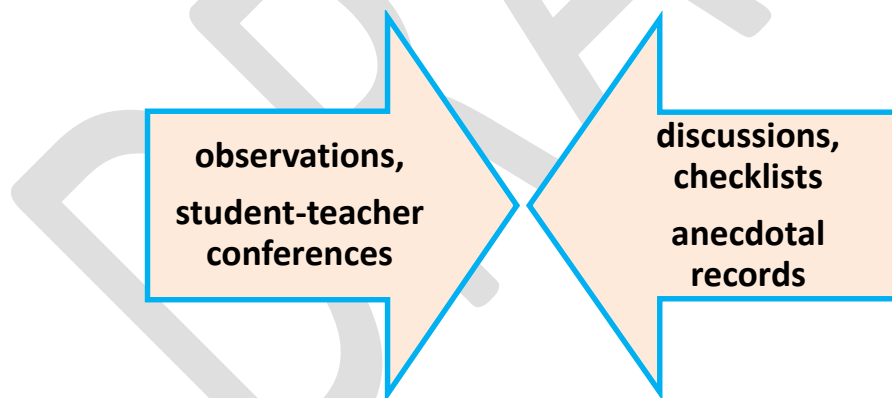
Informal daily assessment is used to provide feedback to students and to improve teaching and need not be recorded. Informal assessment is particularly useful to assess the attitudes of students and those skills that are difficult to assess in a formal task.

Formative

Summative

Formative

Diagnostic

Summative
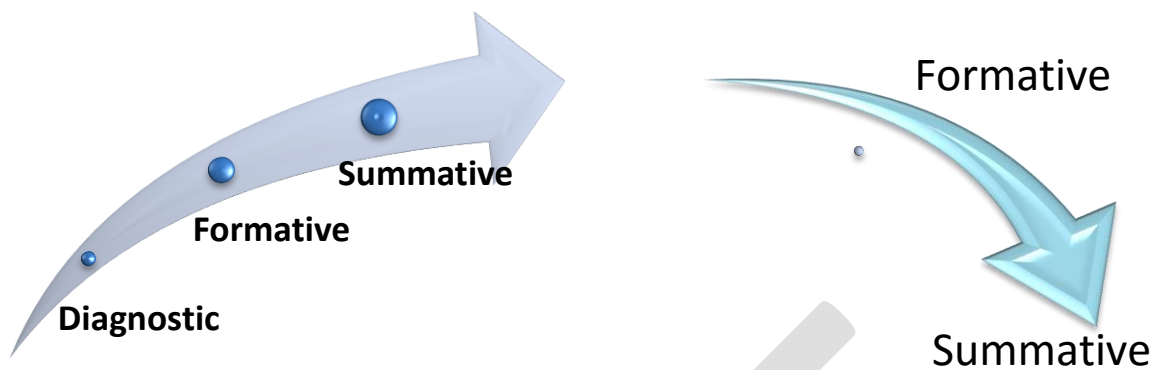
Assessment progression through the Term and Academic Year

What form(s) of assessment will suit this task?

Assessment can be done using different forms of assessment. Teachers can select forms of assessment depending on the nature and purpose of what they want to assess. Chosen assessment forms will also depend on a specific language level and must provide a range of opportunities for students to demonstrate attainment of knowledge, skills, values and attitudes. *It is of utmost importance that the forms of assessment to be used should be appropriate for the Learning Outcomes being assessed.*

Assessment Tools

Table 9: Assessment Tools

Checklists	These are useful for assessing products and processes against a list of criteria
Rating scales	Allows you to assess and record the levels of achievement quickly and accurately. Numbers, symbols or words can be used. Rating scales are often combined with a checklist of criteria and are also used in rubrics

Rubrics	Consists of criteria and levels of competency (performance). Each level has clear descriptors against each criterion.
Observation	Observe students as they work to check for learning. Can be done through: • Anecdotal Records • Rubrics • Checklists
Observation sheets (with criteria)	Observation sheets are similar to checklists, but they are used when observing students. Observations allow the teacher to focus on what the students are doing and how they are behaving in a particular activity or context.

Various Forms of Assessment

There are many forms/types of assessment that can be used by teachers to assess learning achievement. The following table provides an outline for the main forms of assessment.

Tests	Tests can be used for summative or formative purposes. They usually consist of a range of questions. Students are required to respond to questions within a specified time. Tests are usually used to assess the recall of information and cognitive skills such as problem solving or analyses. A paper and pencil test, objective tests and essay tests could be used.
Constructing Essay Items:	Construct the item to elicit the identified skills to be assessed. For example if the purpose is to assess reasoning the following item stems could be used; Compare, Indicate the cause and effect, Summarise, Generalise, Make inferences, Classify, Create, Apply, Analyse, Synthesize, and Evaluate . 1. Write the item so that students clearly understand the task - avoid ambiguity. 2. Clarify the nature of the task and indicate the scoring criteria. This allows students to know what they will get marks for.
Objective tests	These include multiple choice, matching, true or false, short answer completion.
Multiple-choice questions	These consist of an incomplete statement or a question, followed by plausible alternative responses from which the student has to select the correct one. Objectives involving higher order analytical skills are probably more validly assessed by means of free-response assessment instruments such as extended response questions, but multiple choice questions can be useful if carefully constructed. Possible uses: ✓ Recall of information ✓ Check understanding; analysis ✓ Grammar; Literature
Assertion/reason questions	These questions consist of an assertion and supporting explanation. The student has to decide whether the assertion and explanation are true, and if true, whether the explanation is a valid reason for the assertion. One possible use is to assess students' ability to weigh options and to discriminate.
Aural/Oral questions	These are mainly used to generate evidence on students' ability to listen/sign, interpret, communicate ideas and sustain a conversation in the language of assessment. Oral questions include oral examinations, interviews, conferences and other conversations in which information is obtained about student's learning. Oral questions can be used to assess:

	✓ Interpretation of ideas ✓ Expression of ideas ✓ Completion questions/short answer questions ✓ Accommodations for the Deaf, Blind, students with Learning Disabilities (LD) and Special needs Oral questions are supportive of students who are challenged by reading.
Performance-based assessment (authentic)	This type of assessment emphasises the students' ability to use their knowledge and skills to produce their work. This includes presentations, research papers, investigations, projects, demonstrations, drama, singing, speeches, and musical presentations. Students are required to demonstrate a skill or proficiency creating, producing, or doing something, often in a setting that involves real world applications. *Teachers should not only assess the end product but also the process that the students use to complete the task.*
Portfolios	A portfolio is a systematic collection of students' work that demonstrates their achievement or growth in a particular content area over a period of time. The following tend to characterise a portfolio as an assessment tool: • The contents of the portfolio or artefacts are linked to clear learning objectives • There is a combination of products and students' reflective statements on the products (e.g. why the product was chosen/why it is significant to the student/how it represents learning in a particular area) • The portfolio is developed over a period of time, and students' receive feedback on their progress throughout the process.
E-portfolios	Similar to the conventional portfolio described above, an e-portfolio (also called an electronic portfolio) is a systematic collection of students' work that demonstrates their achievement or growth in a particular area over a period of time. The difference is that an e-portfolio contains electronic products or artefacts which may include word processing files (e.g. stories, poems), but can include a variety of other electronic artefacts, including images, audio recordings, video clips, Power Point presentations, blog entries and hyperlinks. The electronic format of the e-portfolio allows the user to store and manage its contents/artefacts online, but they can also be submitted via flash drives, CD or DVD.

Sample Engaging Formative Assessment Strategies

There are many other ways to check for students' understanding of content or skills in addition to paper and paper tests. Table 10 provides a variety of engaging strategies that may be used to check students' understanding throughout a lesson or unit.

Table 10: Sample Formative Assessment Strategies

Strategy	Description	Adaptation
321	At the end of a lesson/unit, ask students to record: 3 things I learned 2 things I found interesting 1 question I still have	The tasks can vary depending on the students' ability and interest.

Q-A-C	At the end of a lesson/unit, ask students to offer:
	    1 Question
	    1 Anomaly
	    1 Comment
	on information or concept presented.
		This can be done orally or in writing. It stimulates critical thinking as well as indicates possible areas of confusion that the teacher can plan to remedy.

A-B-C-Summaries	Students find words related to the specific topics that begin with each letter of the alphabet.	This can be done individually, in pairs, or in groups as a diagnostic tool, or to assess students understanding of a unit/concept.
Continuum	10 volunteers are asked to stand in a line (the right side of the line is designated the "expert" end, and the left side is designated the "non-expert" end. Statements/questions are read (e.g. I can create visual images when describing a place, I can use commas correctly) and students group themselves along the line depending on their feeling of expertise.	This strategy can be used at the beginning of a unit of study to get a quick visual of students' perception of their expertise and at the end of the unit to assess whether the students feel more competent. It can be paired with other assessment strategies to get a true idea of students' competence.

Strategy	Description	Adaptation
Critiquing a written piece	Students critique a written English Language or English Literature piece by, evaluating and commenting on a writer's use of language (tone, mood, use of emotive words, literary devices...)	This can be done orally or in writing as well as in groups. It stimulates critical thinking as well as indicates possible areas of confusion that the teacher can remedy.
Vote with Your Feet	Participants stand in the middle of the room. There are asked a series of questions and asked to move to one side of the room to indicate 100% agree, another side to indicate 0% agree or anywhere in the middle to indicate various degrees of agreement or disagreement.	This strategy can be used at the beginning of a unit of study to get a quick visual of students' perception of their expertise and at the end of the unit to assess whether the students feel more competent. It can be paired with other assessment strategies to get a true idea of students' competence.
Hand Signals/Other signals	Before, during and after a lesson, students use hand signals to indicate their understanding. E.g. • Thumbs up – fully understand • Thumbs down – do not understand • Wave of hand – uncertain	The types of signal can vary, depending on students' physical ability. E.g. Students whistle, stand up, raise cue cards.
Interviews	An interview is a dialogue between the assessor and the student, creating opportunities for student questions It is probably the oldest and best-known means of eliciting information directly from students. It combines two assessment methods, namely observation and questioning.	A variety of questioning methods can be used, particularly open-ended questions. Students may interview their peers or be interviewed by the teacher.
Journal Entry	Students record in journals their concepts, understandings and ideas of the topic being studied. Journals can be diaries, reflective or learning logs and/ or dialogue journals.	The length of the entry can vary depending on the students' interest and ability.
The minute paper/half sheet response.	After a unit of teaching ask students to write a response to the following questions: (a) What is the most important thing you learnt during this lesson? (b) What important question do you still need	Students can also give their responses on a class blog.

Strategy	Description	Adaptation
	answered? This can be done on an index card or half a sheet of paper.	
Exit Card/Slip	Students write responses to an open ended question posed at the end of a learning activity or at the end of the day on a card or slip of paper.	The length of the responses can vary depending on the students' ability.
Gallery Walk	Texts, images, students work, etc. are displayed in in the classroom, "gallery style" and students are instructed to move from display to display and make observations or write comments. Some possible tasks: 1. Assign stickers to the students and ask them to stick them on the display that meets a specific criteria or set of criteria. 2. Have students move around to different displays and write comments on paper taped under them. 3. Students can walk from display to display and answer pre-assigned questions.	• Instruct students not to cluster for too long around one display. • Tasks must be clearly defined and simply stated. • Tasks may be written and displayed for those who need to refer to them.
One Word Summary	Students select <u>one word</u> which best summarises a topic.	Suggest a word or choose from a list of words provided.
Oral Presentations	Students can be asked to research a topic and give an oral presentation of their findings. Students may also make presentations to summarise a group discussion.	The length of the presentation may vary depending on the students' ability.
Oral Questioning	Student participation is increased and active learning is encouraged when oral questions are used in the classroom. Questions are posed to students to determine the knowledge, concepts and skills learnt from the particular topic.	Display the question(s) for students who may need to see them.
Quick Summaries	Divide class into groups and ask each person to summarize what they learned in one sentence/10 seconds/three words. (Teacher can select option)	The class' ability will determine how they will be asked to summarize what they have learnt.

Strategy	Description	Adaptation
Quick-Write	Students are given an open ended question based on a text, or a unit of study and asked to write whatever comes to their mind, without worrying about structure or grammar.	The time frame given to write the responses can vary from 2 to 10 minutes, depending on the class and the task.
Quiz	A quiz assesses what concepts, factual knowledge and skills students have learnt from learning activities. Some quiz examples are: • True/ False • Multiple Choice • Short Answer Responses • Matching • Essay Type	The number of items, level of difficulty and the amount of time given to complete the quiz will vary depending on the students' ability.
Self-Assessment	Students collect information about their learning, analyse what is revealed about their progress toward their goals and plan the next steps in their learning. This can be done in various ways, for example through self-assessment checklists or reflective entries in a journal.	The complexity of the assessment tool (checklist, journal entry etc.) will vary depending on students' ability.
Student Conference	One-on-one conservation with students to evaluate their level of understanding.	The time frame of the conference will vary depending on the students' needs.
Turn to Your Partner	Students get directions and formulate an individual response. They then turn to a partner and share their responses. Teacher calls random pairs to give their responses to class.	The time given to complete this task can vary depending on the students.

Recommendations for Continuous Assessment

It is recommended that teachers find creative ways to formatively assess their students' acquisition of the English Language skills in the five English Language Arts strands (Listening, Speaking, Reading, Literary Appreciation, Writing, Media Literacy) as outlined in the Curriculum Guide. Teachers of English are advised to assess all three literary genres (drama, poetry, prose) along with the assessment of core language and literacy skills.

It is expected that students will produce a number of pieces throughout the year. At the end of each year level, students' scores from their portfolios will be submitted as a percentage of their Continuous Assessment score (see pages 149 and 166 for more information).

Students are to compile their portfolios during the three years of learning English Language Arts. At the end of each year level, the **teacher will submit a portfolio score**, derived from work done, for each student. This score will be a contributor to a student's ELA continuous assessment that will inform his/her NCSE composite score at the end of Form Three.

The following table contains some recommended assessment tasks that can be used to assess learning and contribute to the NCSE continuous assessment score over the three years. The portfolio assignment can be found at the end of each year level. Rubrics and checklists are also provided for students' and teachers' guidance.

LEVEL	SUGGESTED ASSESSMENTS
FORM 1 TERM 1	Continuous Assessments can be conducted using some of these recommended tasks: • Write and present an informal letter • Describe orally, a character (real or imagined) • Create factual descriptions • Use a range of media types to reflect on drama, poetry and/or prose stimulus • Create Oral/Written Directions and Instructions for an authentic purpose • Create a pictorial text providing Directions and Instructions for an authentic purpose • Present in oral Standard English, the main idea of a poem or brief extract read
FORM 1 TERM 2	Continuous Assessments can be conducted using some of these recommended tasks: • Describe a place/setting • Create and present a model of a setting in a novel • Write and present a simple report • Write and dramatise a story (first person narrative) • Write a story (third person narrative) • Create and present a poem or lyrics of a song • Create a story board with character/s, plot, setting, conflict • Create an audio and/or audio-visual recording of student performing a literary piece • Deliver a simple message using Standard English
FORM 1 TERM 3	Continuous Assessments can be conducted using some of these recommended tasks: • Create a dialogue after pair discussion on a given topic • Write a dialogue for a scene from a novel studied • Critique the language used in a written letter • Create and present news headlines • Create captions or slogans on a given topic • Create a post/message for social media that expresses your views on a given topic • Conduct peer interviews on a given researched topic • Create and present a Power Point presentation including visuals on what has been learnt • Make one-minute oral presentations (subjective)

LEVEL	SUGGESTED ASSESSMENTS
	• Make one-minute oral presentations (objective)
At the end of Form 1, students' **portfolio score** will be derived from: • One written piece that best captures their ability to relay information (a letter OR report OR instruction/direction OR factual description • One written piece that demonstrates their ability to capture the reader's imagination (a story OR a poem OR a dialogue) • One multi-media piece that includes written words, voice and pictures (e.g. a Power Point Presentation) • One student attempt at a critique of a writer's use of the English language	
FORM 2 TERM 1	Continuous Assessments can be conducted using some of these recommended tasks: • Create a digital story • Present a point of view on a text or an issue using multi-media support • Write a formal letter (to a named organisation for a specific purpose) • Write a reflection on a theme from a literary text • Post a reflection on a learning experience on a blog • Write a segment of a plot in which conflict is developed • Write an essay on a social topic in which problems are identified and solutions recommended • Post a blog entry on a social topic in which problems are identified and solutions recommended • Conduct interviews of local writers and other persons of interest
FORM 2 TERM 2	Continuous Assessments can be conducted using some of these recommended tasks: • Create and present a jingle that incorporates literary devices • Create and perform a poem/ rap that incorporates literary devices on a topic of interest • Create and record a calypso that incorporates pun and alliteration • Write a reflection on the process of creating a poem • Present a health related topic that illustrates cause and effect, orally or in writing

LEVEL	SUGGESTED ASSESSMENTS
	• Make a one-minute oral presentation using Standard English
FORM 2 TERM 3	Continuous Assessments can be conducted using some of these recommended tasks: • Create and perform dramatic piece • Create and deliver arguments/speeches • Create a caricature of a major character in literature • Create a comic strip that supports an extract in a novel or poem • Write an argumentative essay on a topical issue • Critique the language used in an argumentative essay • Make an oral presentation on a text read • Write a summary • Make a one-minute oral presentation using Standard English
At the end of Form 2, students' **portfolio score** will be derived from: • One digital story produced during the year • One original jingle OR calypso OR rap OR poem that best shows their creativity • One multi-media piece that expresses an opinion on a topic of interest • One student critique of a writer's use of the English language	
FORM 3 TERM 1	Continuous Assessments can be conducted using some of these recommended tasks: • Create a short story • Create models of settings in drama and prose texts and make oral presentations on them • Critique the language used in a written story • Present orally, a response to stereotyping • Create an advertisement using multimedia • Conduct interviews of peers using Standard English • Write a Proposal that targets a need/an issue at school • Write an expository essay that examines a problem and presents solutions • Write a reflection on the use of social media • Speak on an issue for one minute using Standard

LEVEL	SUGGESTED ASSESSMENTS
	English
FORM 3 TERM 2	Continuous Assessments can be conducted using some of these recommended tasks: • Create a brochure using multimedia • Write an essay that presents cause and effect internal structure • Critique a poet's use of imagery, orally and in writing • Create and make a Power Point Presentation on symbols used in literary texts • Present rhythmic patterns of selected poems • Create and perform a poem on a topic of your choice • Create and record a poem on a topic of your choice • Conduct oral interviews using Standard English
FORM 3 TERM 3	Continuous Assessments can be conducted using some of these recommended tasks: • Create and perform a dramatic piece • Create and record a poetic piece • Present a monologue on point of view in a text • Write a reflection on the use of visual texts to assist learning • Critique an argumentative speech • Summarise information in literary texts • Create a form that requires specific information • Present orally research done on a given topic using visual aids • Make oral presentations using Standard English
At the end of Form 3, students' **portfolio score** will be derived from: • One piece that best shows their expository writing skills • One oral piece that best shows their ability tell a story • One multi-media piece that is persuasive in intent • One student critique of a language piece or a literary piece	

Guidelines for Teachers on Students' English Language Arts Portfolio

The Ministry of Education has prioritised the infusion of ICTs in education as essential to learning in the twenty-first century. In the revised Secondary School Curriculum effective 2014, Information and Communication Technology (ICT) is prioritised as one of the core subjects along with English Language Arts. The skills needed by students for learning across subjects will be supported during both ICT class and ELA class. It is recommended highly that for ELA sessions, educational technologies including student laptops, Multi Media Projectors, teacher laptops, digital cameras and television be utilised as learning tools. Teachers of English are also encouraged to make use of the technologies that appeal naturally and are accessible to students (such as cell phones and other hand-held electronic devices), as tools for learning during English Language Arts sessions.

The revised ELA curriculum advocates the design of learning experiences for a 'knowledge generation'. This is in harmony with a 'multi-literacies pedagogy' (Pahl and Roswell 2009) which

- recognises learners as intelligent, imaginative and linguistically talented
- acknowledges that differences among students do not diminish the potential of each learner
- promotes cognitive engagement on the part of students
- promotes the examination of information with a critical literacy lens
- employs a variety of technological tools to support students' construction of knowledge and their presentation of their intellectual work to multiple audiences through multimodal texts

The revised ELA curriculum encourages tapping into students' knowledge of popular culture, music, fashion, computer and video games, Internet surfing and new technologies to design language learning experiences that appeal to adolescents. All of the above call for a shift in practice for teachers of English who must mediate between a print-governed, grapho-phonic model of language/literacy juxtaposed against a multi-dimensional, multimodal model of literacy necessary in the twenty-first century.

The ELA portfolio attempts to support as well as assess students' emerging language and literacy development. It is to be emphasised that internet connectivity, though facilitative, if not available, will not adversely affect the compilation of students' portfolios.

The portfolio will

- be evident on students' laptops in a folder entitled "portfolio of (Name of Student)". In the event of technology challenge, it can be stored on teacher's or school's computer.
- include samples of work done per term over the three years
- include learning in English Language, Literatures in English, English Literacy
- encourage stronger infusion of ICTs in ELA teaching and learning
- be comprised of four folders within the master folder of the **portfolio**
  Folder 1: Reflective Journal- student reflects on strengths and challenges experienced in learning the language and its literature as well as his/her developing media literacy skills

  Folder 2: Speaking- includes oral presentations, oral critiques and other evidence of growing oral English language skills

  Folder 3: Writing- includes student written work from Literature and Language

  Folder 4: Media Literacy- includes samples of PowerPoint presentations, story boards, graphic organisers, videos and other ways of supporting/representing learning in ELA
- be reflective of a student's creativity: design, visual and aural images
- be stored for safety in the 'cloud' and/or on the school's database

A student's ELA portfolio will

- contain samples of a student learning of English Language, Literatures in English and English Literacy over the period Forms One to Three
- be reflective of the learning process by showing attempts at a particular task and the iterative nature of writing or representing or speaking
- reflect a student's individuality and creativity in its content including choice of design, images, sound/voice
- allow student to display his/her innate affinity with ICTs
- allow student to use ICTs meaningfully for learning English Language Arts
- motivate students by providing additional opportunities for student success
- clearly identify the twelve (12) pieces from which the portfolio mark will be derived

Teachers of English Language Arts can support students' development of their ELA portfolios by

- using ICTs when teaching language, literature and literacy
- encouraging student use of ICTs including their laptops as learning tools and in representation of their learning
- encouraging student reflection on their learning as the language and literature programme is implemented
- marking and securing the content of students' portfolio

Teachers will also select student's best twelve pieces of work identified below in the table, score them and submit the mark from the **portfolio** as a percentage of students' **ELA Continuous Assessment** score over the period Form One to Form Three.

The information below standardises the portfolio but its contents are not restrictive. Teachers and students are encouraged to be as creative and innovative as they wish with regard to the actual items that will be scored and marks submitted.

From among all the student work evident in the portfolio teachers will submit the scores from twelve pieces accumulated over the three years**:**

FORM ONE: 40 marks (Reduced to 10 marks)	FORM TWO: 40 marks (Reduced to 10 marks)	FORM THREE: 40 marks (Reduced to 10 marks)
One letter or report or instruction or direction or description (10 marks)	One digital story (10 marks)	One written expository piece (10 marks)
One story or poem or dialogue (10 marks)	One jingle or calypso or rap or poem (10 marks)	One oral piece that is in Standard English (10 marks)
One critique: Illustrates a student's attempt at critiquing a writer's use of the English language (10 marks)	One critique: Illustrates a student's critique of a writer's use of the English language (10 marks)	One critique: Illustrates a student's critique of either a Language piece or a Literature piece (10 marks)
One multi-media piece that contains words, sound/voice and images/pictures (10 marks)	One multi-media piece that expresses an opinion on a topic of interest (10 marks)	One multi-media piece that is persuasive in intent (10 marks)

The Continuous Assessment (CA) is worth 60%

The total portfolio score over the three years totals 30 marks which contribute to the CA of 60%.

TEACHERS ARE TO DETERMINE THE OTHER ASSESSMENTS THAT WILL ALSO CONTRIBUTE TO THE CA OF 60%

NCSE Final Assessments (ELA Papers 1,2,3) created by the Ministry contribute 40%

Oral Interview Rubric

SCORING CRITERIA	UNDERSTANDING OF TOPIC	FLUENCY: PACE AND VOLUME	EXPRESSION: PRONUNCIATION, ENUNCIATION	USE OF STANDARD ENGLISH	LEXICON/ USE OF VOCABULARY
Superior 14-15	Understands and interprets all questions Answers confidently	Speech is natural and continuous with thoughts complete	Expressions are eloquent. Excellent pronunciation and enunciation	Excellent use of Standard English structures	A rich and varied use of vocabulary
Competent 11-13	Understands and interprets most questions. Answers appropriately	Some hesitation in speech, but generally completes thoughts	Expressions are coherent. Very good pronunciation and enunciation	Uses Standard English structures appropriately	Adequate and accurate use of vocabulary
Satisfactory 7-10	Understands some questions. Answers some questions appropriately	Frequent hesitation in speech and a few incomplete thoughts	Expressions are fairly coherent. Satisfactory pronunciation and enunciation	Uses Standard English structures satisfactorily	Fairly adequate use of vocabulary
In Progress 4-6	Understands a few Questions. Answers few questions but with hesitance	Thoughts are few, quite hesitant and incomplete	Expressions are halting. Errors in pronunciation and enunciation impede understanding	Uses Standard English structures with difficulty	Limited use of vocabulary with some inaccuracies
Minimal 1-3	Understands very little Makes little or no responses	Speech is halting and fragmented with long pauses and little thought	Expressions are almost incomprehensible. Poor pronunciation and enunciation	Little or no use of Standard English	Inadequate use of vocabulary

Summary Writing Rubric

CRITERIA	Superior 10-9	Competent 8-7	Satisfactory 6-5	Emerging 4-3	Makes an Attempt 2-1
Writing Process	Uses the writing process.	Uses the writing process.	Uses the writing process.	Uses the writing process.	Uses the writing process.
Content	Shows a clear understanding of the purpose of the summary. Selects and paraphrases all the main ideas using own words. Uses point of view consistently and maintains focus.	Shows a clear understanding of the purpose of the summary. Selects and paraphrases most of the main ideas . Uses point of view and maintains focus.	Shows some understanding of the purpose of the summary. Selects and paraphrases some of the main ideas and copies some portions of the selection. Generally uses point of view and maintains some focus.	Shows little understanding of the purpose of the summary. Selects and paraphrases a few of the main ideas and copies most portions of the selection. Does not maintain consistent focus.	Shows little or no understanding of the purpose of the summary. Shows little or no evidence of the main ideas. Copies significant portions of the selection. Does not have a focus.
Language Use	Uses language relevant to summary that conveys concise and precise meaning. Uses a variety of sentence structures effectively. Information is synthesised as a coherent unit. Words choice effectively summarises phrases or ideas.	Uses language relevant to summary that conveys concise and precise meaning. Uses a variety of sentence structures. Information is mostly synthesised as a coherent unit. Words choice clearly summarises phrases or ideas.	Uses language relevant to summary that conveys meaning. Uses simple sentence structures. Information is fairly synthesised. Words choice summarises phrases or ideas.	Includes some language not relevant to the summary. Uses some simple sentences and fragments. Information lacks coherence. Inappropriate words choice for summary.	Uses language that is confusing and/or irrelevant. Demonstrates little understanding of sentence structure. Information shows no cohesion. Weak and limited word choice.

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Summary Writing Rubric

CRITERIA	Superior 10-9	Competent 8-7	Satisfactory 6-5	Emerging 4-3	Makes an Attempt 2-1
Grammar And Mechanics	Effective use of punctuation, spelling, grammar and capitalisation.	Few errors in punctuation, spelling, grammar and capitalisation. Errors do not impede meaning.	Some errors in punctuation, spelling, grammar and capitalisation. Errors do not impede meaning.	Several errors in punctuation, spelling, grammar and capitalisation. Errors may impede meaning.	Serious errors in punctuation, spelling, capitalisation and grammar. Errors impede meaning.
Organisation	The summary begins with a clear topic sentence that states the main idea of the selection. All major points are sequenced logically. Uses transitions effectively so that the paragraph is unified and coherent throughout. A concluding sentence effectively summarises the points discussed.	The summary begins with a topic sentence that states the main idea of the selection. All major points are sequenced logically. Uses transitions adequately so that the paragraph is unified and coherent. A concluding sentence summarises the points discussed.	The summary may not begin with a topic sentence that states the main idea of the selection. Generally, ideas are arranged in order. Uses transitions fairly so that the paragraph structure is appropriate. Summary concludes with some irrelevant details.	The summary lacks a topic sentence. Some ideas are stated, but not in a logical order. Limited use of transitions so paragraph lacks coherence. The summary may lack a concluding sentence.	The attempt does not state the main idea. The attempt is disorganised. The attempt is incoherent. The attempt has no concluding sentence.

Persuasive Writing Rubric					
CRITERIA	**Superior** **10-9**	**Competent** **8-7**	**Satisfactory** **6-5**	**Emerging** **4-3**	**Makes an Attempt** **2-1**
Writing Process	Uses the writing process.	Uses the writing process.	Uses the writing process.	Uses the writing process.	Uses the writing process.
Content	Effective and convincing use of arguments	Mostly effective in the use of arguments	Satisfactory use of arguments	Limited use of arguments	Weak or no arguments
	Effective use of supporting details that are relevant to arguments	Good use of details that lend support to arguments	Satisfactory use of details that support arguments	Limited use of details relevant to arguments	Little evidence presented.
	Effective use of persuasive techniques that logically, clearly and precisely support the writer's point of view	Mostly effective use of persuasive techniques that clearly support the writer's point of view	Satisfactory use of persuasive techniques support the writer's point of view	Limited use of persuasive techniques	Little or no use of persuasive techniques.
Language Use	Effective use and control of persuasive language that conveys precise meaning	Mostly effective in the use of persuasive that conveys precise meaning	Satisfactory use of persuasive language that conveys meaning	Limited use of persuasive language	Ineffective language use
	Effective use of a variety of clear, descriptive words and sentence structures.	Uses a variety of clear, descriptive words and sentence structures	Satisfactory use of descriptive words and sentence structures	Limited use of descriptive words and sentence structures	Limited word choice
	Consistent persuasive tone throughout the	Use of persuasive tone in the essay	Satisfactory use of tone in the essay	Inconsistent use of tone	Little or no presentation of tone

Persuasive Writing Rubric					
CRITERIA	**Superior 10-9**	**Competent 8-7**	**Satisfactory 6-5**	**Emerging 4-3**	**Makes an Attempt 2-1**
	essay				
Grammar And Mechanics	Effective use of punctuation, spelling, capitalisation and grammar	Few errors in punctuation, spelling, capitalisation and grammar do not impede meaning	Some errors in punctuation, spelling, capitalisation and grammar do not impede meaning	Errors in punctuation, spelling, capitalisation, and grammar impede meaning	Little or no use of punctuation, spelling, capitalisation and grammar
Organisation	Logical sequencing of all arguments, and paragraphs with a consistent point of view throughout the essay	Logical sequencing of most arguments, and paragraphs with a consistent point of view throughout the essay	Satisfactory sequencing of most arguments, and paragraphs with a consistent point of view throughout the essay	Limited sequencing of arguments and paragraphs with an inconsistent point of view expressed	Little or no sequencing of arguments and paragraphs with an unclear point of view
	Introductory paragraph grasps the reader's interest and includes a clear thesis statement	Introductory paragraph includes a clear thesis statement	Introductory paragraph includes a thesis statement	Introductory paragraph lacks clarity	Weak opening statement
	Body thoroughly and convincingly elaborates on arguments using appropriate evidence	Body elaborates on arguments using appropriate evidence	Satisfactory elaboration of arguments in the body of the essay	Limited elaboration of arguments in the body of the essay	Weak and undeveloped argument
	Final paragraph concisely and effectively summarises the main arguments and concludes the essay	Final paragraph concisely summarises the main arguments	Final paragraph restates the main arguments	Ineffective final paragraph	No conclusion evident

	Persuasive Writing Rubric				
CRITERIA	Superior 10-9	Competent 8-7	Satisfactory 6-5	Emerging 4-3	Makes an Attempt 2-1
	Efficient use of transitional words and phrases throughout the piece	Competent use of transitional words and phrases in the piece	Adequate use of transitional words and phrases.	Limited use of transitional words and phrases.	Little or no use of transitional words and phrases.

Argumentative Writing Rubric

CRITERIA SCORE	Superior 10-9	Competent 8-7	Satisfactory 6-5	Emerging 4-3	Makes Attempt 2-1
Writing Process	Uses the writing process.	Uses the writing process.	Uses the writing process.	Uses the writing process.	Uses the writing process.
Content	The introduction makes a strong claim, and has a clear, logical thesis statement that hooks the reader	The introduction makes a strong claim, and has a clear, logical thesis statement	Introduces ideas, but thesis is not clear	Introduces superficial or flawed claims and /or thesis is not clear	Fails to introduce a claim and/or lacks a thesis statement
	All arguments on the topic are clearly and precisely developed	Most arguments on the topic are clearly and precisely developed	Some arguments are developed	Few arguments are presented	Little or no development of arguments
	Provides a meaningful, reflective and logical conclusion	Provides a logical conclusion	Provides a conclusion which partially supports claim(s)	Provides an inadequate conclusion	Omits conclusion
	Uses persuasive and valid reasoning to connect evidence with claim(s) and refutes significant counter arguments	Uses valid reasoning to connect evidence with claim(s) and refutes most of the significant counter arguments	Uses reasoning to connect evidence with claim(s)	Uses limited, simplistic and/or flawed reasoning	Reasoning is missing
Language Use	Effective use of persuasive devices to enhance the writer's position	Some persuasive devices are used to enhance the writer's position	Devices used lack impact	Limited use of persuasive devices	No persuasive devices are used
	Uses diction with a high degree of	Uses diction with considerable	Uses diction with some effectiveness	Limited diction used	Disregard for diction

Argumentative Writing Rubric					
CRITERIA SCORE	**Superior 10-9**	**Competent 8-7**	**Satisfactory 6-5**	**Emerging 4-3**	**Makes Attempt 2-1**
	effectiveness Includes a variety of sentence structures effectively	effectiveness Uses a variety of sentence structures	Uses simple sentence structures	Uses some simple sentences and fragments	Demonstrates little understanding of sentence structure
Organisation	The essay is logically organised. Each paragraph contains one main idea and relevant supporting details Creates cohesion through skilful use of transitions	The essay is organised. Most paragraphs contain one main idea and relevant supporting details Creates cohesion through transitions	Some ideas are developed Some use of transitions	Little attempt at developing ideas Uses limited and/or inappropriate transitions	Fails to develop claim Uses few to no transitions
Grammar/Mechanics	Effective use of punctuation, spelling, grammar and capitalisation.	Few errors in punctuation, spelling, grammar and capitalisation. Errors do not impede meaning	Some errors in punctuation, spelling, grammar and capitalisation. Errors do not impede meaning	Several errors in punctuation, spelling, grammar and capitalisation. Errors impede meaning	Limited evidence of punctuation

Descriptive Writing Rubric

CRITERIA SCORE	Superior 10-9	Competent 8-7	Satisfactory 6-5	Emerging 4-3	Makes Attempt 2-1
CONTENT	The character's physical attributes, personality traits, mannerisms/ behaviours /thoughts / feelings are described clearly	The character's physical attributes, personality traits mannerisms/behaviours/thoughts/ feelings are described	Fair attempt at describing character's physical attributes and personality traits/mannerisms	The character's physical attributes are described, but not much else	Little or no evidence of description of character
	The features of the place, its location and time/period/season are vividly developed	The features of the place, its location and time/period/season are developed	Fair attempt at describing features of the place, its location and time/period/season	Few features of the place, its location and time/period/season are present	Very little or no evidence of features of the place, location or time/period/season
LANGUAGE USE	Uses vivid descriptive, sensory and figurative language to give the reader a clear image of the character and/or setting	Uses appropriate descriptive, sensory and figurative language to give the reader an image of the character and/or setting	Descriptive language is mostly literal	Language is bland and/or repetitive .	Language is simplistic or difficult to read
	Demonstrates command of sentence variety and structure to convey and enhance meaning	Uses varied sentence variety and structure to convey and enhance meaning	Uses simple sentence structure to convey meaning	Uses simple sentences and fragments	Little use of sentences
GRAMMAR AND MECHANICS	Effective use of punctuation, spelling, capitalisation, and grammar	Few errors in punctuation, spelling, capitalisation, and grammar do not impede meaning	Some errors in punctuation, spelling, capitalisation, and grammar impede meaning	Errors in punctuation, spelling, capitalisation, and grammar impede meaning	Little evidence of punctuation

ORGANISATION	Effective external organization	External organization evident	Fair attempt at external organization evident	Limited organisation of response	Writing is disorganised and lacks coherence
	Effective internal organisation with clear beginning, middle and end and use of transitions	Internal organisation evident throughout piece	Fair attempt at internal organisation evident		

Narrative Writing Rubric

CRITERIA SCORE	Superior 10-9	Competent 8-7	Satisfactory 6-5	Emerging 4-3	Makes Attempt 2-1
WRITING PROCESS	Uses the writing process	Uses the writing process	Uses the writing process	Uses the writing process	Uses the writing process
CONTENT	All features of setting effectively established (time, location, mood, atmosphere) Characters are effectively developed (physical description, character traits, emotions, dialogue and/action) Plot is effectively manipulated in keeping with the task	All features of setting are developed (time, location, mood, atmosphere) Characters are developed (physical description, character traits, emotions, dialogue and/action) Plot is well-developed in keeping with the task	Most features of setting are developed Character' traits and emotions fairly developed through description, action and or dialogue Plot is fairly developed in keeping with the task	Few features of setting evident Limited development of character' traits and emotions Limited development of plot	No real setting evident Mention of character with little or no development Little development of plot
LANGUAGE USE	Uses vivid descriptive language and sensory details Uses figurative language effectively Demonstrates a command of language variety and sentence structure to enhance meaning	Uses appropriate descriptive language and sensory details Uses figurative language appropriately Uses language variety and sentence structure appropriately to enhance meaning	Uses descriptive language and some sensory details Uses figurative language Uses language variety and sentence structure	Uses limited word choice Uses figurative language in a limited way Limited use of language variety and sentence structure	Limited and repetitive word choice Little or no use of figurative language Little variety in sentences
GRAMMAR AND MECHANICS	Effective use of punctuation, spelling, capitalisation, and grammar	Few errors in punctuation, spelling, capitalisation, and grammar do not impede meaning	Some errors in punctuation, spelling, capitalisation, and grammar impede meaning	Errors in punctuation, spelling, capitalisation, and grammar impede meaning	Little or no use of punctuation, spelling, capitalisation, and grammar

Narrative Writing Rubric					
CRITERIA **SCORE**	**Superior** **10-9**	**Competent** **8-7**	**Satisfactory** **6-5**	**Emerging** **4-3**	**Makes Attempt** **2-1**
ORGANISATION	Effective internal (main ideas, supporting details) and external organisation of ideas and use of transitional words/phrases and paragraphs	Well-organised internal (main ideas, supporting details) and external organisation of ideas using transitional words/phrases and paragraphs	Internal (main ideas, supporting details) and external organisation of ideas but limited transitional words and paragraphs	Limited internal (main ideas, supporting details) and external organisation of ideas and use of paragraphs	Little or no internal (main ideas, supporting details) and external organisation of ideas with no paragraphs

Tips for an Oral Interview

Here are some tips as you prepare for your Oral Interview:

- ✓ Get familiar with the scoring rubric in preparation for the interview.
- ✓ Choose a topic with which you can comfortably carry on a conversation.
- ✓ Recall all the information that you can remember on the topic and make simple notes.
- ✓ Brainstorm possible questions you can be asked, write each down and try to answer them.
- ✓ Greet interviewer respectfully and sit when instructed to do so.
- ✓ Sit upright and maintain professional conduct during interview.
- ✓ Maintain self-confidence and composure.
- ✓ Listen carefully and stay focused on questions asked.
- ✓ If you have not heard the question asked, you can say, "Excuse me, can you repeat the question please?"
- ✓ Remember it is acceptable to ask the interviewer to clarify questions you do not understand.
- ✓ Give yourself a moment to think before answering.
- ✓ Express your ideas clearly.
- ✓ Speak fluently and at the right volume.
- ✓ Use Standard English.
- ✓ Show interest and enthusiasm in answering questions.
- ✓ Use a range of vocabulary appropriate to context.
- ✓ After the interview, seek and record feedback from teacher.
- ✓ Reflect on ways to improve your interview skills.

Oral Reading Checklist

Student:_____   **Class:**_____

Teacher:_____   **Grade Level Passage:**_____

Date:_____

Oral Reading Skills	Yes	No	Comments
Reads with expression			
Reads clearly with good pronunciation			
Reads with an acceptable pace			
Reads to show meaning of text			
Punctuation marks are observed			
Displays morphological(inflectional endings and affixes) awareness			
Display an understanding of text while reading			
Reads with confidence			
Makes an attempt at reading unfamiliar words			
Makes an attempt to use standard English pronunciation			
Notes:			

Summary Writing Checklist

Criteria	Self		Peer	
	YES	NO	YES	NO
1. Used the writing process to create summary.				
2. Understood the purpose of the summary and wrote it clearly.				
3. Paraphrased the main ideas using own words.				
4. Point of view is consistent and maintained focus throughout the summary.				
5. Tone suits intended audience.				
6. Points are concise and precise and relevant to the selection.				
7. Sentences are complete and meaningful.				
8. Sentence structures are varied (simple, compound and complex)				
9. Word choice summarises the phrases and ideas.				
10. Spelling is accurate.				
11. Grammar is accurate.				
12. Summary begins with a clear topic sentence that states the main ideas of the selection.				
13. All major points are sequenced logically.				
14. Transitional words link paragraph and are clear.				
15. Paragraph is cohesive.				
16. Concluding sentence summarises the main points.				

Ways to improve summary writing: _____

_____

Checklist for Revising Persuasive Writing

Revising Categories	Descriptor	Check ✓
Content	I have presented arguments to convincingly support my position	
	All arguments presented are specific to the topic/task	
	I have developed all the necessary supporting information/arguments	
	I have used appropriate persuasive techniques	
Language	I have used a variety of descriptive and emotive words that convey precise meaning	
	I have used an appropriate tone (formal/informal) consistently	
	I have used language techniques effectively, to convey precise meaning	
Organisation	I have an introduction, body and conclusion	
	My introductory paragraph provides a clear thesis statement	
	My introductory paragraph is precise and grasps the reader's attention	
	The body elaborates on the arguments/information presented	
	The final paragraph draws a clear and effective conclusion	
	All my paragraphs have one main idea and adequate supporting details	
	I have organised all arguments logically to suit the purpose and audience	
	I have effectively used a variety of sentences (simple, compound and complex)	
	I have effectively used transitional words and phrases throughout my writing	

Reading Behaviour /Observational Checklist

Name of Student:_____   **Class:**_____

Date:_____   **Teacher:**_____

Students: choose their own text that is appropriate for independent reading	Yes	No
read on a daily basis		
read for extended periods of time during the school day		
read a variety of genres		
use the following a lot for information: Library		
Computer		
Reading Strategies used by the student:		
make inferences from texts		
understand directionality and concepts of print		
uses prior knowledge		
makes predictions based on experiences with texts and life		
does not overuse decoding strategies		
ability to recognise miscues		
makes inferences from texts		
uses fix up strategies for comprehension		
cross checks information read		
adjusts the rate of reading depending on the type of text and purpose		
visualises when reading		
identifies purposes for reading		
summarises what has been read		
asks questions when reading		
makes connections to other literary texts		
uses context clues appropriately		
reads fluently with expression		
can read most/all high-frequency words		
Response to reading		
talks about what has been read		
discusses details about the text read		
does book talks		
makes recommendations for reading the text		
reads other books with similar themes		

Reading Comprehension Checklist

Name of Student_____   **Class:**_____

Date:_____   **Teacher:**_____

Before Reading the text	Yes	No	Comments
Students can state a purpose for reading the text			
preview text by looking at title, headings, graphics, and layout			
discuss the type of text			
While Reading			
Students use their prior knowledge of the topic being read to fully understand what they are reading			
monitor their understanding of what is being read.			
Strategies used:			
• Use context clues			
• Make connections from text to world			
• Ask questions			
• Re-read sections of text			
• Adjust their reading rate to understand text			
• Visualise			
• Ask for help			
• Look at visuals and text layout			
• Think aloud			
Write notes about things students are uncertain about, agree with, confused or need elaboration for clarity			
After Reading the text			
Answer factual questions about the text			
Makes inferences based on the text			
Makes predictions based on the text			
Summarise the key aspects of the text			
Make connections to previous readings and knowledge			
Retell selection in own words			
Critically analyse the passage			
Enjoy the selection that was read			

Narrative Writing Checklist
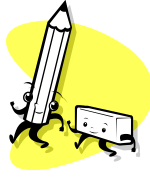
Use this as a guide when you are looking over your narrative piece.

RELEVANT CONTENT

- [ ] I established a well-developed plot and setting in my story.
- [ ] I created a vivid setting and atmosphere through the use of descriptions.
- [ ] My story line was developed in keeping with the theme and task.
- [ ] I developed characters through descriptions, dialogue and action.

LANGUAGE USE

- [ ] I used vivid descriptive language and details that appeal to the senses.
- [ ] I used figurative language effectively-images, symbols and colours.
- [ ] I used varied sentence length and structure that enhanced meaning.
- [ ] I used a consistent point of view and maintained focus.
- [ ] All my sentences flow.

GRAMMAR AND MECHANICS

- [ ] I used rules of punctuation, spelling, capitalization and grammar to clarify and enhance meaning.

ORGANISATION

- [ ] I created a clear and engaging beginning, middle and end.
- [ ] I organized ideas effectively using transitional words and phrase
- [ ] I used paragraphs.

Checklist for Editing

Editing Categories	Descriptor	Check ✓
Punctuation	**I have use**d **correctly,**	
	full stops	
	question marks	
	exclamation marks	
	commas	
	semicolons	
	colons	
	hyphens	
	dashes	
	quotation marks	
	apostrophes	
Capitalisation		
	All my sentences begin with capital letters	
	All proper nouns I included begin with capital letters	
Spelling		
	I have used my dictionary /spell check to ensure all words are spelt correctly	
Grammar		
	All my sentences have subjects and verbs that agree	
	I have used the correct verb tense in all sentences	
	I have used the correct subject, object and relative pronouns	
	I have ensured that pronouns and antecedents agree	
	I have used adverbs correctly	
	I have used prepositions correctly	
	I have used conjunctions correctly	

Part 4: Useful Resources

Suggested Reading Lists for Students

This curriculum requires a literature-rich classroom where books and other reading material are always accessible to the student. Reading and literary appreciation, especially local and other West Indian literature, and expository materials is central to English Language Arts learning. Students read and respond in writing, speak about what they read, and respond orally and visually to what they read.

In addition, reading for pleasure, for research and for enrichment should be continually emphasized. What follows is a list of titles that students may find appealing, depending on their interests. The list is not exhaustive. Teachers should also identify other titles for classroom teaching. The school librarian, when considering titles for addition to the library, may use this list as a guide.

An asterisk (*) is placed next to texts added to the revised Suggested Reading Lists.

Form 1

Prose (Novel)

Alcott, Louisa May	*Little Women*
Allen, Eric	*The Latchkey Children*
Anthony, Michael	*All that Glitters*
*Anthony, Michael	*Cricket in the Road*
Burnett, Frances Hodgson	*The Secret Garden*
*Birdsall, Jean	*The Penderwicks*
*Baksh, Imam	*Children of the Spider*
*Blume, Judy	*Are You There God? It's Me, Margaret*
*Blume, Judy	*Superfudge*
*Brown, Diane	*Island Princess in Brooklyn*
*Burnett, F. Hodgson	*The Secret Garden*
*Blyton, Enid	*Mallory Towers Series*
*Byars, Betsy	*The Summer of the Swans*
*Byars, Betsy	*Cracker Jackson*
Byars, Betsy	*The Cartoonist*
*Cabot, Meg	*The Princess Diaries*
Carpenter, Richard	*The Complete Adventures of Robin of Sherwood*

*Carpenter, Richard	*Catweazle*
*Carpenter, Richard	*Catweazle and the Magic Carpenter*
Carroll, Lewis	*Alice in Wonderland*
*Chambers, Aidan	*The Present Takers*
*Cass, Kierra	*The Selection*
*Clarke, Arthur C.	*Dolphin Island*
*Cleary, Beverly	*Ramona Quimby, Age 8and Beezus*
*Clements, Andrew	*The Landry News*
*Colfer, Eoin	*Artemis Fowl*
*Colfer, Eoin	*Artemis Fowl and the Arctic Incident*
*Colfer, Eoin	*Artemis Fowl and the Eternity Code*
*Colfer, Eoin	*Artemis Fowl and the Opal Deception*
*Colfer, Eoin	*Artemis Fowl and the Atlantis Complex*
*Colfer, Eoin	*Artemis Fowl and the Time Paradox*
*Colfer, Eoin	*Artemis Fowl and the Lost Colony*
*Conley, Jane Leslie	*The Secret of NIMH*
*Conney, Caroline B.	*The Face on the Milk Carton*
*Dahl, Roald	*Charlie and the Chocolate Factory*
*Dahl, Roald	*The BFG*
*Dahl, Roald	*The Twits*
*Dahl, Roald	*The Gremlins*
*Dickens, Charles	*Oliver Twist*
* Dixon, Franklin W.	*The Hardy Boy Series*
*Doyle, Sir Arthur Conan	*The Return of Sherlock Holmes*
*Doyle, Sir Arthur Conan	*The Hound of the Baskervilles*
*Durel, Gerald	*My Family and Other Animals*
*Durel, Gerald	*Birds, Beasts and Relatives*
*Exupery-Saint de Antoine	*The Little Prince*
Faustin, Charles	*Under the Storyteller's Spell: Folktales From the Caribbean*
Fitzhugh, Louise	*Harriet the Spy*
*Garnet, Eve	*After the Rain*

*George, Jean	*My Side of the Mountain*
*Geras, Adele	*Troy*
*Gegele, A-Dziko	*All Over Again*
*Guevara Glynis	*Barrel Girls*
*Gilmore, Kate	*Of Griffins and Graffiti*
*Gipson, Fred	*Old Yeller*
*Green, Roger Lancelyn	*Tales of Greek Heroes*
Guy, Rosa	*Paris, Peewee and Big Dog*
*Haggard, H. Ryder	*King Solomon's Mines*
* Handler, Daniel	*A Series of Unfortunate Events:*
* Handler, Daniel	*The Bad Beginning*
* Handler, Daniel	*The Reptile Room*
* Handler, Daniel	*The Wide Window*
* Handler, Daniel	*The Miserable Mill*
* Handler, Daniel	*The Austere Academy*
* Handler, Daniel	*The Ersatz Elevator*
* Handler, Daniel	*The Vile Village*
* Handler, Daniel	*The Hostile Hospital*
* Handler, Daniel	*The Carnivorous Carnival*
* Handler, Daniel	*The Slippery Slope*
* Handler, Daniel	*The Grim Grotto*
* Handler, Daniel	*The Penultimate Peril*
* Handler, Daniel	*The End*
* Hautzig, E	*Endless Steppe*
* Hemmingway, Ernest	*The Old Man and the Sea*
* Hentoff, Nat	*The Day They Came to Arrest the Book*
* Hillhouse, Joanne	*Musical Youth*
*Hobbs, Will	*Bearstone*
* Hodge, Merle	*For the Life of Laetitia*
*Hughes, Richard	*A High Wind in Jamaica*
*Hugo, Victor	*The Hunchback of Notre-Dame*
*Jacob, Debbie	*Legend of the St. Ann's Flood*
*Jones, Evan	*Skylarking*

* Joseph, Lynn	*Dancing in the Rain*
*Kanawa, Kiri Te and Foreman,Michael	*Land of the Long White Cloud*
*Kaye, M.M.	*The Ordinary Princess*
*Keene, Carolyn	*The Nancy Drew Series*
*Kessell, Lee	*Tarik and the Island of Adventure 1*
Kipling, Rudyard	*The Jungle Book*
* Kipling, Rudyard	*The Second Jungle Book*
* Kipling, Rudyard	*Captains Courageous*
*Konigsburg, E. L.	*From the Mixed-up Files of Mrs. Basil E. Frankweiler*
*Lancelyn Green, Roger	*The Adventures of Robin Hood*
*Lancelyn Green, Roger	*King Arthur and His Knights of the Round Table*
Lewis, C.S.	*Chronicles of Narnia (Books 1–7)*
Lofting, Hugh	*Dr. Dolittle*
London, Jack	*The Call of the Wild*
MacDonald, George	*At the Back of the North Wind*
MacDonald, George	*The Princess and the Curdie*
Mackay, Claire	*The Minerva Programme*
*Magorian, Michelle	*Goodnight, Mr. Tom*
*McCaulay, Diana	*The Dolphin Catchers*
Nesbit, E.	*The Complete Adventures of the Treasure Seekers*
Nesbit, E.	*The Enchanted Castle*
Nesbit, E.	*Five Children and It*
Nesbit, E.	*The House of Arden*
Nesbit, E.	*The Last of the Dragons and Some Others*
Nesbit, E.	*The Magic World*
Nesbit, E.	*The Phoenix and the Carpet*
Nesbit, E.	*The Story of the Amulet*
Nesbit, E.	*The Wouldbegoods*
Norton, Andre	*The Crystal Gryphon*
Norton, Mary	*The Borrowers*
Palmer, C. Everard	*The Hummingbird People*
Palmer, C. Everard	*The Sun Salutes You*

Pearce, Phillipa	*A Dog So Small*
Redmond, Diane	*The Comic Strip Odyssey*
Reid, V.S.	*The Young Warriors*
*Riordan, Rick	*The Lightning Thief*
*Riordan, Rick	*The Sea of Monsters*
*Riordan, Rick	*The Titan's Curse*
*Riordan, Rick	*The Battle of the Labyrinth*
*Riordan, Rick	*The Last Olympian*
*Rowling, J. K.	*Harry Potter and the Sorcerer's Stone*
*Rowling, J. K.	*Harry Potter and the Chamber of Secrets*
*Rowling, J. K.	*Harry Potter and the Prisoner of Azkaban Stone*
*Rowling, J.K.	*Harry Potter and the Goblet of Fire*
Salkey, Andrew	*Hurricane*
*Schraff, Anne E.	*The Bully(The Bluford Series)*
Serraillier, Ian	*The Silver Sword*
*Sepetys Ruta	*Between Shades of Grey*
*Shelley-Robinson, Cherrell	*Jojo's Treasure Hunt*
*Sherlock, Philip	*Anansi the Spider Man*
Sherlock, Philip	*The Iguana's Tail*
*Skerrett, Joanne	*Abraham's Treasure*
Smith, Dodie	*The Hundred and One Dalmatians*
Smith-Dennis, Coleen	*Inner City Girl*
Staples, Suzanne Fisher	*Shabanu: Daughter of the Wind*
*Sperry, Armstrong	*The Boy Who Was Afraid*
*Tolan, Stephanie, S.	*Surviving the Applewhites*
*Yousafzai, Malala	*I am Malala*
Stevenson, Robert Louis	*Treasure Island*
Williamson, Henry	*Tarka the Otter*

Prose (Short Story)

Anthony, Michael	*Cricket in the Road*
Green, Roger Lancelyn	*Tales of Greek Heroes*
Naipaul, V. S.	*Miguel Street*

Narinesingh, Clifford & Narinesingh, Roy	*Insights: An Anthology of Short Stories*
Narinesingh, Uriel	*Voyage - An Anthology of Short Stories and Poems*
Reeves, James	*Heroes and Monsters: Legends of Ancient Greece*
Serraillier, Ian	*The Enchanted Island*
Sherlock, Philip M.	*Anansi the Spider*
Warner, Rex	*Men and Gods*
Williams, David & Simmons-McDonald, Hazel	*A World of Prose for CXC*

Drama

Lee Wah, James	*Carray!*
Noel, Keith, Hippolyte, Kendel, Zeno Obi, Constance	*Caribbean Drama for the Classroom*
Redhead, Wilfred	*Canaree and Pot*
Redhead, Wilfred	*Hoist Your Flag*
Redhead, Wilfred	*Three Comic Sketches*
Walcott, Derek	*Ti-Jean and his Brothers*

Poetry

Forde, A. N.	*Talk of the Tamarind-An Anthology of Poetry for Secondary Schools*
Grey, Cecil	*Bite in: Stage 1*
Guiseppi, Neville, & Guiseppi, Undine	*Out for Stars 1*
Mc Watt, Mark & Simmons-McDonald, Hazel	*A World of Poetry for CXC*
Mordecai, P., & Walker, Gordon	*Sun Song 1*

Form 2

Prose (Novel)

Achebe, Chinua	*Chike and the River*
Anthony, Michael	*The Year in San Fernando*
*Avery, Tom	*Too Much Trouble*
*Baksh Iman	*Children of the Spider*
*Brown, Dianne	*Island Princess in Brooklyn*
Byars, Betsy	*Cracker Johnson*

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Byars, Betsy	*The TV Kid*
Canning, Victor	*The Runaways*
Carpenter, Richard	*Catweazle*
*Chbosky, Stephen	*The Perks of Being a Wallflower*
Clarke, Arthur C.	*Dolphin Island*
Cleary, Beverly	*Fifteen*
*Colfer, Eoin	*Artemis Fowl*
*Colfer, Eoin	*Artemis Fowl and the Arctic Incident*
*Colfer, Eoin	*Artemis Fowl and the Eternity Code*
*Colfer, Eoin	*Artemis Fowl and the Opal Deception*
*Colfer, Eoin	*Artemis Fowl and the Atlantis Complex*
*Colfer, Eoin	*Artemis Fowl and the Time Paradox*
*Colfer, Eoin	*Artemis Fowl and the Lost Colony*
*Condie, Ally	*Matched*
*Condie, Ally	*Crossed*
*Condie, Ally	*Reached*
Conly, Jane Leslie	*Rasco and the Rats of NIMH*
Cooper, Susan	*Over Sea, Under Stone*
*DeJong Meindert	*The House of Sixty Fathers*
DeJong, Meindert	*The Wheel of the School*
Desai, Anita	*The Village by the Sea*
Dickens, Charles	*A Christmas Carol*
Dickens, Charles	*Oliver Twist*
Drayton, Geoffrey	*Christopher*
Dumas, Alexandre	*The Three Musketeers*
Durrell, Gerald	*Three Singles to Adventure*
Fisk, Nicholas	*Trillions*
Freeman, Suzanne	*The Cuckoo's Child*
*Gegele, A-Dziko	*All Over Again*
*Green, John	*The Fault In Our Stars*
*Green, John	*An Abundance of Katherines*
Green, Roger Lancelyn	*The Adventure of Robin Hood*

Green, Roger Lancelyn	*King Arthur and His Knights of the Round Table*
Green, Roger Lancelyn	*The Luck of Troy*
Green, Roger Lancelyn	*Myths of the Norsemen*
Green, Roger Lancelyn	*The Tale of Troy*
*Guevara, Glynis	*Barrel Girl*
Guy, Rosa	*The Friends*
Guy, Rosa	*Ruby*
*Higgins, F. H.	*Lunatics Curse*
*Hillhouse, Joanne	*Musical Youth*
Hodge, Merle	*For the Life of Letitia*
Hodgson Burnett, Frances	*A Little Princess*
*Hulme-Cross, Benjamin	*Gothic Tale*
*Fennell, Emerald	*Shiverton Hall*
*Joseph, Lynn	*Dancing in the Rain*
Kipling, Rudyard	*The Second Jungle Book*
*Korman, Gordon	*Son of the Mob*
L'Engle, Madeleine	*A Wrinkle in Time*
London, Jack	*White Fang*
*McCaulay, Diana	*The Dolphin Catchers*
Nash Ogden	*Custard and Company*
Norton, Andre	*Iron Cage*
O'Dell, Scott	*Island of the Blue Dolphins*
*Oneal, Zibby	*Language of Goldfish*
Palmer, C. Everard	*My Father Sun-Sun Johnson*
Peyton, K.M.	*Who, Sir? Me, Sir?*
*Powell, S. L.	*Fifty Fifty*
Reid, V.S.	*Peter of Mount Ephraim*
Reid, V.S.	*Sixty-Five*
*Rowling, J. K.	*Harry Potter and the Sorcerer's Stone*
*Rowling, J. K.	*Harry Potter and the Chamber of Secrets*
*Rowling, J. K.	*Harry Potter and the Prisoner of Azkaban Stone*

*Rowling, J.K.	*Harry Potter and the Goblet of Fire*
Salkey, Andrew	*Riot*
*Seboid, Alice	*The Lovely Bones*
*Sepetys, Ruta	*Between Shades of Grey*
*Skerrett Joanne	*Abraham's Treasure*
*Smith, James	*The Boys of San Joaquin*
*Smith-Dennis Coleen	*Inner City Girl*
Sperry, Armstrong	*The Boy Who Was Afraid*
Stevenson, Robert Louis	*Dr. Jekyll and Mr. Hyde*
Taylor, Theodore	*The Cay*
Taylor, Theodore	*Timothy of the Cay*
Verne, Jules	*Around the World in Eighty Days*
*Yousafzai, Malala	*I am Malala*
Wyss, Johann D.	*The Swiss Family Robinson*
*Zusak , Markus	*The Book Thief*

Prose (Short Story)

Callender, Timothy	*It So Happen*
Fisk, Nicholas	*The Puffin Book of Science Fiction Stories*
Gray, Cecil	*Perspectives*
Gray, Cecil	*Response*
*Gray, Cecil	*Wavelengths*
Guiseppi, Neville, & Guiseppi, Undine	*Backfire*
Ireson, Barbara	*In a Class of Their Own*
Kipling, Rudyard	*Just So Stories*
Lamb, Charles & Mary	*Tales From Shakespeare*
Martinez, Christina	*The Earth Needs Friends*
Maugham, W. Somerset	*The Kite and Other Stories*
*Narinesingh, Uriel	*Voyage: An Anthology of Poems and Short Stories*
Narinesingh, Uriel	*Vintage*
Ramsawack, Al	*Sermon of the Drunkard*
Serraillier, Ian	*The Road to Canterbury*
Taylor, D. Mildred	*The Friendship and Other Stories*

Walmsley, Anne, & Caistor, Nick	*Facing the Sea*
Warner, Rex	*Greeks and Trojans*
Williams, David & Simmons-McDonald, Hazel	*A World of Prose for CXC*

Drama

Boagey, E.J.	*Starting Shakespeare*
*Campbell, Allistair	*Anansi Author*
*Calcutt, David	*Treasure Island*
Douglas, Paul Keens	*Tanti at de oval*
Gheon, Henri	*Christmas in the Market Place*
*Noel, Keith, Hippolyte, Kendel, Zeno Obi, Constance	*Caribbean Drama for the Classroom*
Peat, R.C.	*Presenting Shakespeare*
*Pullman, Philip	*Sherlock Holmes*
Waite-Smith, Cicely	*African Slingshot*
Walcott, Roderick	*The Harrowing of Benjy*
*Williams, Guy	*Oliver Twist*

 Poetry

*Brown, Miguel	*Talk Dat talk*
Gray, Cecil	*Bite In 2*
Guiseppi, Neville, & Guiseppi, Undine	*Out for Stars 2*
Mordecai, P., & Gordon-Walker, G.	*Sun Song 2*
Walmsley, Anne, & Caistor, Nick	*Facing the Sea*
Mc Watt, Mark & Simmons-McDonald, Hazel	*A World of Poetry for CXC*

Form 3

*Anthony, Michael	*Green Days by the River*
*Baksh, Imam	*Children of the Spider*
*Brown, Dianne	*Island Princess*
Chbosky, Stephen	*Perks of Being a Wallflower*
*Collins, Suzanne	*Hunger Games*

*Collins, Suzanne	*Catching Fire*
*Collins, Suzanne	*Mockingjay*
*Dashner, James	*Maze Runner*
*Dashner, James	*Scorch Trials*
*Dashner, James	*Death Cure*
*Ferris, Jean	*Into the Wind*
*Gardner, Sally	*Maggot Moon*
*Gegele A-Dziko	*All Over Again*
*Guevara, Glynis	*Barrel Girl*
* Hillhouse Joanne	*Musical Youth*
*Joseph, Lyn	*Dancing in the Rain*
Kanhai, Rosanne	*Matikor*
*Keyes, Daniel	*Flowers for Algernon*
*Khaled Hosseini	*A Thousand Splendid Suns*
*Khaled Hosseini	*And The Mountains Echoed*
*Khaled Hosseini	*The Kite Runner*
*Lamming, George	*In the Castle of My Skin*
*Lee, John	*The Unicorn War*
*Lee, John	*The Unicorn Quest*
*Lee, John	*The Unicorn Dilemma*
*Lee, John	*The Unicorn Solution*
*Lee, John	*The Unicorn Peace*
Lester, Julius	*To Be a Slave*
Lindsay, Joan	*Picnic at Hanging Rock*
Little, Jean	*Mama's Going to Buy You a Mocking Bird*
*Lore, Pittacus	*Lorien Legacies (Series)*
Lovelace. Earl	*The Schoolmaster*
*Lowry, Lois	*The Giver*
*MacKay, Claire	*The Minerva Programme*
*McCaulay, Diana	*The Dolphin Catchers*
*McCaffrey, A	*Dragonsong*
Marshall, Alan	*I Can Jump Puddles*
Mazer, Norma Fox	*Taking Terri Mueller*
Munonye, John	*The Only Son*
*Mwangi, Meja	*The Mzungu Boy*

Naidoo, Beverley	*No Turning Back*
Naipaul, V.S.	*Miguel Street*
*Narinesingh, Uriel	*Voyage: An Anthology of Poems and Short Stories*
*Nixon, Joan Lowery	*The Haunting*
*Norton, Andre	*Crystal Gryphon*
*O'Brien, Robert C.	*Z for Zachariah*
O'Dell, Scott	*Island of the Blue Dolphin*
O'Dell, Scott	*Streams to the River, River to the Sea*
Palmer, C. Everard	*The Wooing of Beppo Tate*
*Paulini, Christopher	*Eragon*
*Peters, Julie Anne	*Define "Normal"*
*Rawls, William	*Where the Red Fern Grows*
*Roth, Veronica	*Divergent*
*Roth, Veronica	*Insurgent*
*Roth, Veronica	*Allegiant*
*Rowling, J. K.	*Harry Potter and the Sorcerer's Stone*
*Rowling, J. K.	*Harry Potter and the Chamber of Secrets*
*Rowling, J. K.	*Harry Potter and the Prisoner of Azkaban Stone*
*Rowling, J.K.	*Harry Potter and the Goblet of Fire*
Selormey, Francis	*The Narrow Path*
Selvon, Samuel	*Ways of Sunlight*
*Sheth, Kashmira	*Koyal Dark, Mango Sweet*
*Smith-Dennis, Coleen	*Inner City Girl*
*Sparks, Beatrice	*It Happened to Nancy: A True Story from the Diary of a Teenager*
*Speare, Elizabeth	*The Witch of Blackbird Pond*

Selvon, Samuel	*A Brighter Sun*
Swift, Jonathan	*Gulliver's Travels (abridged)*
Townsend, Sue	*The Secret Diary of Adrian Mole Aged 13 ¾*
Watkins, Yoko Kawashima	*So Far from the Bamboo Grove*
Wyndham, John	*The Chrysalids*
*Yancey, Rick	*The 5th Wave*
*Yousafzai, Malala	*I am Malala*
*Zephaniah, Benjamin	*Teacher's Dead*

Short Stories

Woodford, Peggy	*Misfits*
Young, Colville	*Pataki Full*
Black, Clinton V.	*Tales of Old Jamaica*
Denny, Neville	*Pan-African Short Stories*
Gray, Cecil	*Response*
Narinesingh, R, & Narinesingh, Clifford	*Insights*
Smyth, W.M.	*Good Stories*
Warner, Rex	*Men and Gods*
Williams, David & Simmons-McDonald, Hazel	*A World of Prose for CXC*

Poetry

Belloc, Hilaire	*Cautionary Verses for Boys and Girls*
Benson, Gerard	*This Poem Doesn't Rhyme*
Douglas, Paul Keens	*TimTim*
Forde, A.N.	*Talk of the Tamarinds*
Gasztold, Carmen Bernos	*Prayers from Ark*
Gordon, G.	*Sun Song II*
Gray, Cecil	*Bite In – Stage 3*

Magee, Wes	*The Puffin Book of Christmas Poems*
McKay, Claude	*Selected Poems*
Phinn, Gervase	*Lizard Over Ice*
Pollard, Velma	*Anansesem*
Walmsley, Anne	*The Sun's Eye*
Wilson, Donald G.	*New Ships*
Mc Watt, Mark & Simmons-McDonald, Hazel	*A World of Poetry for CXC*

Drama

Brathwaite, Edward Kamau	*Odale's Choice*
Campbell, Alistair	*Anansi*
Edwards, Victor	*Caribbean Drama for Secondary Schools*
*Noel, Keith, Hippolyte, Kendel, Zeno Obi Constance	*Caribbean Drama for the Classroom*
Noel, Keith	*Caribbean Plays for Playing*
Rattigan, Terence	*The Winslow Boy*
Shakespeare, William	*Julius Caesar*
Shakespeare, William	*Macbeth*
Shakespeare, William	*The Merchant of Venice*
Shakespeare, William	*Romeo and Juliet*
Wilson, August	*Fences*

Glossary

A Process approach to Writing

A recursive process that involves five distinct steps in composing written texts: prewriting, drafting, revising, editing, and publishing.

Abecedarium

A 17th century Latin term for an alphabetized record of key features of an area or culture.

Alliteration

The repetition of the initial consonant sound in consecutive words, or words in close proximity.

Assonance

The repetition of vowel sounds in non-rhyming words. It is used to emphasize certain words, to impart a musical quality, to create a mood.

Audio

Audio is anything related to sound in terms of receiving, transmitting or reproducing or its specific frequency.

Audio-visual stimuli

This refers to stimuli with both a sound and visual component.

Author's Chair

One chair in the classroom is designated as the "author's chair" for students to use when sharing their writing. After the reading, classmates who want to make a comment raise their hands, and the author chooses several classmates to ask questions, give compliments, and make comments. Then the author chooses another person to share and takes a seat.

Aural Stimuli

This refers to any stimuli that is received, perceived or heard by the ear.

Caricature

A representation that ridicules a person by exaggerating and distorting his/her most prominent features and characteristics.

Chunking

See **Clustering**

Cinquain

A five -line poem containing 22 syllables in a 2-4-6-8-2 syllable pattern. Cinquain poems often describe something, but they may also tell a story.

The formula is as follows:

Line 1: a one-word subject with two syllables **Line**

2: four syllables describing the subject **Line 3:** six

syllables showing action

Line 4: eight syllables expressing a feeling or an observation about the subject **Line**

5: two syllables describing or renaming the subject

Clerihew

A four-line rhymed verse that describes a person. Clerihews can be written about anyone—historical figures, characters in stories, and even the students themselves.

The formula is as follows:

Line 1:   the person's name

Line 2: the last word rhymes with the last word in the first line **Lines 3 and**

4: the last words in these lines rhyme with each other

Cloze

A method for testing a reader's ability to comprehend written text by guessing missing words that have been deleted at regular intervals from the text being read. Cloze passages can be used for diagnostic purposes as well as for reading comprehension instruction.

Clustering

Generally used in spoken language, and sometimes referred to as "chunking." Speech is broken down into smaller groups of words—either phrases within clauses, or clauses—in order to retain information for comprehension.

Code-switching

This occurs when a speaker alternates between two or more languages, or language

varieties, in the context of a single conversation.

Colour Poem

A poem built around a colour. Each line of the poem may begin with the same colour or with a different colour. More complex poems can be created by beginning each stanza with a colour and by expanding the idea within it.

Concrete Poem

A poem that is created through art and the careful arrangement of words on a page. Words, phrases, and sentences can be written in the shape of an object, or word pictures can be inserted within poems written left to right and top to bottom.

Conflict

The problem in the text. It is the tension or opposition between forces in the plot and it is what interests readers enough to continue reading the story. Conflict usually occurs:

ƒ   between a character and nature
ƒ   between a character and society
ƒ   between/among characters
ƒ   within a character

Conflict Resolution

This involves the methods and processes whereby the major problem/conflict is solved/resolved so ending the conflict.

Cubing

A literacy strategy that uses a concrete visual of a cube with its six sides to serve as a starting point for consideration of the multiple dimensions of topics within subject areas.

Diction

A writer's or speaker's choice of words and way of arranging the words in sentences. Word choice involves a writer's selection of the proper language—words, phrases, figures of speech—to best express particular thoughts, feelings, and perceptions. Diction often reveals a writer's tone or attitude toward a subject.

Digital Storytelling

This is the practice of combining narrative with digital content including images, sound and video. Digital stories can be instructional, persuasive, historical, or reflective.

Dramatic Play Approach

An approach in which teaching of the language skills is facilitated through small groups preparing a dramatization of an event.

Emotive Language

This is the use of language deliberately to arouse an emotional response from readers. Words carrying emotional weight are used by speakers and writers to engage an emotional response from the audience or reader in order to persuade them to the speaker's/writer's view.

Expository Text

Text that includes extensive description, classification, and explanation in order to primarily convey information.

External Text Structures

External Text Structures can help one to read and understand informational or expository texts. These include Heading, Sub-Heading, Bold, Italics, Underline, Pictures/Diagrams/Illustrations and Footnotes.

Factual Description

A factual description is a description of an object, person, process and place based on actual facts. The description is in a sequential order, logical and cohesive in nature.

Fallacy

A mistaken belief, a false notion based on an invalid or unsound argument.

Fallacies of Argument

Ad hominem: Attacking the person who presents an issue rather than dealing logically with the issue itself.

Bandwagon:	An argument saying, in effect, "Everyone's doing or saying or thinking this, so you should too."
Circular argument:	Supporting an argument by simply repeating it in different terms.
Non sequitur:	A statement that does not follow logically from what has just been said—a conclusion that does not follow from the premise.

First Person Narrative

First-person narrative is a narrative mode where a story is narrated by one character at a time, speaking for and about themselves. First-person narrative may be singular, plural or multiple and represents point of view in the writing. The narrators explicitly refer to themselves using words and phrases involving "I" (referred to as the first-person singular) and/or "we" (the first-person plural).

Five Senses Poem

A poem written about a topic using each of the five senses. Sense poems are usually five lines long, with one line for each sense.

"5 Ws and H"

A research strategy which allows students to create questions that help to focus their reading (who, what, where, when, why, and how). Students then read informational texts to find answers to their questions.

Fix-Up Strategies

A variety of actions/strategies that demonstrate the thinking engaged in when a person does not understand a text but attempts to understand before continuing reading. The purpose is to monitor and repair comprehension while reading.
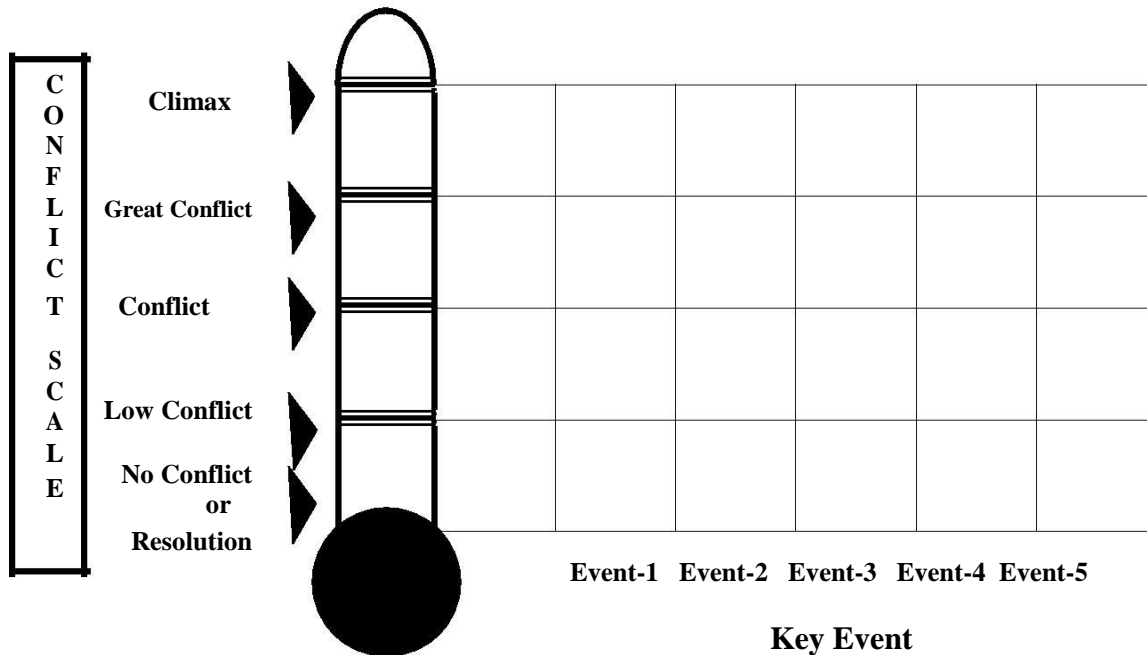
Fractured Fairytale

A story composed using two different characters from two different stories (e.g., Cinderella and one of the three little pigs). The characters must maintain their integrity in this new story.

This technique in story writing can be adapted in numerous ways:

o Changing the ending of a story
o Using a story and choosing your own adventure by asking "what if…"
o Changing the setting. "What if Hamlet went to the mall?"
o Changing the language or the role of a character
o Changing the perspective of the minor character, for example, changing the perspective of the wolf in the *Three Little Pigs*

Graph a Plot

A visual method of identifying plot development. The graph can also be used to track the tension or excitement in the story.

| | | Event-1 | Event-2 | Event-3 | Event-4 | Event-5 |

CONFLICT SCALE

- Climax
- Great Conflict
- Conflict
- Low Conflict
- No Conflict or Resolution

Event-1 Event-2 Event-3 Event-4 Event-5

Key Event

Graphic Organizer

A visual way of showing information—semantic maps, information charts, diagrams, webs.

Haiku

A poem consisting of 17 syllables arranged in three lines of 5, 7, and 5 syllables. Haiku poems deal with nature and present a single clear image.

Hyperbole

These are exaggerated or extravagant statements not meant to be taken literally.

Internal Text Structures

Internal Text Structures are organisational patterns or different text structures that authors use to organise their writing such as sequence or chronological order, listing, problem and solution, cause and effect, compare and contrast, definition and description.

Jingle

A verse or verses with a catchy rhythm, emphatic rhyme, and alliteration.

K-W-L

An instructional strategy that helps students to categorize information by first recalling what they know about a topic, and then what they wish to know and what they have learnt after reading (Know- Want to Know- Learnt).

Let's Vote

An activity that provides students with the opportunity to systematically present and defend

an opinion or point of view.

Limerick

A form of light verse that uses rhyme and rhythm. It consists of five lines—the first, second, and fifth lines rhyme, while the third and fourth lines rhyme with each other and are shorter than the other three. The last line usually contains a funny or surprise ending.

Line	Rhyme
1	a
2	a
3	b
4	b
5	a

Listening

Aesthetic listening: Listening for enjoyment

Critical listening: Listening to evaluate a message/analyse a message

Discriminative listening: Listening to distinguish sounds and to develop a sensitivity to non-verbal communication

Efferent listening: Listening to understand a message/Listening for information

Linguistic

This is the scientific study of language as a universal part of human behaviour and thinking.

Literal Devices/Figurative Language

Literal language refers to words that do not digress from their defined meaning so maintaining a consistent meaning regardless of context. Literary devices or figurative language refer to words, and groups of words, that exaggerate or alter the usual meanings of the main words.

Literature-Based Approach

Prose, poetry, dramatic excerpts (and other forms of literature) may be used to teach language.

Message

A verbal, written, or recorded communication sent to or left for a recipient who cannot be contacted directly.

Metre

The pattern of stressed and unstressed syllables in verse.

Mini-Lesson

Mini-lessons are taught on English Language Arts concepts, strategies, and skills, and in connection with the task the students are engaged in at the time. These lessons are brief, usually lasting 15 to 20 minutes and may be taught over a period of several days. The purpose of mini-lessons is to highlight a topic or concept and teach it in the context of authentic literacy activities, not to isolate it or provide drill-and-practice. Students apply the lessons to their own English Language Arts activities. Mini-lessons can be conducted with the whole class, with small groups of students who have indicated that they need to learn more about a particular topic, and with individual students. Teachers can also plan mini-lessons on a regular basis to introduce or review topics.

Mood

The feeling or atmosphere that the writer creates for the reader in a literary work. Descriptive words, the setting, and figurative language contribute to the mood of a work, as do the sound and rhythm of the language used. The use of imagery— language that appeals to one or more of the five senses—contributes to the mood.

Morphology

Morphology deals with the internal structure of words and a 'word' is distinguished as the smallest independent unit of language. A 'word' can stand on its own and still have meaning as well as be positioned in different places in a sentence. Words are comprised of morphemes.

Non-print Text

Any medium/text that creates meaning through sound or images or both such as films, e-books and emails which are not traditional print form.

Morpheme

Morphemes are the smallest meaning bearing units of language. A simple word consists of one single morpheme, called a free morpheme. Complex words have an internal structure and consist of two or more morphemes. Bound morphemes are those which must be attached to another in order to gain meaning. Affixes (prefix and suffix) are bound morphemes which attach to a root word to create additional meaning. Prefixes attach to the front of a word while suffixes attach to the end of a word.

Oral

By word of mouth; spoken rather than written.

Oral Text

Oral text takes the form of, but is not limited to, prepared and impromptu speech, talk, debate, class, panel and group discussion, recorded dialogue, tutorials, role play, interview, questioning and responding.

Paralinguistic

Paralinguistics are the non-verbal elements of communication that do not involve words, used to modify meaning and convey emotion. They may add emphasis or shades of meaning to what people say for instance body language, gestures, facial expressions, tone and pitch of voice are all features of paralinguistics. In the classroom, paralinguistic features of language are extremely important as they can change a message completely.

Personification

The attribution to non-human things (objects, animals) of characteristics possessed only by human beings.

Pitch

This involves the inflection up (raising) or inflection down (lowering) of the voice to convey emotions, and build suspense and conviction. The pitch can be high or low.

Phonology

The study of sound systems as well as the systematic organisation of sounds in a language is referred to as phonology. It describes the way sounds function within a given language. It refers to the actual pronunciation of words, which can be broken up into the smallest units of pronunciation known as a **phoneme.** Changes to phonemes contrast with each other to produce different words.

Plot Structure

This is the sequence of events in a literary work. The plot begins with the exposition or the introduction of the main characters and setting. The central conflict is introduced and developed throughout the rising action (character/s in crisis) until the action reaches its highest point of suspense known as the climax. This flows into the falling action or events which lead to the denouement or resolution of the conflict at the end of the literary piece.

Poetry Pool

A collection of class poems. Inputs are made by both students and teachers. Students can eventually learn to categorize poems—narrative poems, odes, limericks, ballads, sonnets. The collection is a resource pool for further study. It develops as the students are promoted from one form to another.

Point of View

The perspective used to tell a story. A story may be told from different points of view: omniscient, first person, second person, third person.

Project-Based Approach

A hands-on approach to language, where students are involved in the receptive and productive use of language as they engage in activities undertaken to create a product or a result, or render a service. This approach may be aligned with a theme/topic that students and teachers may have identified as important for consideration and treatment.

Protagonist

The protagonist is the central character or hero in a narrative or drama, usually the one with whom the reader or audience tends to identify. Opposing the protagonist is the antagonist. Usually, an antagonist is another character, but some protagonists are opposed by antagonists

of a different sort, such as forces of nature or sets of circumstances.

QAR

A strategy that aids students' story comprehension. It identifies two sources of information for answering questions: "in the head" and "in the reader's head."

Read Aloud

Fluent reading to students, modelling the use of effective reading strategies.

Readers' Theatre

A performance of a literary work (a story, a poem, a play) that is read aloud in an interpretative manner.

Register

Register is used to indicate degrees of formality in language use. It constitutes the type of language that is used for a specific purpose or for a particular social setting.

Say Something

A reading strategy that allows a pair of readers to read an extract by stopping at intervals to "talk" about what is being read before continuing reading.

Stage Directions

These are instructions in the text of a play indicating the movement, position, or tone of an actor, or the sound effects and lighting.

Setting

The literary element setting includes the historical moment in time, geographic location, social milieu and environment in which a story takes place, and helps initiate the main backdrop and mood of a story.

Sketch-to-Stretch

Students make drawings to emphasize themes or key points related to a topic.

Soliloquy

A speech that a character gives when he/she is alone on stage. Its purpose is to let the audience know what the character is thinking.

Speaking Rate

The speed at which one speaks or delivers a speech. The effective speaking rate is between 125–160 words a minute. Speakers vary the rate to reflect mood changes and emphasize points of the speech.

Sustained Silent Reading (SSR)

Sustained Silent Reading (SSR) is an independent reading time set aside during the school day for students in one class or for the entire school to silently read self-selected books. In some schools, everyone stops to read, usually for a 15- to 30-minute period.

Teachers use SSR to increase the amount of reading students do every day and to develop

their ability to read silently and without interruption. SSR has been found to be beneficial in developing students' reading ability, promoting a positive attitude toward reading, and encouraging students to develop the habit of daily reading.

Symbolism

Symbolism is the use of symbols to signify ideas, qualities and several layers of meaning by giving them symbolic meanings that are different from their literal sense. Symbolism can take different forms for instance it can be an object representing another to give it an entirely different meaning which is deeper and more significant. Sometimes, however, an action, an event or a word spoken by someone may have a symbolic value.

Syntax

The grammar, order and structural arrangement of words and phrases to create sentences that make sense in a language.

T-Chart

A graphic organizer which presents data in a way that makes it easy to compare what is depicted on either side of the chart. Using a T-chart, students can look at two different sides of an issue, character, or event. As a class or in small groups, students record their responses under each headings. T-charts can be used for "Cause-Effect," "Problem- Solution," "Pro-Con," "Then-Now," and "Looks Like-Sounds Like" exercises.

Cause	Effect
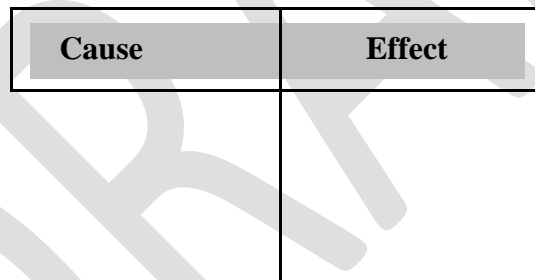
Text

The word "text" is usually associated with textbooks prescribed for use in the study of the various disciplines that comprise the curriculum of education. The word "text," however, as used in the study of discourse and its interpretation carries a somewhat modified meaning. It is possible to consider text as the record of a communicative event. In these days of advanced technology, such a record may exist on disc, tape, or in print.

As a record of a communicative event, a text will contain information from a transmitter (writer or composer) on a selected topic, addressed to an intended receiver (reader, listener) with a specific intent.

From this point of view, the accustomed use of "text" for textbook is really an identification of one instance of "text"; orally conducted communication events can be transformed into texts of various types.

Theatre Sports

The use of the dramatic arts to enhance literacy learning.

Strategies:

Role playing Mime
Mirroring   Mood
poems

Related activities

Role playing: This may involve giving a role to one or more members of a group and assigning an objective or purpose that participants must accomplish. A group role play may involve a discussion of an issue with each person assigned a particular point of view.

Mime: From a box, actors select a piece of paper that holds a word describing one of the senses. They mime the word they have been given. The audience describes facial features/body gestures as they identify the sense being conveyed.

Mirroring: Groups stand in circles. Each person takes a turn. First person says a line in a tone to convey a particular emotion ("I don't believe it"). The first person steps back. The others (one at a time, in turn) step into the circle and repeat what the person did (how he/she stood, how he/she spoke). Person two chooses another line, conveying another emotion. The process is repeated.

Mood poems: Teams of two or three people select an activity to convey. Together, the team builds a tableau (a freeze frame) that conveys the mood at the core of that activity. The team members position their bodies and faces to illustrate the activity. Others must guess what it is.

Theme

The main topic which pervades a piece of art or literature.

Theme-Based Approach

Teaching of the language skills is structured around themes or topic that are of interest and concern to students. Themes may be drawn, for example, from the real-life experiences of the students or the literature that they may be reading in or outside of class.

Thesis Statement

A sentence or main idea in an essay, report, or speech that identifies the main idea and/or central purpose of the text.

Think Aloud

A reading strategy that demonstrates how a fluent reader constructs meaning from text. It demonstrates the reader's ability to think out loud about the process of reading while actually reading.

Think Sheet

An open-ended worksheet that introduces students to new ways of thinking about and responding to the texts they read and to new ways of organizing their thoughts.

Third-person narrative

Third-person narrative in stories is where a detached person (someone who isn't directly involved in the action) relates everything that is happening. The third-person narrative can sometimes be omniscient, when the narrator has a bird's-eye-view of all that is happening. The third-person narrative can be limited also sticking closely to the perspectives of just one or two characters.

Tone

A writer's choice of words; tone reflects the writer's attitude or feelings towards his/her subject or characters. The writer carefully chooses the proper language—words, phrases, figures of speech, imagery—to best express particular thoughts, feelings, and perceptions. This influences the readers' understanding of the piece of work.
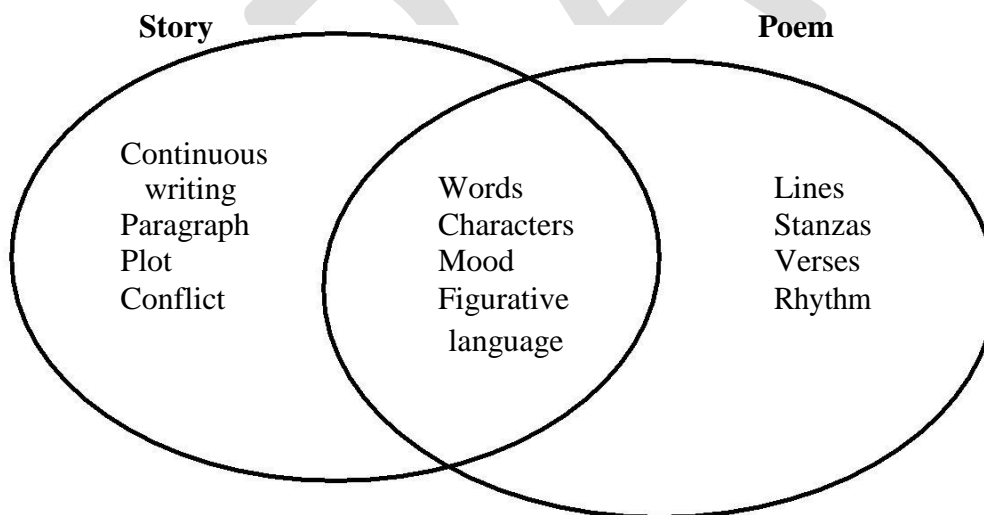
Transition words

These are words or phrases used to connect one idea to the next. These are used by the author to help the reader progress from one significant idea to the next and to show the relationship within a paragraph; between the main idea and the support the author gives for those ideas.

Venn Diagram

A graphic organizer used to compare and contrast two or more subjects. It can be made more complex by the addition of more circles.

The following is an example of a Venn diagram used to compare and contrast the literary forms of the poem and the short story:

Story — Poem

Continuous writing
Paragraph
Plot
Conflict

Words
Characters
Mood
Figurative language

Lines
Stanzas
Verses
Rhythm

Vignette

A short, descriptive literary sketch that may stand alone or be part of a larger work of fiction. Like a short story, a vignette is a work of fiction that can be read in one sitting. However, its plot and characterization are less fully developed than that of a short story.

Vocal Variety

Ways of making one's voice more appealing to the listening audience. Volume, tone, pitch, rate, and rhythm are elements of vocal variety that speakers use to create and maintain interest when making oral presentations.

Volume

The strength or loudness of sound. Speakers increase or decrease the volume (loudness) of their voice to stress the main points in an oral presentation and draw in the listeners.

Writers Purpose

A writer's purpose varies depending on whether the intention is to inform, persuade or entertain. This determines the techniques used in the actual writing. Understanding the writer's purpose helps to interpret the context of the writing.

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Useful Websites

A list of Web 2.0 tools collected	http://cooltoolsforschools.wikispaces.com/Organiser+Tools
A safe platform for educational social networking	https://www.edmodo.com/
Comic creating tool	http://www.toondoo.com/
Create Speaking Avatars	http://www.voki.com/
Epals	http://www.epals.com/
Find biographies of celebrities	http://www.biography.com/
Free dictionary and thesaurus	www.dictionary.com
Graphic novel creator	http://www.comicmaster.org.uk/
Inspirational tools/lessons	http://www.ted.com/ , http://ed.ted.com/
Lessons Khan Achademy	http://www.khanacademy.org/
Online journal	http://penzu.com/
Online noticeboard	http://padlet.com/ , http://popplet.com/
Puzzle generator tool	www.puzzlemaker.com
Screen capture and screencasting tool (Jing)	http://www.techsmith.com/jing.html
Snagit (screen capture tool)	http://www.techsmith.com/snagit.html
Wiki Hosting platform (Wikispaces)	http://www.wikispaces.com/
Wiki/Collaboration software	http://www.pbworks.com/
Word cloud generator	www.wordle.net
The English Teacher. *Teaching Basic Poetry*	http://teacher2b.com/creative/poetry.htm
Free lesson plans	www.teachnet.com