

SNUE
Reading & Writing
Spring 2021

SNUE
Reading & Writing
Spring 2021

Syllabus

Me: Todd Jobbitt
 Websites: www.toddmatt34.com [pw: spring]
 My email address: proftodd108@gmail.com
 Number: 010-4562-_____



Course Description*

“Reading” and “Writing” are two separate skills, but become intertwined in practice. This course is designed to provide trainees with greater insight into the importance of reading and writing development with an emphasis on YL literacy theory / practice, along with practical application of reading and writing materials. (*Online format may vary from the following syllabus).

Materials

- ⊙ *From Great Paragraphs to Great Essays* by Folse, K., et al (Heinle, Cengage Learning, 2010)
- ⊙ Course packet
- ⊙ Materials from my website (above)

Assessment

Assignments

You will be required to complete in-class assignments this session. Be sure to ask for help when you don’t understand

- ⊙ Reading assignments (6 @ 10 points): 60 points
- ⊙ Literature Circles Task (2 @ 25 points): 50 points
- ⊙ Literature Circles (14 @ 10 points): 120 points
- ⊙ Activity Route Map: (2 @ 25 points): 50 points

Attendance

Out of respect for your classmates, please come to every class on time and be ready to participate fully.

| Schedule* | Date | | LC | File to use | Homework due |
|-----------|------------------|--|----------------|------------------------------|---------------|
| Class 1 | 05MAR2021 | ARM 1 Overview Literature Circles | READING | Packet | |
| Class 2 | 12MAR2021 | ARM 2 / 21 st Century Reading (21 st CR) | | Packet & 21 st CR | |
| Class 3 | 19MAR2021 | ARM 3 / 21 st Century Reading (21 st CR) | LC 1 | Packet & 21 st CR | |
| Class 4 | 26MAR2021 | ARM workshop | LC 2 | Packet & 21 st CR | |
| Class 5 | 02APR2021 | Reading activities 1 (vocabulary) 21 st CR | LC 3 | Packet & 21 st CR | |
| Class 6 | 09APR2021 | Reading activities 2 (low) 21 st CR | LC 4 | Packet & 21 st CR | ARM 1 (Rg) |
| Class 7 | 16APR2021 | Reading activities 3 (intermediate) 21 st CR | LC 5 | Packet & 21 st CR | |
| Class 8 | 23APR2021 | Reading activities 4 (jigsaws) 21 st CR | LC 6 | Packet & 21 st CR | LC Task #1 |
| Class 9 | 30APR2021 | Reading activities 5 (summary) 21 st CR | LC 7A | Packet & 21 st CR | |
| Class 10 | 07MAY2021 | ARM 4 Overview Activities | WRITING | LC 7B | Packet & GPGE |
| Class 11 | 14MAY2021 | ARM 5 / GPGE text Unit 1 & 2 | LC 8A | Packet & GPGE | LC Task #2 |
| | 21MAY2021 | <i>Class cancelled</i> (school anniversary) | (none) | (none) | (none) |
| Class 12 | 28MAY2021 | ARM 6 (CC) Peer Review Unit 3 (DES¶) | LC 8B | Packet & GPGE | |
| Class 13 | 04JUN2021 | ARM workshop PR DES-D1 Unit 3 (CC¶) | LC 9A | Packet & GPGE | |
| Class 14 | 11JUN2021 | Writing activities 1 (low) PR CC-D1 Unit 3 (CE¶) | LC 9B | Packet & GPGE | |
| Class 14 | 18JUN2021 | Writing activities 2 (int) PR CE-D1 Unit 3 (CL¶) | LC 10A | Packet & GPGE | ARM 2 |
| Class 16 | 25JUN2021 | Writing activities 3 (int) PR CL-D1 5-¶ Essays | LC 10B | Packet & GPGE | CC-D1¶ |
| Class 17 | 02JUL2021 | Writing activities 4 (fluency) Unit 5 (CC) | | Packet & GPGE | |
| Class 18 | 09JUL2021 | Writing activities 5 (genre) | | Packet | CC-D2 |

Notes:

*Schedule is subject to change

Activity Route Map (homework) **ARM**

What do I have to do?

Create one reading activity for each skill (reading and writing), using the activity route map (ARM, on website) 30-75 minutes long. It can include any of the other three skills (speaking, listening, writing) but reading has to be the primary focus. To do this, download the "activity_form_blank" (website) and use Arial 9-point font to type in your detailed information and instructions. You are limited to two pages (with one or two attachments as necessary only), so also be simple, clear, and concise; don't forget to include the reading text!

Follow the website examples, and check the books made available to you in class/on website for ideas and inspiration. Please note that the ARM must be at a low-intermediate or higher level. I will provide feedback to you on your reading activity. It would be ideal for the reading ARM if you do a *comprehensive* ARM. [25 points apiece]

Due: See schedule (above)

Literature Circle Task

What is the LC Project?

The LC Project is simply a post-reading activity that you must complete for two different LC books that we read this semester.

How many are there and when are they due?

There are two LC Projects due this semester. See the class schedule (above) for due dates.

Where is a list of activities to choose from?

See our 'extensive reading activities' files. Skip any oral tasks and choose a writing task, such as: interviewing a character, write a book report, one-sentence summary, getting the point, instant book report, or letter to a character. There are some examples in the packet; others you may find online or the teacher may send you different graphic organizers for activities that could be completed.

Paragraphs, Peer Review, and Essay assignments

What do I do?

There are several paragraph writing assignments this term.

How many paragraphs are due?

We'll do four different patterns, but only ONE pattern is due for homework. To submit this assignment, email it to: proftodd108@gmail.com

What is the format?

The format is a 75-150 word paragraph (8-12 sentences long). All paragraphs should be indented, in 12-point, Times New Roman font, and be double-spaced (2.0 spacing). This assignment must be completed on time so that we may do in-class peer review on our peers' papers.

After completing the paragraphs, a peer review process will be done. The purpose of a peer review is to see how others write, and to give constructive feedback on peers' efforts. Following the peer review, the paragraph should be revised and then submitted to the professor for grading (see syllabus for due date). Finally, the graded paragraph will be expanded into a five-paragraph essay, and then submitted to the professor.

How many essays are due?

There is ONE essay due. To complete this assignment, expand the graded CC-D1 paragraph that you received from the professor. (We'll expand it in class, using a graphic organizer). To submit this assignment, email it to: proftodd108@gmail.com

Weekly schedule

Week 1 Class 1 – FRI 05MAR2021

Schedule: overview & PDP activities

1. Course overview
 - ⊙ Syllabus
2. ARM 1 (activity route map) – practical demonstration
 - ⊙ Extraordinary Coincidences (from *Introduction to Teaching English* by Jill Hadfield & Charles Hadfield, Oxford University Press)
3. Introduction to Literature Circles
 - ⊙ Overview (examples and worksheets)
 - ⊙ Reading 1 – jigsaw reading: **highlight** answers to the questions (below) with your group (A, B, or C group, etc.). Then, make mixed groups (A+B+C) and share the answers.

Questions:

1. What are the key features of literature circles? Define them. (Original pagination: p. 340, 347)
 2. What is one of the best ways to prepare students for literature circles? (p. 341)
 3. Have you ever heard of or tried literature circles as a learner or as a teacher? (share experience)
 4. What is needed for literature circles to be successful? (p. 344)
 5. What are the seven steps for used to organize literature circles? (pp. 344-345)
 6. Would you like to try like to try literature circles both as a student and as a teacher? Why? (share)
 7. How are literature circles managed for first and second graders? (p. 346)
 8. What is “The Goldilocks Strategy” of choosing books? (p. 350)
 9. What is SSR? How does it work? (p. 353) Have you ever tried SSR in class? Do you want to? (share)
4. Literature Circles (practical application)
 - ⊙ Rapunzel (story for LC training)
 - ⊙ Worksheets

Homework – Due Week 3 (not Week 2!)

Read the assigned literature circles book (see the syllabus). Take about 10 minutes a day to read and complete the assigned reading. After finishing the assigned reading, complete the task worksheet (discussion director, literary luminary, artful adventurer, comprehension & vocabulary master, or connector) that was assigned to you. Be sure to have it ready for our in-class group discussion in the next class!

Week 2 Class 2 – FRI 12MAR2021

Schedule: PDP, LC & coursebook activities

1. ARM 2 (activity route map) – practical demonstration
 - ⊙ The Silk Road
2. 21st Century Reading: Creative Thinking and Reading with TED Talks (Book 2)
 - ⊙ Chapter 1
3. Literature Circles – group discussion of reading text

Homework – Due Week 3

Read the assigned literature circles book (see syllabus) and complete your task worksheet (discussion director, literary luminary, artful adventurer, comprehension & vocabulary master, or connector).

Week 3 Class 3 – FRI 19MAR2021

Schedule:

1. ARM 3 (activity route map) – practical demonstration
 - ⊙ The Real-life Iron Man Suit
2. 21st Century Reading: Creative Thinking and Reading with TED Talks (Book 2)
 - ⊙ Chapter 2
3. Literature Circles – group discussion of reading text

Homework – Due Week 4

Read the assigned literature circles book (syllabus) and complete your task worksheet (discussion director, literary luminary, artful adventurer, comprehension & vocabulary master, or connector).

Week 4 Class 4 – FRI 26MAR2021

Schedule:

1. ARM workshop (online and shared sources) – in preparation for ARM homework (due Week 6)
 - ⊙ ARM explanation (review) sheet
 - ⊙ ARM blank template
2. 21st Century Reading: Creative Thinking and Reading with TED Talks (Book 2)
 - ⊙ Chapter 3
3. Literature Circles – group discussion of reading text

Homework 1 – Due Week 5

Read the assigned literature circles book (syllabus) and complete your task worksheet (discussion director, literary luminary, artful adventurer, comprehension & vocabulary master, or connector).

Homework 2 – Due Week 6

Create (not copy from any source) one reading activity – approximately 30-75 minutes long. It can include any of the other three skills (speaking, listening, writing), but reading has to be the primary focus. To do this, download the 'arm template' (website) and use Arial 9-point font to type in your detailed information and instructions (from you as a teacher to your students). You are limited to two pages (with one or two attachments, i.e.; the reading text and tasks, only, so also be simple, clear, and concise. Follow the course packet examples (model lessons: ARM 1, 2, and 3), and check these books for ideas and inspiration: [25 points]

"Extensive Reading Activities for Teaching Language" by Julian Bamford and Richard Day, CUP

"Simple Reading Activities" by Jill Hadfield and Charles Hadfield (OUP)

"New Ways in Teaching Reading" by Ronald V. White, (New Ways in TESOL Series)

Week 5 Class 5 – FRI 02APR2021

Schedule:

1. Reading activities 1 (packet) – practical application
 - ⊙ Vocabulary
2. 21st Century Reading: Creative Thinking and Reading with TED Talks (Book 2)
 - ⊙ Chapter 3
3. Literature Circles – group discussion of reading text

Homework – Due Week 6

Read the assigned literature circles book (syllabus) and complete your task worksheet (discussion director, literary luminary, artful adventurer, comprehension & vocabulary master, or connector).

Week 6 Class 6 – FRI 09APR2021

Schedule:

1. Reading activities 2 (packet) – practical application
 - ⊙ Low level activities+
2. 21st Century Reading: Creative Thinking and Reading with TED Talks (Book 2)
 - ⊙ Chapter 4
3. Literature Circles – group discussion of reading text

Homework – Due Week 7

Read the assigned literature circles book (syllabus) and complete your task worksheet (discussion director, literary luminary, artful adventurer, comprehension & vocabulary master, or connector).

Week 7 Class 7 – FRI 16APR2021

Schedule:

1. Reading activities 3 (packet) – practical application
 - ⊙ Intermediate+
2. 21st Century Reading: Creative Thinking and Reading with TED Talks (Book 2)
 - ⊙ Chapter 6
3. Literature Circles – group discussion of reading text

Homework – Due Week 8

Read the assigned literature circles book (syllabus) and complete your task worksheet (discussion director, literary luminary, artful adventurer, comprehension & vocabulary master, or connector).

Week 8 Class 8 – FRI 23APR2021

Schedule:

1. Reading activities 4 (packet) – practical application
 - ⊙ Jigsaw games
2. 21st Century Reading: Creative Thinking and Reading with TED Talks (Book 2)
 - ⊙ Chapter 7
3. Literature Circles – group discussion of reading text

Homework – Due Week 9

Read the assigned literature circles book (syllabus) and complete your task worksheet (discussion director, literary luminary, artful adventurer, comprehension & vocabulary master, or connector).

Week 9 Class 9 – FRI 30APR2021

Schedule:

1. Reading 2: The Cure
 - ⊙ In-class jigsaw reading task and discussion
2. 21st Century Reading: Creative Thinking and Reading with TED Talks (Book 2)
 - ⊙ Chapter 8
3. Literature Circles – group discussion of reading text

Homework – Due Week 10

Read the assigned literature circles book (syllabus) and complete your task worksheet (discussion director, literary luminary, artful adventurer, comprehension & vocabulary master, or connector).

WRITING

Week 10 Class 10 – FRI 07MAY2021

Schedule:

1. Writing overview
 - ⊙ Course packet / PPT
2. ARM 4 (activity route map) – practical demonstration
 - ⊙ The Story of an Object (from *Introduction to Teaching English* by Jill Hadfield & Charles Hadfield, Oxford University Press)
3. Literature Circles – group discussion of reading text
4. Writing activities: TBD

Homework – Due Week 11

Read the assigned literature circles book (syllabus) and complete your task worksheet (discussion director, literary luminary, artful adventurer, comprehension & vocabulary master, or connector).

Week 11 Class 11 – FRI 14MAY2021

Schedule:

1. ARM 5 (activity route map) – practical demonstration
 - ⊙ Time Sequencing in a Story (from *Writing* by Tricia Hedge, Oxford University Press)
2. From Great Paragraphs to Great Essays
 - ⊙ Unit 1 & 2
3. Literature Circles – group discussion of reading text

Homework – Due Week 12

Read the assigned literature circles book (syllabus) and complete your task worksheet (discussion director, literary luminary, artful adventurer, comprehension & vocabulary master, or connector).

FRI 21MAY2021

Schedule: *Class cancelled – school anniversary*

Week 12 Class 12 – FRI 28MAY2021

Schedule:

1. ARM 6 (activity route map) – practical demonstration
 - ⊙ Developing a CE Argument (from *Writing* by Tricia Hedge, Oxford University Press)
2. From Great Paragraphs to Great Essays
 - ⊙ Unit 3: Description paragraphs
3. Introduction to Peer Review: PPT overview
4. Literature Circles – group discussion of reading text

Homework 1 – Due Week 13

Read the assigned literature circles book (syllabus) and complete your task worksheet (discussion director, literary luminary, artful adventurer, comprehension & vocabulary master, or connector).

Homework 2 – Due Week 13

Finalize your descriptive paragraph (DES-D1), using APA format: 12-point, Times New Roman font; double-spaced. Name at top-right, student number beneath (single-spaced). Hit the enter key once, and then type and center the title. Hit the enter key again, then the tab key once, and then start typing your paper. Bring the completed paper to class for peer review session. 😊

Schedule:

1. ARM workshop: (online and shared sources) – in preparation for ARM homework (due Week 15)
 - ⊙ ARM explanation (review) sheet
 - ⊙ ARM blank template
2. Peer Review for DES-D1 (pairs)
3. From Great Paragraphs to Great Essays
 - ⊙ Unit 3: Comparison paragraphs
4. Literature Circles – group discussion of reading text

Homework 1 – Due Week 14

Read the assigned literature circles book (syllabus) and complete your task worksheet (discussion director, literary luminary, artful adventurer, comprehension & vocabulary master, or connector).

Homework 2 – Due Week 14

Finalize your descriptive paragraph (CC-D1), using APA format: 12-point, Times New Roman font; double-spaced. Name at top-right, student number beneath (single-spaced). Hit the enter key once, and then type and center the title. Hit the enter key again, then the tab key once, and then start typing your paper. Bring the completed paper to class for peer review session. 😊

Homework 3 – Due Week 15

Create (not copy from any source) one writing activity – approximately 30-75 minutes long. It can include any of the other three skills (speaking, listening, reading), but writing has to be the primary focus. To do this, download the ‘arm template’ (website) and use Arial 9-point font to type in your detailed information and instructions (from you as a teacher to your students). You are limited to two pages (with one or two attachments, i.e.; the reading text and tasks, only, so also be simple, clear, and concise. Follow the course packet examples (model lessons: ARM 1, 2, and 3), and check these books for ideas and inspiration: [25 points]

“Simple Writing Activities” by Jill Hadfield and Charles Hadfield (OUP)

“Writing” by Tricia Hedge (Oxford University Press)

“New Ways in Teaching Writing” by Denise C. Mussam, Editor (TESOL International Association)

Week 14 Class 14 – FRI 11JUN2021

Schedule:

Writing activities 1

- ⊙ Low-level activities
- 1. Peer Review for CC-D1 (pairs)
- 2. Great Paragraphs to Great Essays
 - ⊙ Unit 3: Cause-Effect paragraphs
- 3. Literature Circles – group discussion of reading text

Homework 1 – Due Week 15

Read the assigned literature circles book (syllabus) and complete your task worksheet (discussion director, literary luminary, artful adventurer, comprehension & vocabulary master, or connector).

Homework 2 – Due Week 15

Finalize your Comparison paragraph (CC-D1), using APA format: 12-point, Times New Roman font; double-spaced. Name at top-right, student number beneath (single-spaced). Hit the enter key once, and then type and center the title. Hit the enter key again, then the tab key once, and then start typing your paper. Bring the completed paper to class for peer review session. 😊

Homework Reminder – The writing ARM is due Week 15! (See Week 13 for details) 😊

Week 15 Class 15 – FRI 18JUN2021

Schedule:

1. Writing activities 2
 - ⊙ Intermediate-level activities
2. Peer Review for CC-D1 (pairs)
3. Great Paragraphs to Great Essays
 - ⊙ Unit 3: Classification paragraphs
4. Literature Circles – group discussion of reading text

Homework – Due Week 16

Read the assigned literature circles book (syllabus) and complete your task worksheet (discussion director, literary luminary, artful adventurer, comprehension & vocabulary master, or connector).

Homework 2 – Due Week 15

Finalize your Classification paragraph (CL-D1), using APA format: 12-point, Times New Roman font; double-spaced. Name at top-right, student number beneath (single-spaced). Hit the enter key once, and then type and center the title. Hit the enter key again, then the tab key once, and then start typing your paper. Bring the completed paper to class for peer review session. 😊

Week 16 Class 16 – FRI 25JUN2021

Schedule:

1. Writing activities 3
 - ⊙ Intermediate activities
2. Peer Review for CL-D1 (pairs)
3. Five-paragraph Essays
 - ⊙ PPT / file
4. Literature Circles – group discussion of reading text

Homework 1 – Due Week 16

Read the assigned literature circles book (syllabus) and complete your task worksheet* (discussion director, literary luminary, artful adventurer, comprehension & vocabulary master, or connector). (*last one!)

Homework 2 – Due Week 15

Finalize your Classification paragraph (CL-D1), using APA format: 12-point, Times New Roman font; double-spaced. Name at top-right, student number beneath (single-spaced). Hit the enter key once, and then type and center the title. Hit the enter key again, then the tab key once, and then start typing your paper. Bring the completed paper to class for peer review session. ☺

Week 17 Class 17 – FRI 02JUL2021

Schedule:

1. Writing activities 4
 - ⊙ Fluency activities
2. Great Paragraphs to Great Essays:
 - ⊙ Unit 5: Comparison essays
 - ⊙ Expand CC-D1 into CC-D2 (essay)

Homework 1 – Due Week 16

Read the assigned literature circles book (syllabus) and complete your task worksheet* (discussion director, literary luminary, artful adventurer, comprehension & vocabulary master, or connector). (*last one!)

Homework 2 – Due Week 15

Finalize your Comparison essay (CC-D2), using APA format: 12-point, Times New Roman font; double-spaced. Name at top-right, student number beneath (single-spaced). Type from 300-500 words for this paper. Hit the enter key once, and then type and center the title. Hit the enter key again, then the tab key once, and then start typing. Be sure to indent each body paragraph. Submit the essay to proftodd108@gmail.com ☺

Week 18 Class 18 – FRI 09JUL2021

Schedule:

1. Writing activities 3
 - ⊙ Fluency/genre activities
2. Peer Review for CL-D1 (pairs)

Reading and You

1. How much time do you think you spend reading in an average week? _____ hours
2. What kinds of things (for example, novels, magazines, TV guides) do you usually read?
3. What is your favorite ...
 - magazine? Why? (Example: "It has great photography.")
 - newspaper? Why? (Example: "I like its international news coverage.")
 - book? Why? (Example: "I really identified with the main character. It touched me.")
4. Who is your favorite writer? Why? (Example: "Her books are so funny.")
5. Do you enjoy reading? Why or why not? (Example: "It's boring and I don't have time" or "Reading expands my world and gives me experiences and knowledge I couldn't have gotten otherwise.")
6. What is the most interesting thing you have read about recently? (Example: "I'm reading a book now about how our memory works" or "I just read about a man who has been married fifteen times.")
7. Do you enjoy reading in English? Why or why not?
8. What is the most interesting thing you have ever read in English? (Example: "I thought *The Diary of Anne Frank* was very interesting. It helped me understand that suffering happens to real people, like me – not only to faceless people in faraway lands.")
9. If you could easily read anything in English, what would you like to read? Why? (Example: "I'd like to read *Breakfast at Tiffany's* because I liked the movie a lot.")
10. Do you think reading in English helps your English ability? If yes – how? In what way? If no – why not?

READING OBJECTIVES



Learning objectives:

Students will learn how theory informs practice for reading and texts.



Learning outcomes:

By the end of this section, students will be able to clearly state/explain:

- What reading is – specifically the difference between intensive reading and extensive reading
- What the difference is between top-down reading and bottom-up reading
- What the difference is between authentic (e.g. newspapers) and inauthentic (graded readers, etc.) texts
- How to select reading texts (i.e. ones that are interesting and motivating, appropriate to learner level, have different text types, etc.)
- How to create an effective reading environment (with books, posters, reading corner, labeling things in the classroom, etc.)
- Know what the elements of an effective reading activity are (pre, during, post)
- Know how to sequence reading tasks (easy to difficult, general to specific, concrete to abstract)
- Know how to select and teach pre-reading activities (i.e. prepare to encounter the text)
- Know how to select and teach during-reading activities (i.e. comprehend the text)

- ⊙ Know how to select and teach post-reading activities (i.e. move beyond the text)
- ⊙ How reading tasks are different (i.e. teacher-learner interaction > stop learners during the reading to ask questions, learner-learner interaction > jigsaw, problem solving, reading race, etc., and text-only > ordering, jumbled paragraphs, note-taking, checking pre-reading activities, etc.)
- ⊙ How to teach fiction (e.g. short stories and novels)
- ⊙ How to make use of graphic organizers (e.g. KWL)
- ⊙ How to use assessment techniques

Additionally, students will be able to help learners:

- ⊙ Comprehend different types of reading texts as fully as possible
- ⊙ Increase the reading rate
- ⊙ Read in various ways (e.g. main idea, details, inferences, comprehensive understanding, lexis, etc.)
- ⊙ Adapt the way they read according to the text and the reason for reading
- ⊙ Respond in different ways (do, choose, transfer, answer, condense, extend, model, converse, etc.)
- ⊙ Use visual and textual clues to help aid comprehension
- ⊙ Read actively and strategically (e.g. plan, monitor, evaluate, etc.)
- ⊙ Turn strategies into skills that they can use autonomously
- ⊙ Make connections between the classroom and students' lives outside of it
- ⊙ Build a strong vocabulary/lexis base
- ⊙ Understand the relationship with and between sentences (i.e. grammar and discourse)

Furthermore, students will be able to clearly state/explain:

- ⊙ What composes a word (classes, families, formation, collocations, synonyms, antonyms, etc.)
- ⊙ How words, phrases, expressions, etc. are learned
- ⊙ What the teacher's objectives in the classroom should be and how they can successfully teaching vocabulary/lexis
- ⊙ How different lexical aspects (form, meaning, use)
- ⊙ What makes a vocabulary/lexical item easy or difficult (i.e. similarity to L1, similarity to English words already known, connotation, spelling and pronunciation, multi-word items, collocation, etc.)
- ⊙ How to decide what lexis to teach (i.e. type of lesson, receptive/productive use, lexical syllabus, etc.)
- ⊙ How to present and practice vocabulary/lexis to ensure understanding of meaning and optimize impact (i.e. relate new to known, explicitly illustrate and explain meaning, highlight form, offer repetitions in meaningful contexts – recycle, provide opportunities for deeper processing, etc.)
- ⊙ How to convey meaning and check understanding (e.g. realia, visuals, mime, gesture, examples, etc.)
- ⊙ What the strategies are for learning vocabulary/lexis (e.g. context clues, associations, categories, etc.)
- ⊙ How to use assessment techniques



Key vocabulary

- © levels (beginning, intermediate, advanced)
- © principles and practice
- © assessment
- © techniques and materials (tasks, activities, resources)
- © intensive vs. extensive
- © PDP (Pre > During > Post)
- © authentic vs. inauthentic materials
- © strategies
- © graphic organizers
- © vocabulary, grammar, and discourse



pedagogy

Pedagogy

Reading is a fluent process of readers combining information from a text and their own background knowledge to build meaning – with comprehension as the goal. Classroom approaches to teaching reading should emphasize the silent nature of this skill and avoid overemphasis on oral reading (i.e. the primary focus in the classroom should be on getting meaning from print).

Intensive reading and extensive reading

Intensive reading, a bottom-up approach, involves a short passage followed by textbook activities to develop comprehension and/or a particular reading skill. Extensive reading, a top-down approach, means reading many books (or longer segments of text) without a focus on classroom exercises that may test comprehension skills (i.e. reading for pleasure).

*Top-down and bottom-up (*interactive)*

Top-down starts with the idea that comprehension resides in the reader. The reader uses background knowledge, makes predictions, and searches the text to confirm or reject the predictions that are made. Bottom-up starts with the fundamental basics of letter and sound recognition, which in turn allows for morpheme recognition followed by word recognition, building up to identification of grammatical structures, sentences, and longer texts.

Below are *general* principles for teaching reading:

- ⊙ Exploit the reader's background knowledge
- ⊙ Build a strong vocabulary base
- ⊙ Teach for comprehension
- ⊙ Work on increasing reading rate
- ⊙ Teach reading strategies
- ⊙ Encourage readers to transform strategies into skills
- ⊙ Build assessment and evaluation into your teaching
- ⊙ Strive for continuous improvement as a reading teacher
- ⊙ Practice and training in reading should be done for a range of reading purposes
- ⊙ Teachers need to be mindful of learners' language levels
- ⊙ Reading should be used as a way to help develop language proficiency
- ⊙ Reading in class should reflect and be a bridge to reading done outside of class (in the real world)
- ⊙ Reading should be related to and integrated with other skills
- ⊙ Learners' need to interact with/contribute meaning to texts
- ⊙ Texts need to be interesting to learners
- ⊙ Learners should enjoy reading and feel motivation to read
- ⊙ Learners should read a lot (as much as possible)

Extensive reading principles:

- ⊙ The reading material is easy
- ⊙ Variety of reading material on wide range of topics is available
- ⊙ Learners choose what they want to read
- ⊙ Learners read as much as possible
- ⊙ Reading speed is usually faster than slower
- ⊙ Reading purpose is for pleasure, information, and understanding
- ⊙ Reading is individual and silent
- ⊙ Reading is its own reward
- ⊙ The teacher orients and guides the students
- ⊙ The teacher is a role model of a reader

Extensive reading benefits:

- ⊙ Provides lots of comprehensible input
- ⊙ Enhances learners' general (world) knowledge
- ⊙ Improves learners' general language (skills) competence
- ⊙ Consolidates and increases vocabulary
- ⊙ Motivates learners to read
- ⊙ Helps develop autonomous learning



Title

“Extraordinary Coincidences!”

Context

Low-intermediate/Young adults (high school or university students)

Time

45 minutes

Aim

By the end of the activity, students will be able to effectively demonstrate comprehension of a story of twin boys who had many similarities growing up and even more extraordinary coincidences later in life by identifying the main idea and key details of it.

Materials

- ⊕ Picture of identical twins – two young boys
- ⊕ Reading text about these identical twins – how they were separated at birth and adopted by different families, how they had many similarities growing up and even more extraordinary coincidences later in life, and how they were reunited
- ⊕ Chart – which highlights the incredible similarities between the identical twins

| | Twin 1 | Twin 2 |
|--------------------|--------|--------|
| name | | |
| jobs | | |
| good at | | |
| first wife's name | | |
| second wife's name | | |
| son's name | | |
| dog's name | | |

Lead-in

1. **Notice and predict:** I'm going to show you a picture. Please tell me what you notice – first in pairs and then as a class. Now look at the following four words on the WB: *identical twin*, *separated*, *adopted*, *coincidence*. Using these words, try to predict, with your partner, what the story will be about.

Set up and run the activity

2. **Read for the main idea:** I will give you just 30 seconds to skim the text. While you're skimming, try to answer this simple question: What is the story about?

Now cover the story and answer the question with your partner.

3. **Read for details:** I have four questions about specific details in the story, which I will ask one by one. As soon as you know the answer (by scanning), please shout it out. Here is the first question...

Were the twins adopted by the same family?

When were the twins separated?

How old were the twins when they met for the first time?

Where were the twins born?

4. **Read for a deeper level of detail:** I'm going to pass out a chart that has two columns (Twin 1 and Twin 2) and seven rows (name, jobs, good at, first wife's name, second wife's name, son's name, dog's name). I want you to read the text in full – slowly, at your own pace – and fill in the chart. When you and your partner are both finished, you may check your answers – which we will later go over as a class.

5. Language focus: On the screen is a list of sentences with some words in bold. Can you match them with the following words: *separated from*, *met again*, *very surprising*, *incredible*?

*Identical twins often have **astonishing** stories.*

*There were some **amazing** coincidences.*

*They both **divorced** their wives and married again.*

*Forty years later the brothers **were reunited**.*

Here are two other words from the text: *both*, *neither*. On the screen, there is a table with both of these words. Please copy and fill it out by looking for examples in the text. When you are finished, compare with your partner.

| Neither | Both |
|----------------|----------------|
| _____ the boys | _____ the boys |
| _____ them | _____ them |
| _____ family | _____ families |

Close, feedback and post-activity

7. Close: Please tell me what you wrote in the table. First for *neither*. _____ the boys...

8. Feedback: How did you feel when you read about the coincidences? Do you know any twins? Do surprising things happen to them? Has anyone had a (weird) coincidence (recently)?

9. Post-activity: To wrap up the lesson, I want you to write down three true sentences about yourselves beginning with, "Both of us..." (e.g. "Both of us have four brothers") and three sentences beginning with, "Neither of us..." (e.g. "Neither of us likes fish"). When everyone is finished, I'll ask each pair to read their six sentences to the class.

Identical twins often have astonishing stories. One pair of identical twin boys, born in Ohio, USA, were separated at birth and adopted by different families. Neither of the boys knew about his twin, but there were some amazing coincidences. To begin with, neither family knew the other, but both families called the boys James. At school the boys liked the same subjects and both of them were good at drawing and woodwork. The boys did various jobs but at one point both of the boys wanted to be policemen. Both of them married women called Linda and both of them had sons, one called James Alan and one called James Allan. They were married for several years but in the end both brothers divorced their wives and married again. Here another extraordinary coincidence happened: both new wives were called Betty. The final coincidence in this astonishing story: both men owned dogs—and both dogs were called Toy. For many years, the brothers lived different lives, neither of them knowing about the other, until forty years after the separation the brothers were reunited.

| | Twin 1 | Twin 2 |
|--------------------|--------|--------|
| name | | |
| jobs | | |
| good at | | |
| first wife's name | | |
| second wife's name | | |
| son's name | | |
| dog's name | | |

| Neither | Both |
|----------------|----------------|
| _____ the boys | _____ the boys |
| _____ them | _____ them |
| _____ family | _____ families |

☆ Reading ☆

Title

Name of your activity

Context

Level and age of your students

Time

How long you think your activity will take

Aim

Clearly state in terms of learning outcomes – By the end of the activity, students will be able to effectively demonstrate comprehension of the reading text by identifying the main ideas and details of it, as well as . . .

Materials

Provide explicit explanations – with (visual) examples whenever possible

Lead-in (Stage 1) > 1-2 tasks/roughly 5 minutes

Create interest, activate background knowledge, and/or focus on lexical items

Set up and run the activity (Stage 2 – main skill tasks) > 3-5 tasks/roughly 15-20 minutes

Organize students and give detailed instructions (from teacher to students) for each step

Be mindful of the receptive skills sequence: easy to difficult, general to specific, concrete to abstract

Proceed in this order: main idea > details (e.g. comprehension questions, true/false, miming, sequencing or ordering – pictures or sentences, etc.) > deeper level of detail > comprehensive understanding (e.g. summary) or language focus

Close the activity and post-activity (Stage 3) > 2-3 tasks/roughly 10 minutes

First, close the second stage. Then, get feedback on work done in the second stage (e.g. ask what was challenging, interesting, fun, etc. or personalize). Finally, end with a brief speaking or writing task that helps review the lesson in some capacity.

Name and student number

Write your full name in English, put your “please call me name” in parentheses, and include your HUFS ID number

Literature Circles

What Are Literature Circles?

In literature circles, you work together in small groups to discuss a piece of literature in depth. The discussion is guided by your group's response to what you've read. You may talk about events and characters in the book, the way the author writes, or personal experiences related to the story. Literature circles will provide a way for you to think critically and reflect as you read, discuss, and respond to a given text. Collaboration is at the heart of this approach. As a group, you reshape and add to your understanding as you construct meaning together with your classmates.

Roles

Discussion Director

As the Discussion Director, it is your job to write down 7 (or more) thought provoking questions that you think your group would want to talk about for each chapter you are assigned to read.

List of possible thought provoking question starters:

- Why . . . ?
- What does . . . mean?
- Why do you think . . . ?
- What do you think . . . ?
- If . . . ?
- How . . . ?
- Do you feel . . . ?
- Do you think . . . ?
- Do you like . . . ?
- Do you agree with . . . ?
- What advantages and disadvantages . . . ?
- What similarities/differences . . . ?
- How would you describe/characterize . . . ?
- Does . . . seem appropriate/strange to you?
- What struck you the most about . . . ?
- What could be the reasons for . . . ?
- Have you ever . . . ?
- In what ways . . . ?
- How did you react when . . . ?
- How did you feel when . . . ?
- Do you agree with . . . ?
- How has (Jonas) changed since . . . ?
- How do you interpret (Jonas') reaction to . . . ?
- What effect did . . . have on . . . ?

When you lead the discussion, get as much as you can from each question. In other words, don't accept short answers. Get details by asking your group members to explain their answers in depth. Keep pushing them until they have nothing left to say.

Artful Adventurer and Character Specialist (Story Boards)

As the Artful Adventurer, your job is to draw the events of the chapter – in time order – on storyboards. Please provide a written explanation for each frame.

Literary Luminary

As the Literary Luminary, it is your job to find 3-5 important, interesting, or powerful sections of text (paragraphs or passages) for each chapter you are assigned to read. On a separate sheet of paper, write them down. Below each section, explain why you chose it (i.e. give your opinion about it or react to it). Please note the page number and paragraph number for your group members. This will help them find the section you are referring to easily.

Connector (Reader Response)

As the Connector, your job is to find 3 (or more) connections between what you are reading and the outside world. This means connecting the reading to the following: your lives, what happens at home or at school, something that is going on in the world today, something from history, other books or stories, or other writings on the same topic. You'll need to explain how the events from the book and the outside world are similar. Make your connections through a Reader Response.

Comprehension and Vocabulary Master

As the Comprehension and Vocabulary Master, you will provide a short summary of the text and ask comprehension questions for each chapter you are assigned to read. You will also need to provide a list of key vocabulary words and their definitions.

"But I want them," Jonas said angrily. "It isn't fair that nothing has color!" "Not fair?" The Giver looked at Jonas curiously. "Explain what you mean." "Well..." Jonas had to stop and think it through. "If everything's the same, then there aren't any choices! I want to wake up in the morning and decide things! A blue tunic, or a red one?"

[Page 91, Paragraph 2]

Jonas didn't know freedom of choices. He thought sometimes was natural. But I think he starts to notice right of

choices. And I also think that everything is same makes him angry.

"So there will be a whole part of your life which you won't be able to share with a family."

[Page 103, Paragraph 3]

I think it is difficult for Jonas to marry a woman, because it is not good for family to keep a lot of secrets. So I'm afraid

if Jonas can send his happy life. Is his life only received memories all the time? I'd like to know the answer.

STORY BOARD

Draw or write the events of the story on the story board. Record them in the correct order.

1 Jonas was angry at his groupmates which were satisfied with their lives which had none of the vibrance. And he tried to change that and give his new awareness to Asher.

2 In received memories, Jonas watched people who included two men having brown skin, hock the tusks from an elephant. And another elephant stroked one and roared with a sound of rage and grief.

3 The Giver talked about what the Receiver couldn't tell his children to his family. What was the Committee of Elders need him and what he failed in training a successor ten years ago.

4 Jonas asked the Giver what caused pain when they received memories. Then the Giver started to teach that.

5 Jonas received a memory which was the same as the first training memory. But the hill seemed to be steeper and the snow was hard and coated with ice. So he lost his control and was thrown into the air. And he was injured terribly and experienced pain.

6 The Giver explained that memories with pain give them wisdom.

DISCUSSION DIRECTOR - CHAPTER 13

Question:

How did you feel when you read a story of elephants which were in the memory? What do you think Louky want to tell us from this?

Question:

Do you agree with people go to live with the Childless Adults when their children are grown up?

Question:

If you have a situation which is a whole part of your life won't be able to share with your family, how do you feel?

Question:

How did you react when you read that the Committee can listen as they can at any time?

Question:

Do you want to be a Receiver of memory? If you were chosen to be a receiver, what do you feel and react?

Question:

What do you guess what kind of pain is the Giver suffering for?

Question:

What do you think if there are no colors in our community?

Question:

Question:

Question:

CONNECTOR - READER RESPONSE

CHAPTERS 13-15

DATE 6/22 (Thu)

NAME Tadashi Matsunaka

MAKE CONNECTIONS BETWEEN THE CHAPTERS YOU READ AND THE OUTSIDE WORLD. CONNECT THE STORY TO YOUR LIVES, WHAT HAPPENS AT HOME OR AT SCHOOL, SOMETHING THAT IS GOING ON IN THE WORLD TODAY, SOMETHING FROM HISTORY, OR OTHER BOOKS AND OTHER STORIES.

I noticed that Jonas's society has experienced a war. I think that this community may be the future of our community. In the giver's memory, there were guns, animals, people who were dying, and cannon. It looks like the world war II and Hiroshima and Nagasaki in Japan in the Pacific war. When I was a junior high school student, I saw pictures which people were burned by bomb, people who lost their leg, arm, eye. I thought Jonas's community got rid of their freedom in order not to repeat the war. In the chapter 14, the Giver said that he had to hold memories because memories gave you wisdom. I think it is true. Because we learn things from experience. For example, I can ride on a bicycle because I experienced failure of riding, and I memorize the way of riding. Japan experienced the Pacific War and atomic bomb, so people say "no more Hiroshima" "no more Nagasaki", and Japan hasn't an army. And more why can we lead to wealthy life? The answer is that we improved our skill. Why can we improve our skill? Because we do have memories of past. So, memories is important for us. If the memory is terrible. In the chapter 13, it describes "capital punishment". Now, I don't know the way of death penalty. But, some people argue about capital punishment. Some people say that we mustn't execute, others say that there should be capital punishment. I think that capital punishment has to exist because if it were not for capital punishment, murderers don't feel horror of death, and they will repeat the same thing in a jail. I think that Louky want to say freedom has many responsibility and rules. If it were not for rules, freedom wouldn't be real, and it would turn into fear, because we can do anything. Such as: singular, murder, theft or robbery, if there aren't many rules. In chapter 14, Jonas experienced a terrible experience. Why did the giver give him a terrible experience? I think you can remember experiences easily. I remember bad experience vividly, but I don't remember normal experience clearly.

*Be ready to share your response with your classmates.

"Rapunzel" by Brothers Grimm

There were once a man and a woman who had long, in vain, wished for a child. At length it appeared that God was about to grant their desire.

These people had a little window at the back of their house from which a splendid garden could be seen, which was full of the most beautiful flowers and herbs. It was, however, surrounded by a high wall, and no one dared to go into it because it belonged to an enchantress, who had great power and was dreaded by all the world.

One day the woman was standing by this window and looking down into the garden, when she saw a bed which was planted with the most beautiful rampion, and it looked so fresh and green that she longed for it. She quite pined away, and began to look pale and miserable.

Her husband was alarmed, and asked: 'What ails you, dear wife?'

'Ah,' she replied, 'if I can't eat some of the rampion, which is in the garden behind our house, I shall die.'

The man, who loved her, thought: 'Sooner than let your wife die, bring her some of the rampion yourself, let it cost what it will.'

At twilight, he clambered down over the wall into the garden of the enchantress, hastily clutched a handful of rampion, and took it to his wife. She at once made herself a salad of it, and ate it greedily. It tasted so good to her - so very good, that the next day she longed for it three times as much as before.

If he was to have any rest, her husband knew he must once more descend into the garden. Therefore, in the gloom of evening, he let himself down again; but when he had clambered down the wall he was terribly afraid, for he saw the enchantress standing before him.

'How can you dare,' said she with angry look, 'descend into my garden and steal my rampion like a thief? You shall suffer for it!'

'Ah,' answered he, 'let mercy take the place of justice, I only made up my mind to do it out of necessity. My wife saw your rampion from the window, and felt such a longing for it that she would have died if she had not got some to eat.'

The enchantress allowed her anger to be softened, and said to him: 'If the case be as you say, I will allow you to take away with you as much rampion as you will, only I make one condition, you must give me the child which your wife will bring into the world; it shall be well treated, and I will care for it like a mother.'

The man in his terror consented to everything.

When the woman was brought to bed, the enchantress appeared at once, gave the child the name of Rapunzel, and took it away with her.

Rapunzel grew into the most beautiful child under the sun. When she was twelve years old, the enchantress shut her into a tower in the middle of a forest. The tower had neither stairs nor door, but near the top was a little window. When the enchantress wanted to go in, she placed herself beneath it and cried:

'Rapunzel, Rapunzel,
Let down your hair to me.'

Rapunzel had magnificent long hair, fine as spun gold, and when she heard the voice of the enchantress, she unfastened her braided tresses, wound them round one of the hooks of the window above, and then the hair fell twenty ells down, and the enchantress climbed up by it.

After a year or two, it came to pass that the king's son rode through the forest and passed by the tower. Then he heard a song, which was so charming that he stood still and listened. It was Rapunzel, who in her solitude passed her time in letting her sweet voice resound. The king's son wanted to climb up to her, and looked for the door of the tower, but none was to be found. He rode home, but the singing had so deeply touched his heart, that every day he went out into the forest and listened to it.

Once when he was thus standing behind a tree, he saw that an enchantress came there, and he heard how she cried:

'Rapunzel, Rapunzel,
Let down your hair to me.'

Then Rapunzel let down the braids of her hair, and the enchantress climbed up to her.

'If that is the ladder by which one mounts, I too will try my fortune,' said he, and the next day when it began to grow dark, he went to the tower and cried:

'Rapunzel, Rapunzel,
Let down your hair to me.'

Immediately the hair fell down and the king's son climbed up.

At first Rapunzel was terribly frightened when a man, such as her eyes had never yet beheld, came to her; but the king's son began to talk to her quite like a friend, and told her that his heart had been so stirred that it had let him have no rest, and he had been forced to see her. Then Rapunzel lost her fear, and when he asked her if she would take him for her husband, and she saw that he was young and handsome, she thought: 'He will love me more than old Dame Gothel does'; and she said yes, and laid her hand in his.

She said: 'I will willingly go away with you, but I do not know how to get down. Bring with you a skein of silk every time that you come, and I will weave a ladder with it, and when that is ready I will descend, and you will take me on your horse.'

They agreed that until that time he should come to her every evening, for the old woman came by day. The enchantress remarked nothing of this, until once Rapunzel said to her: 'Tell me, Dame Gothel, how it happens that you are so much heavier for me to draw up than the young king's son - he is with me in a moment.'

'Ah! you wicked child,' cried the enchantress. 'What do I hear you say! I thought I had separated you from all the world, and yet you have deceived me!'

In her anger she clutched Rapunzel's beautiful tresses, wrapped them twice round her left hand, seized a pair of scissors with the right, and snip, snap, they were cut off, and the lovely braids lay on the ground. And she was so pitiless that she took poor Rapunzel into a desert where she had to live in great grief and misery.

On the same day that she cast out Rapunzel, however, the enchantress fastened the braids of hair, which she had cut off, to the hook of the window, and when the king's son came and cried:

'Rapunzel, Rapunzel,
Let down your hair to me.'

she let the hair down. The king's son ascended, but instead of finding his dearest Rapunzel, he found the enchantress, who gazed at him with wicked and venomous looks.

'Aha!' she cried mockingly, 'you would fetch your dearest, but the beautiful bird sits no longer singing in the nest; the cat has got it, and will scratch out your eyes as well. Rapunzel is lost to you; you will never see her again.'

The king's son was beside himself with pain, and in his despair he leapt down from the tower. He escaped with his life, but the thorns into which he fell pierced his eyes.

He wandered quite blind about the forest, ate nothing but roots and berries, and did naught but lament and weep over the loss of his dearest wife. Thus he roamed about in misery for some years, and at length came to the desert where Rapunzel, with the twins to which she had given birth, a boy and a girl, lived in wretchedness. He heard a voice, and it seemed so familiar to him that he went towards it, and when he approached, Rapunzel knew him and fell on his neck and wept. Two of her tears wetted his eyes and they grew clear again, and he could see with them as before. He led her to his kingdom where he was joyfully received, and they lived for a long time afterwards, happy and contented.

DISCUSSION DIRECTOR – Chapter ____

Question:

Name: _____ Date: _____

Book Title: _____ Author: _____

STORY BOARD

Draw or write the events of the story on the story board. Record them in the correct order.

The storyboard consists of six rectangular panels arranged in two rows of three. The panels are numbered 1 through 6, starting from the top-left and moving right across each row. Below the panels is a cartoon character of a man with a mustache, wearing a suit and a hat with a star on it. He is holding a pen and looking towards the storyboard. The number '4' is written above the character.

LITERARY LUMINARY

(page ____ / paragraph ____)

(page ____ / paragraph ____)

COMPREHENSION and VOCABULARY MASTER

Text summary

Chapter comprehension questions

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____

Vocabulary from chapter

Orchestrating Literature Circles

One of the best ways to nurture students' love of reading and ensure that they become lifelong readers is through literature circles—small, student-led book discussion groups that meet regularly in the classroom (Daniels, 2001). Sometimes literature circles are called *book clubs*. The reading materials are quality books of children's literature, including stories, poems, biographies, and other nonfiction books, and what matters most is that students are reading something that interests them and is manageable. Students choose the books to read and form temporary groups. Next, they set a reading and discussion schedule. Then they read independently or with partners and come together to talk about their reading in discussions that are like grand conversations. Sometimes the teacher meets with the group, but at other times, the group meets independently. A literature circle on one book may last from several days to a week or two, depending on the length of the book and the age of the students.

Key Features of Literature Circles

The key features of literature circles are choice, literature, and response. As teachers organize for literature circles, they make decisions about these features: They structure the program so that students can make choices about what to read, and they develop a plan for response so that students can think deeply about books they're reading and respond to them.

CHOICE. Students make many choices in literature circles. They choose the books they'll read and the groups they participate in. They share in setting the schedule for reading and discussing the book, and the roles they assume in the discussions. They also decide how they'll share the book with classmates. Teachers structure literature circles so that students have these opportunities, but even more important, they prepare students for making choices by creating a community of learners in their classrooms in which students assume responsibility for their learning and can work collaboratively with classmates.

LITERATURE. The books chosen for literature circles should be interesting and at students' reading level. The books must seem manageable to the students, especially during their first literature circles. Samway and Whang (1996) recommend choosing shorter books or picture books at first so that students don't become bogged down. It's also important that teachers have read and liked the books because otherwise they won't be able to do convincing **book talks** when they introduce them. In addition, they won't be able to contribute to the book discussions.

Students typically read stories during literature circles, but they can also read nonfiction books or nonfiction books paired with stories (Heller, 2006; Stien & Beed, 2004). Students read nonfiction books related to thematic units or biographies during a genre unit. Second graders often choose books from the Magic Tree House series of easy-to-read chapter books that features pairs of fiction and nonfiction books, including *Hour of the Olympics* (Osborne, 1998) and *Olympics of Ancient Greece* (Osborne & Boyce, 2004), or the popular Magic School Bus picture-book series, including *The Magic School Bus Explores the Senses* (Cole, 1999).

RESPONSE. Students meet several times during a literature circle to discuss the book. Through these discussions, students summarize their reading, make connections, learn

FIGURE 10–4 *Types of Talk During Literature Circle Discussions***Talk About the Book**

Students summarize their reading and talk about the book by applying what they've learned about text factors as they do the following:

- Retell events or big ideas
- Examine the theme or genre
- Explore the organizational elements or patterns the author used
- Find examples of literary devices

Talk About Connections

Students make connections between the book and their own lives, the world, and other literature they've read in these ways:

- Explain connections to their lives
- Compare this book to another book
- Make connections to a movie or TV show they've viewed

Talk About the Reading Process

Students think metacognitively and reflect on the strategies they used to read the book as they do the following:

- Reflect on how they used strategies
- Explain their reading problems and how they solved them
- Identify sections that they reread and why they reread them
- Talk about their thinking as they were reading
- Identify parts they understood or misunderstood

Talk About Group Process and Social Issues

Students use talk to organize the literature circle and maintain the discussion. They also examine social issues and current events related to the book, such as homelessness and divorce, as they do the following:

- Decide who will be group leader
- Determine the schedule, roles, and responsibilities
- Draw in nonparticipating students
- Bring the conversation back to the topic
- Extend the discussion to social issues and current events

vocabulary, and explore the author's use of text factors. They learn that comprehension develops in layers. From an initial comprehension gained through reading, students deepen their understanding through the discussions. They learn to return to the text to reread sentences and paragraphs in order to clarify a point or state an opinion. Gilles (1998) examined students' talk during literature circle discussions and identified four types of talk, which are presented in Figure 10–4.

Karen Smith (1998) describes the discussions her upper grade students have as “intensive study,” often involving several group meetings. At the first session, students share personal responses. They talk about the characters and events of the story, share favorite parts, and ask questions to clarify confusions. At the end of the first session, students and the teacher decide what they want to study at the next session, such as an element of story structure. Students prepare for the second discussion by rereading excerpts from the book related to the chosen focus. Then, during the second session, they talk about how the author used that element of story structure; and they often make charts and diagrams, such as **open-mind portraits**, to organize their thoughts.

Students need many opportunities to respond to literature before they'll be successful in literature circles. One of the best ways to prepare students is by reading aloud to them and involving them in grand conversations. Teachers demonstrate ways to respond that are reflective and thoughtful, encourage students to respond to the books, and reinforce students' comments when they share their thoughts and feelings and talk about their use of comprehension strategies as they listened to the teacher reading aloud.

Many teachers have students assume roles and complete assignments in preparation for discussion group meetings (Daniels, 2001). One student is the discussion director, and he or she assumes the leadership role and directs the discussion. This student chooses topics and formulates questions to guide the discussion. Other students

prepare by selecting a passage to read aloud, drawing a picture or making a graphic related to the book, or investigating a topic connected to the book. The roles are detailed in Figure 10–5. Although having students assume specific roles may seem artificial, it teaches them about the ways they can respond in literature circles.

Teachers often prepare assignment sheets for each of the roles their students assume during a literature circle and then pass out copies before students begin reading. Students complete one of the assignment sheets before each discussion. Figure 10–6

FIGURE 10–5 *Roles Students Play in Literature Circles*

| ROLE | RESPONSIBILITIES |
|----------------------------|---|
| Discussion Director | <p>The discussion director guides the group’s talk and keeps the group on task. To get the discussion started or to redirect it, the student may ask:</p> <ul style="list-style-type: none"> ⊗ What did the reading make you think of? ⊗ What questions do you have about the reading? ⊗ What do you predict will happen next? |
| Passage Master | <p>The passage master focuses on the literary merits of the book. This student chooses several memorable passages to share with the group and tells why each one was chosen.</p> |
| Word Wizard | <p>The word wizard is responsible for vocabulary. This student identifies four to six important, unfamiliar words from the reading and looks them up in the dictionary. He or she selects the most appropriate meaning and other interesting information about the word to share with the group.</p> |
| Connector | <p>The connector points out links between the book and students’ lives. These connections might include happenings at school or in the community, current events or historical events from around the world, or something from the connector’s own life. Or the connector can make comparisons with other books by the same author or on the same topic.</p> |
| Summarizer | <p>The summarizer prepares a brief summary of the reading to convey the big ideas to share with the group. This student often begins the discussion by reading the summary aloud to the group.</p> |
| Illustrator | <p>The illustrator draws a picture or diagram related to the reading. The illustration might relate to a character, an exciting event, or a prediction. The student shares the illustration with the group, and the group talks about it before the illustrator explains it.</p> |
| Investigator | <p>The investigator locates some information about the book, the author, or a related topic to share with the group. This student may search the Internet, check an encyclopedia or library book, or interview a person with special expertise on the topic.</p> |

FIGURE 10-6 A Literature Circle Role Sheet

Word Wizard

Name Ray Date Dec. 7 Book Holes

You are the Word Wizard in this literature circle. Your job is to look for important words in the book and learn about them. Complete this chart before your literature circle meets.

| Word and Page Number | Meanings | Etymology |
|--|--|----------------|
| callused p.80 "his callused hands" | <input checked="" type="checkbox"/> to toughen <input checked="" type="checkbox"/> to make hard <input type="checkbox"/> unsympathetic | Latin 1565 |
| penetrating p.82 "a penetrating stare" | <input type="checkbox"/> to enter <input checked="" type="checkbox"/> sharp or piercing | Latin 1520 |
| condemned p.88 "a condemned man" | <input checked="" type="checkbox"/> found guilty | Latin 1300 |
| writhed p.91 "his body writhed with pain" | <input checked="" type="checkbox"/> to twist the body in pain | English 900 |

shows a "word wizard" assignment sheet that an eighth grader completed as he read *Holes* (Sachar, 2008), the story of a boy named Stanley Yelnats, who is sent to a hellish correctional camp where he finds a real friend, a treasure, and a new sense of himself. As word wizard, this student chose important words from the story to study. In the first column on the assignment sheet, he wrote the words and the pages on which they were found. Next, he checked the dictionary for each word's meaning, and in the second column listed several meanings when possible and placed checkmarks next to the appropriate ones for how a word was used in the book. The student also checked the etymology of the word in the dictionary, and in the third column, he listed the language the word came from and when it entered English.

During the discussion about the second section of *Holes*, the word *callused* became important. The "word wizard" explained that *callused* means "toughened" and "hardened," and that in the story, Stanley's and the other boys' hands became callused from digging holes. He continued to say that the third meaning, "unsympathetic," didn't make sense. This comment provided an opportunity for the teacher to explain how *callused* could mean "unsympathetic," and students decided to make a chart to categorize characters in the story who had callused hands and those who were unsympathetic. The group concluded that the boys with callused hands were sympathetic to each other, but the adults at the correctional camp who didn't have callused hands were often unsympathetic and had callused hearts. Talking about the meaning of a single word—*callused*—led to a new way of looking at the characters in the story.

OVERVIEW OF THE INSTRUCTIONAL APPROACH

Literature Circles

| TOPIC | DESCRIPTION |
|--------------|---|
| Purpose | To provide students with opportunities for authentic reading and literary analysis. |
| Components | Students form literature circles to read and discuss books that they choose themselves. They often assume roles for the book discussion. |
| Theory Base | Student-centered. Literature circles reflect sociolinguistic, transactional, and critical literacy theories because students work in small, supportive groups to read and discuss books, and the books they read often involve cultural and social issues that require students to think critically. |
| Applications | Teachers often use literature circles in conjunction with a basal reading program or with literature focus units so students have opportunities to do independent reading and literary analysis. |
| Strengths | <ul style="list-style-type: none"> • Books are available at a variety of reading levels. • Students are more strongly motivated because they choose the books they read. • Students have opportunities to work with their classmates. • Students participate in authentic literacy experiences. • Students learn how to respond to literature. • Teachers may participate in discussions to help students clarify misunderstandings and think more critically about the book. |
| Limitations | <ul style="list-style-type: none"> • Teachers often feel a loss of control because students are reading different books. • Students must learn to be task oriented and to use time wisely to be successful. • Sometimes students choose books that are too difficult or too easy for them. |

Literature circles are an effective instructional approach because of the three key features—choice, literature, and response. As students read and discuss books with classmates, they often become more engaged and motivated than in more teacher-directed approaches. The feature above presents an overview of literature circles.

Implementing Literature Circles

For literature circles to be successful, classrooms need to become communities of learners. Before teachers begin to implement literature circles, they need to ensure that students can work collaboratively with classmates, in particular that they've learned to be responsible for their own learning and are supportive to group members. Then teachers organize literature circles using a seven-step series of activities.

STEP 1: SELECT BOOKS. Teachers prepare text sets with five to seven related titles and collect six or seven copies of each book. They give a brief **book talk** to introduce the books, and then students sign up for the one they want to read. Students need time to preview the books, and then they decide what to read after considering the topic and the difficulty level. Once in a while, students don't get to read their first choice, but they can always read it another time, perhaps during another literature circle or during reading workshop.

STEP 2: FORM LITERATURE CIRCLES. Students get together to read each book; usually no more than six students participate in a group. They begin by setting a schedule for reading and discussing the book within the time limits set by the teacher. Students also choose discussion roles so that they can prepare for the discussion after reading.

STEP 3: READ THE BOOK. Students read all or part of the book independently or with a partner, depending on the book's difficulty level. Afterward, students prepare for the discussion by doing the assignment for the role they assumed.

STEP 4: PARTICIPATE IN A DISCUSSION. Students meet to talk about the book; these grand conversations usually last about 30 minutes. The discussion director or another student who has been chosen as the leader begins the discussion, and then classmates continue as in any other grand conversation. They take turns sharing their responses according to the roles they assumed. The talk is meaningful because students talk about what interests them or confuses them in the book.

STEP 5: TEACH MINILESSONS. Teachers teach **minilessons** before or after group meetings on a variety of topics, including asking insightful questions, completing role sheets, using comprehension strategies, and examining text factors (Daniels & Steineke, 2004). They address the procedures that students use in small-group discussions as well as literary concepts and strategies and skills.

STEP 6: SHARE WITH THE CLASS. Students in each literature circle share the book they've read with their classmates through a book talk or another presentation.

STEP 7: ASSESS LEARNING. Teachers monitor students' progress in the literature circle, checking that they're responsible group members, engaged in the book they're reading, actively participating in the group, and developing their comprehension. At the end of the literature circle, students write self-reflections to assess their participation in the group and their learning.

As students participate in literature circles, they're involved in activities representing all five stages of the reading process:

Prereading. Teachers give book talks, and then students choose books to read, form groups, and get ready to read by making schedules and choosing roles.

Reading. Students read the book independently or with a partner, and prepare for the group meeting.

Responding. Students talk about the book and take responsibility to come to the discussion prepared to participate actively.

Exploring. Teachers teach minilessons to rehearse literature circle procedures, learn comprehension strategies, and examine text factors.

Applying. Students give brief presentations to the class about the books they've read.

As students make choices and move through the reading process, they assume increasingly more responsibility for their own learning.

Using Literature Circles With Young Children

First and second graders can meet in small groups to read and discuss books, just as older, more experienced readers do (Frank, Dixon, & Brandts, 2001; Marriott, 2002; Martinez-Roldan & Lopez-Robertson, 1999/2000). These young children choose books at their reading levels, listen to the teacher read a book aloud, or participate in a **shared reading** activity. Children probably benefit from listening to a book read aloud two times or reading it several times before participating in the discussion. In preparation for the literature circle, children often draw and write **reading log** entries to share with the group. Or, they can write a letter to their group telling about the book. The literature circle often begins with one child sharing a reading log entry or letter with the small group.

Groups meet with the teacher to talk about a book. The teacher guides the discussion at first and models how to share ideas and to participate in a discussion. The talk is meaningful because children share what interests them in the book, make text-to-self, text-to-world, and text-to-text connections, point out illustrations and other book features, ask questions, and discuss themes. Young children don't usually assume roles as older students do, but teachers often notice a few of the first and second graders beginning to take on leadership roles. During a literature circle, the other children in the classroom are usually reading books or writing in reading logs in preparation for their upcoming literature circle meeting with the teacher.

Managing Literature Circles

When teachers introduce literature circles, they teach students how to participate in small-group discussions and respond to literature. At first, many teachers participate in discussions, but they quickly step back as students become comfortable with the procedures and get engaged in the discussions.

Unfortunately, groups don't always work well. Sometimes conversations get off track because of disruptive behavior, or students monopolize the discussion, hurl insults at classmates, or exclude certain students. Clarke and Holwadel (2007) describe an inner-city sixth grade classroom where literature circles deteriorated because of race, gender, and class tensions. They identified students' negative feelings toward classmates and their limited conversational skills as two problems they could address, and they improved the quality of literature circles in this classroom through these activities:

- ☞ **Minilessons.** The teachers taught minilessons to develop more positive relationships among group members and build more effective discussion skills, including learning how to listen to each other and take turns when talking (Daniels & Steineke, 2004).
- ☞ **Videotapes.** The teachers videotaped students participating in a literature circle and viewed it with group members to make them more aware of how their behavior affected their discussions. They talked about how the discussions went, identified problems, and brainstormed ways to solve them.
- ☞ **Books.** The teachers reconsidered the books they'd chosen and looked for books that might relate better to students' lives and inspire more powerful discussions. These books were especially effective in this classroom: *Sang Spell* (Naylor, 1998), *Hush* (Woodson, 2002), *Slave Dancer* (Fox, 2001), and *Stargirl* (Spinelli, 2004).
- ☞ **Coaching.** The teachers became coaches to guide students in becoming more effective participants. They modeled positive group behavior and appropriate

discussion skills and demonstrated how to use their responses to deepen their understanding of a book. At times, they assumed the teacher role to ensure that everyone participated and to keep the discussion on track.

Even though some problems persisted, Clarke and Holwadel improved the quality of their students' literature circles. The classroom environment became more respectful, and students' improved conversation skills transferred to other discussions. And, once students became more successful, their interest in reading increased, too.

Implementing Reading and Writing Workshop

Students are involved in authentic reading and writing projects during reading and writing workshop. This approach involves three key characteristics: time, choice, and response. First, students have large chunks of time and the opportunity to read and write. Instead of being add-ons for after students finish assignments, reading and writing become the core of the literacy curriculum.

Second, students assume ownership of their learning through self-selection of books they read and their topics for writing. Instead of reading books that the teacher has selected or reading the same book together as a group or class, students choose the books they want to read, books that are suitable to their interests and reading levels. Usually students choose whatever book they want to read—a story, a collection of poems, or a nonfiction book—but sometimes teachers set parameters. For example, during a genre unit on science fiction, teachers ask students to select a science fiction story to read. During writing workshop, students plan their writing projects: They choose topics related to hobbies, content-area units, and other interests, and they also select the genre for their writing. Often they choose to publish their writing as books.

The third characteristic is response. Students respond to books they're reading in reading logs that they share during conferences with the teacher. They also do book talks to share books they've finished reading with classmates. Similarly, in writing workshop, students share with classmates rough drafts of books and other compositions they're writing, and they share their completed and published compositions with genuine audiences.

Reading workshop and writing workshop are different types of workshops. Reading workshop fosters real reading of self-selected books. Students read hundreds of books during reading workshop. At the first grade level, students might read or reread three or four books each day, totaling close to a thousand books during the school year, and older students read fewer, longer books. Even so, upper grade teachers report that their students read between 25 and 100 books during the school year.

Similarly, writing workshop fosters real writing (and the use of the writing process) for genuine purposes and for authentic audiences. Each student writes and publishes as many as 50 to 100 short books in the primary grades and 20 to 25 longer books in the middle and upper grades. As they write, students come to see themselves as authors and become interested in learning about the authors of the books they read.

Teachers often use both workshops, or if their schedule doesn't allow, they may alternate the two. Schedules for reading and writing workshop at the first, third, sixth, and eighth grade levels are presented in Figure 10–7. Kindergarten teachers can

FIGURE 10-7 *Schedules for Reading and Writing Workshop***First Grade**

| | |
|-------------|---|
| 9:00–9:10 | The teacher rereads several familiar big books. Then the teacher introduces a new big book and reads it aloud. |
| 9:10–9:30 | Children read matching small books independently and reread other familiar books. |
| 9:30–9:40 | Children choose one of the books they've read or reread during independent reading and draw and write a quickwrite. |
| 9:40–9:50 | Children share the favorite book and quickwrite. |
| 9:50–10:05 | The teacher teaches a reading/writing minilesson. |
| 10:05–10:30 | Children write independently on self-selected topics and conference with the teacher. |
| 10:30–10:40 | Children share their published books with classmates. |
| 10:40–10:45 | The class uses choral reading to enjoy poems and charts hanging in the classroom. |

Third Grade

| | |
|-------------|--|
| 10:30–11:00 | Students read self-selected books and respond to them in reading logs. |
| 11:00–11:15 | Students share with classmates books they've finished reading and do informal book talks about them. Students often pass books to classmates who want to read them next. |
| 11:15–11:30 | The teacher teaches a reading/writing minilesson. |
| 11:30–11:55 | The teacher reads aloud, and then students participate in a grand conversation. —Continued after lunch— |
| 12:45–1:15 | Students write books independently. |
| 1:15–1:30 | Students share their published books with classmates. |

Sixth Grade

| | |
|-------------|---|
| 8:20–8:45 | The teacher reads aloud a chapter book, and students talk about it in a grand conversation. |
| 8:45–9:30 | Students write independently and conference with the teacher. |
| 9:30–9:40 | The teacher teaches a reading/writing minilesson. |
| 9:40–10:25 | Students read self-selected books independently. |
| 10:25–10:40 | Students share published writings and give book talks about books they've read. |

Eighth Grade

During alternating months, students participate in reading or writing workshop.

| | |
|-----------|---|
| 1:00–1:45 | Students read or write independently. |
| 1:45–2:05 | The teacher presents a minilesson on a reading or writing procedure, concept, strategy, or skill. |
| 2:05–2:15 | Students share the books they've read or compositions they've published. |

implement reading and writing workshop in their classrooms, too (Cunningham & Shagoury, 2005); even though they do more of the reading and writing themselves, teachers involve 5-year-olds in authentic literacy experiences and teach them about comprehension strategies and text factors.

Reading and writing workshop can be used as the primary instructional approach in a classroom, or it can be used along with guided reading or another instructional

approach to provide authentic opportunities for students to read and write. This approach is student centered because students make many choices and work independently as they read and write. Providing authentic activities and independent work opportunities reflects the constructivist theory, which emphasizes that learners create their own knowledge through exploration and experimentation.

Reading Workshop

Nancie Atwell introduced reading workshop in 1987 as an alternative to traditional reading instruction. In reading workshop, students read books that they choose themselves and respond to books through writing in reading logs and conferencing with teachers and classmates (Atwell, 1998). This approach represented a dramatic change in what teachers believe about how children learn and how literature should be used in the classroom. Traditional reading programs emphasized dependence on a teacher's guide to determine how and when particular strategies and skills should be taught; in contrast, reading workshop is an individualized reading program. Atwell developed reading workshop with her middle school students, but it's been adapted and used successfully at every grade level, first through eighth. There are several versions of reading workshop, but they usually contain five components: reading, responding, sharing, teaching minilessons, and reading aloud to students.

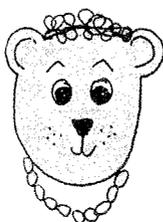
READING. Students spend 30 to 60 minutes independently reading books. They choose the books they read, often using recommendations from classmates. They also choose books on favorite topics—horses, science fiction, and dinosaurs, for example—or written by favorite authors, such as Audrey Wood, Chris Van Allsburg, and Louis Sachar. It's crucial that students be able to read the books they choose. Ohlhausen and Jepsen (1992) developed a strategy for choosing books called the “Goldilocks Strategy.” These teachers created three categories of books—“Too Easy” books, “Too Hard” books, and “Just Right” books—using “The Three Bears” folktale as their model. The books in the “Too Easy” category were those students had read before or could read fluently; “Too Hard” books were unfamiliar and confusing; and books in the “Just Right” category were interesting, with just a few unfamiliar words. The books in each category vary according to the student's reading level. This approach works at any grade level. Figure 10–8 presents a chart about choosing books using the Goldilocks Strategy.

Classroom libraries need to contain hundreds of books, including books written at a range of reading levels, so that every student can find books to read. Primary teachers often worry about finding books that their students can handle independently. Predictable books, leveled books, easy-to-read books, and books that have been read aloud several times are often the most accessible for young children. Teachers introduce students—especially reluctant readers—to the books in the classroom library so that they can more effectively choose books to read. The best way to preview books is using a very brief book talk to interest students in the book: Teachers tell a little about the book, show the cover, and perhaps read the first paragraph or two.

Teachers often read their own books or a book of children's literature during reading workshop; through their example, they model the importance of reading. Teachers also conference with students about the books they're reading while the rest of the class reads. As they conference, they talk briefly and quietly with students about their reading. Students may also read aloud favorite quotes or an interesting passage to the teacher.

FIGURE 10-8 *The Goldilocks Strategy*

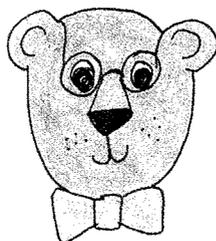
How to Choose the Best Books for YOU

**"Too Easy" Books**

1. The book is short.
2. The print is big.
3. You have read the book before.
4. You know all the words in the book.
5. The book has a lot of pictures.
6. You are an expert on this topic.

**"Just Right" Books**

1. The book looks interesting.
2. You can decode most of the words.
3. Your teacher has read this book aloud to you.
4. You have read other books by this author.
5. There's someone to give you help if you need it.
6. You know something about this topic.

**"Too Hard" Books**

1. The book is long.
2. The print is small.
3. There aren't many pictures in the book.
4. There are a lot of words that you can't decode.
5. There's no one to help you read this book.
6. You don't know much about this topic.

RESPONDING. Students usually keep reading logs in which they write their initial responses to the books they're reading. Sometimes students dialogue with the teacher about the book they're reading; a journal allows for ongoing written conversation between the teacher and individual students (Atwell, 1998). Responses often demonstrate students' reading strategies and offer insights into their thinking about literature. Seeing how students think about their reading helps teachers guide their learning.

Teachers play an important role in helping students expand and enrich their responses to literature. They collect students' reading logs periodically to monitor their responses. They write back and forth with students, with the idea that students write more if the teacher responds. However, because responding to students' journals is very time-consuming, teachers should keep their responses brief and not respond to every entry.

Hancock (2007) classified students' written responses to stories they're reading into these three categories: immersion responses, involvement responses, and literary connections. The categories and the various patterns that exemplify each one are summarized in Figure 10-9. In most reading log entries, students write responses that address several patterns as they reflect on the story and explore their understanding.

In the first category, immersion responses, students indicate whether the book is making sense to them. They draw inferences about characters, offer predictions, ask questions, or discuss confusions. Here are some responses excerpted from sixth graders' reading logs about *Bunnacula: A Rabbit-Tale of Mystery* (Howe & Howe, 2006):

I predict the Monroes will find out what Chester and Harold are up to.

I don't think a bunny can be a vampire. A bunny couldn't suck the blood out of vegetables.

Now I'm thinking that Bunnacula really is a vampire.

I knew Harold and Chester would take care of Bunnacula. What I didn't know was that the Monroes would come home early.

I wonder why the vegetables are turning white. It can't be Bunnacula but I don't know what's happening.

In the second category, involvement responses, students show that they're personally involved with a character, often giving advice or judging a character's actions. They reveal their own involvement in the story as they express satisfaction with how the story is developing. Here are some examples:

FIGURE 10-9 Response Patterns

| CATEGORY | PATTERNS | DESCRIPTIONS |
|------------------------------|--------------------------|--|
| Immersion Responses | Understanding | Students write about their understanding of characters and plot. Their responses include personal interpretation as well as summarizing. |
| | Character Introspection | Students share their insights into the feelings and motives of a character. They often begin their comments with "I think . . ." |
| | Predicting | Students speculate about what will happen later in the story and confirm predictions they made previously. |
| | Questioning | Students ask "I wonder why" questions and write about confusions. |
| Involvement Responses | Character Identification | Students show personal identification with a character, sometimes writing "If I were _____, I would . . ." They express empathy, share related experiences from their own lives, and sometimes give advice to the character. |
| | Character Assessment | Students judge a character's actions and often use evaluative terms, such as <i>nice</i> or <i>dumb</i> . |
| | Story Involvement | Students reveal their involvement as they express satisfaction with how the story's developing. They may comment on their desire to continue reading or use terms such as <i>disgusting</i> , <i>weird</i> , or <i>awesome</i> to react to sensory aspects of the story. |
| Literary Connections | Connections | Students make text-to-self, text-to-world, text-to-text, and text-to-media (TV shows and movies) connections. |
| | Evaluation | Students evaluate part or all of the book. They may offer "I liked/I didn't like" opinions and praise or condemn an author's style. |

I know how Chester and Harold feel. It's like when I got a new baby sister and everyone paid attention to her. I got ignored a lot.

Bunnica isn't safe in that house! He better run away—NOW.

Awesome!!! The vegetables are white and there are little fang holes in them.

This book is wicked cool. I can't stop reading.

In the third category, literary connections, students make connections and evaluate the book. They offer opinions, sometimes saying “I liked . . .” or “I didn’t like . . .” and compare the book to others they’ve read. Here are some examples:

My dog Diesel is a lot like Harold. He gets on my bed with me and he loves to eat snacks, but my mother says you should never feed a dog chocolate.

I love this book! I know it's fantasy and stuff like this couldn't happen but it would be awesome if it could.

This book reminds me of Charlotte's Web because the animals can talk. They have a whole life that the people in the story don't know about. But the books are different because Bunnica is much funner than Charlotte's Web. It made me laugh and Charlotte's Web made me cry.

When students use only a few types of responses, teachers teach minilessons to model the types that students aren’t using and ask questions to prompt students to think and respond in new ways.

Some students write minimal responses. It’s important that they choose books to read that they find personally interesting and that they feel free to share their thoughts, feelings, and questions with a trusted audience—usually the teacher. Sometimes writing entries on a computer and using email to share them with students in another class or with other interested readers increase students’ interest in writing more elaborated responses.

During reading and responding, there’s little or no talking because students are engaged in reading and writing independently. Rarely do students interrupt classmates, go to the rest room, or get drinks of water, except in case of emergency, nor do they use reading workshop time to do homework or other schoolwork.

SHARING. For the last 15 minutes of reading workshop, the class gathers together to discuss books they’ve finished reading. Students talk about a book and why they liked it. Sometimes they read a brief excerpt aloud or formally pass the book to a classmate who wants to read it. Sharing is important because it helps students become a classroom community to value and celebrate each other’s accomplishments.

TEACHING MINILESSONS. The teacher also spends 5 to 15 minutes teaching **minilessons** on reading workshop procedures, comprehension strategies, and text factors. Sometimes minilessons are taught to the whole class, and at other times, they’re taught to small groups. At the beginning of the school year, teachers teach minilessons to the whole class on choosing books to read and other reading workshop procedures; later in the year, they teach minilessons on drawing inferences and other comprehension strategies and text factors. Teachers teach minilessons on particular authors when they introduce their books to the whole class and on literary genres when they set out collections of books representing a genre in the classroom library.

READING ALOUD TO STUDENTS. Teachers use the **interactive read-aloud** procedure to read picture books and chapter books to the class as part of reading workshop. They choose high-quality literature that students might not be able to read themselves, award-winning books that they believe every student should be exposed to, or books that relate to a thematic unit. After reading, students talk about the book and share the reading experience. This activity is important because students listen to a book read aloud and respond to it together as a community of learners, not as individuals.

Even though reading workshop is different from other instructional approaches, students work through the same five stages of the reading process:

Prereading. Students choose books at their reading level to read and activate background knowledge as they look at the cover and think about the title.

Reading. Students read the books they've selected independently, at their own pace.

Responding. Students talk about the books they're reading when they conference with the teacher, and they often write responses in reading logs.

Exploring. Teachers teach students about text factors, authors, and comprehension strategies through minilessons.

Applying. Students often give book talks to their classmates about the books they've finished reading.



IS SUSTAINED SILENT READING THE SAME AS READING WORKSHOP? **Sustained Silent Reading (SSR)** is an independent reading time set aside during the school day for students in one class or the entire school to silently read self-selected books. It's used to increase the amount of reading students do and to encourage students to develop the habit of daily reading (Pilgreen, 2000). Reading workshop and SSR are similar. The goal is to provide opportunities for students to read self-selected books independently. Both programs work best in classrooms that are communities of learners. It seems obvious that students need to feel relaxed and comfortable to engage with books and read for pleasure, and a community of learners is a place where students do feel comfortable because they're respected and valued by classmates and the teacher.

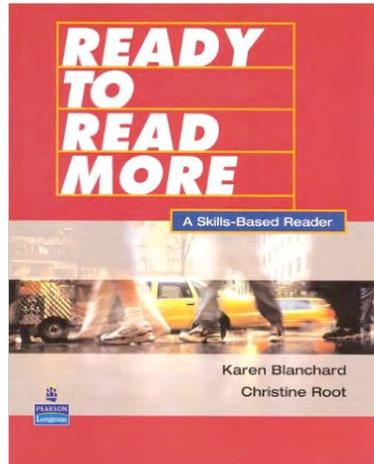
There are important differences, however. Reading workshop has five components—reading, responding, sharing, teaching minilessons, and reading aloud to students—but SSR has only one—reading. Reading workshop is recognized as an instructional approach because it includes both independent reading and explicit instruction. In contrast, SSR is a supplemental program without an instructional component.

Writing Workshop

Writing workshop is the best way to implement the writing process (Atwell, 1998; Fletcher & Portalupi, 2001). Students write on topics that they choose themselves and assume ownership of their writing and learning. At the same time, the teacher's role changes from being a provider of knowledge to serving as a facilitator and guide. The classroom becomes a community of writers who write and share their writing. There's a spirit of pride and acceptance in the classroom.

Students have writing folders in which they keep all papers related to the writing project they're working on. They also keep writing notebooks in which they jot down images, impressions, dialogue, and experiences that they can build on for writing

Schedule: Course book activity



"The Silk Road" (reading)

Pre

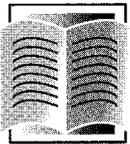
1. Preview the article – title and subtitle, map and captions, questions, and five headings
2. Make predictions about the content of the article based on what you previewed and your background knowledge about the Silk Road
3. Vocabulary chart (word and definition)
4. Set a purpose – write two questions you would like the article to answer

During

1. Complete the main idea chart (section summary graphic organizer)
2. (Added) Identify the supporting details for each main idea – highlight in the text

Post

1. Compare your main idea chart and highlighted supporting details with your group
2. Comprehension check – T/F questions
3. Vocabulary review (fill in the blanks)
4. Summarize the article (in writing)
5. Discussion (share your thoughts about the topic)
6. Write a paragraph about one of the discussion questions
7. (Added) Create an extension activity



Be an Active Reader

READING 1: The Silk Road

BEFORE YOU READ

Preview the Article

- A.** Read the title and subtitle of the article on pages 34–35. Ask yourself, “How can trade connect people who live far away from each other?” Look at the map and the picture. Read the captions. Have you ever been to any of the places on the map? Do you know anything about any of the places? Have you ever seen or ridden a camel? How can camels help people who are traveling? Look at the five headings and remember that they give you clues about the content of each paragraph in the article.

Activate Your Background Knowledge and Make Predictions

- B.** You have already read an article about silk. You learned that silk was a precious fabric that was very valuable for trade. Discuss what you already know about the Silk Road. Use the information that you gained from previewing the article and your personal knowledge to make some predictions about the content.

Preview the Vocabulary

C. The words and phrases in the box are boldfaced in the article. Complete the Vocabulary Chart with words from the box. If necessary, use your dictionary.

| Words to Watch | | | |
|----------------|-----------|---------|-----------|
| route | merchant | caravan | no longer |
| thieves | hazardous | goods | geography |
| destination | decline | link | |

| Vocabulary Chart | |
|------------------|---|
| Word | Definition |
| | a group of people, with animals or vehicles, who travel together |
| | dangerous |
| | someone who buys and sells goods |
| | a gradual decrease in the quality, quantity, or importance of something |
| | products; things that are produced to be sold |
| | a connection between events, people, or ideas |
| | the place that someone or something is going to |
| | people who steal things |
| | the way from one place to another |
| | meaning that something happened in the past but does not happen now |
| | natural features of a place, such as mountains, rivers, deserts |

Set a Purpose

You are going to read about the Silk Road. What do you want to find out about this ancient trade route? Write two questions you would like the article to answer.

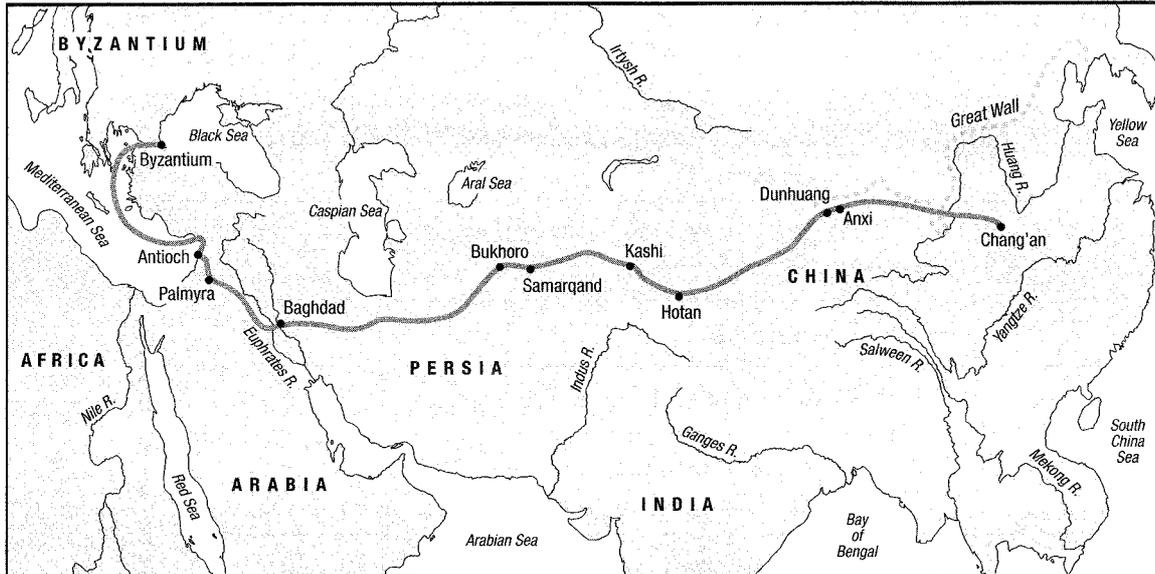
1. _____
2. _____

AS YOU READ

As you read the article, complete the Main Idea Chart on page 36.

The Silk Road

Connecting the People of Asia and Europe through Trade



Connecting East and West, from China to Rome, the Silk Road linked distant cultures for almost 2,000 years.

An Important Ancient Trade Route

- 1 The Silk Road is the name given to an ancient trade **route** connecting Europe and Asia. One of the world's oldest and most historically important trade routes, the Silk Road began around 100 B.C. when Chinese **merchants** traveled across Asia to trade and sell silk and other products in the Roman Empire. The Silk Road provided a **link** between distant cultures for almost 2,000 years. As people traveled along the Silk Road, they traded **goods** and exchanged ideas. The Silk Road wasn't just a single road; it was a network of trade routes through cities in Asia. Merchants traveled along the Silk Road with their goods and camels in **caravans**, but they rarely traveled the whole distance of the Silk

Road. Instead, they moved along the Silk Road from one trading center to another. When the merchants arrived at a new town they did more than just trade goods. They ate, drank, and socialized. They learned about each other's similarities and differences. Some told stories about the places they had been to and gave each other information about travel conditions along the Silk Road.

Dangers along the Road

- 2 Travel along the Silk Road was not easy, and merchants faced many difficulties along the way. A combination of harsh climate, difficult **geography**, and the threat of attacks made

the road **hazardous** at all times of year. Caravans often had to cross the hot dry deserts of Central Asia with no water for miles. They also had to travel through some of the highest mountains in the world, which was challenging and dangerous. In addition to heavy snow and flooding of the mountain passes, traders also had to worry about **thieves** who were ready to attack them and steal their goods.

More Than Silk Was Traded

- 3 Although the Silk Road got its name from the valuable silk fabric that traders carried from China to Europe, many other products were traded as well. Furs, tea, spices, and jewels also moved from East to West, making traders wealthy. However, it wasn't a one-way road. Silver, gold, ivory, jade, carpets, cosmetics, and glass moved along the Silk Road in the opposite direction, from Europe, Asia, Arabia, and Africa.



Traders used camels to carry their goods along the Silk Road.

The Exchange of Ideas between Cultures

- 4 The story of the Silk Road involved more than just trade and silk. As people traveled along the Silk Road, they also carried ideas with them and made connections with other cultures. The earliest travelers brought their own languages and cultures. They learned about each other's customs, beliefs, religions, and philosophies. Many important scientific ideas and technical discoveries traveled along the Silk Road too. They included gunpowder, the magnetic compass, paper-making and glass-making, and the printing press. People on the Silk Road exchanged ideas in much the same way we do when we travel today. In a way, the Silk Road was the information superhighway of its time.

The Silk Road Today

- 5 The Silk Road lasted until the fifteenth century when a sea route from Europe to Asia was discovered. Since sea trade was safer, less expensive, and faster and ships could carry more goods than camels could, the Silk Road gradually fell into **decline**. Although the Silk Road **no longer** exists as a trade route, sites along its route have become popular tourist **destinations**. Travel companies offer all kinds of tours that you can take to explore the Silk Road. A good tour will help you discover the beauty of places on the Silk Road and learn about the history and achievements of civilizations along the way.

Main Idea Chart

Paragraph 1

Main idea: _____

Paragraph 2

Main idea: _____

Paragraph 3

Main idea: _____

Paragraph 4

Main idea: _____

Paragraph 5

Main idea: _____

AFTER YOU READ

Compare Main Idea Charts

- A.** Compare Main Idea Charts with a partner. Did you identify the same main idea for each section? If not, reread the paragraph and ask yourselves, “What is the topic of the paragraph?” and “What does the author want me to know about the topic?”

Check Your Comprehension

- B.** True or false? Write T (True) or F (False) next to each of the following statements. If a statement is false, rewrite it to make it true.

- ___ 1. The Silk Road was used only for selling and trading silk.
___ 2. People usually traveled the whole distance of the Silk Road.

- ___ 3. Several factors made travel along the Silk Road dangerous.
- ___ 4. The Silk Road connected distant cultures for almost 2,000 years.
- ___ 5. Today tourists can explore the sites along the ancient Silk Road.
- ___ 6. The discovery of sea routes caused the decline of the Silk Road.
- ___ 7. Merchants rarely socialized with each other along the Silk Road.

Test Your Vocabulary

C. Complete each of the sentences that follow with the best word from the box. Be sure to use the correct form of the word.

| | | | |
|-------------|-----------|---------|-----------|
| route | merchants | caravan | no longer |
| thieves | hazardous | goods | geography |
| destination | decline | link | |

1. There were many reasons for the _____ and fall of the Roman Empire.
2. They produce leather _____ like wallets, handbags, and briefcases.
3. What is the shortest _____ from Charleston to Atlanta?
4. Today the Internet provides a _____ among people all over the world.
5. Mr. Allen _____ works for the company. Now he has his own business.
6. The _____ traveled safely through the mountain passes.
7. _____ traded products and ideas all along the Silk Road.
8. The _____ stole \$15,000 and several valuable pieces of jewelry.
9. The Eiffel Tower is a popular tourist _____ in Paris.
10. Be careful! The ice and snow make this a _____ road in the winter.
11. We learned about the climate and _____ of Korea.

Sum It Up

Remember that a summary is a short statement that gives the important ideas of a reading in your own words. Use your Main Idea Chart on page 36 to help you write a one-paragraph summary of the article. Remember to include only main ideas from the article in your summary.

Share Your Thoughts

A. Work in small groups to discuss these questions.

1. Why was the Silk Road important to the ancient world? How did it act as a link between cultures?
2. Do you think the Silk Road was more important for the exchange of goods or for the exchange of ideas? Why?
3. Do you think the Silk Road was as important in the past as the Internet is today? Explain your answer.

B. Choose one of the questions in Exercise A and write a paragraph about it.

Title

The Real-Life Iron Man Suit

Source: [The Real-Life Iron Man Suit from the Daily Mail](#)**Context**

Intermediate / High school or university students

Time

45'

Aim

By the end of the activity, students will be able to identify the main features of a new extreme sports suit, discuss whether it is practical or not, and demonstrate understanding of the reading text by summarizing the article as well as journaling about their opinion of the suit.

MaterialsText: from [The Real-Life Iron Man Suit from the Daily Mail](#) (click on link)**Lead-in**

1. Survey – Circle the activity that you have either already tried or would like to try. Then, share (partner/group).

- Bungee jumping
- Moto-cross racing
- Snow boarding
- Skydiving
- Base-jumping
- Space diving

2. Discussion questions: Have Ss discuss (groups): "What are "extreme sports" and why do people like them?", and, "Would you like to fly like Iron Man?"

3. Set a purpose: Two companies are working on a flight suit with rocket boots that can allow people to sky dive from outer space, or "space dive." What two questions would you like to have answered about this suit?

- 1.
- 2.

Set up and run the activity – main skill tasks

4. Read for gist: Skim the article for one minute. Then, turn your paper over and discuss what you think the writer is trying to communicate to the reader.

5. Read for details 1: Scan the article, and then circle True or False for the following questions.

1. *The name of the space-diving system is "Market V".* True / False
2. *Aerospike means "to spike the air with one's fist".* True / False
3. *Researchers expect to have a working prototype by 2017.* True / False

6. Read for details 2 [deeper level of detail]:

4. *In what two ways can space-divers land?*
5. *What type of optical display will the goggles use?*
6. *How will this system initially be tested?*

7. Inference: Answer the questions and then share your answers with a partner.

7. *Do you think this suit will become a phenomenon in the world of extreme sports? Why/why not?*
8. *Is this type of suit "going too far" (technology trumps common sense) in the world of extreme sports?*

8. Summarize: Read one last time, and then summarize the article within one minute; tell it to a partner.

Close the activity and post-activity

9. Close: After summarizing, bring the class back together and share summaries with the whole class (WB).

10. Feedback: Was the article easy to read and understand? What activities were easy/challenging for you?

11. Post-activity: Write a short journal entry (200w) explaining why you would/would not like to try space-diving.

Name and student number

Todd Jobbitt (TJ) #01234567

The real-life Iron Man suit

'Space diving' system could let daredevils jump from orbit without a parachute



An artist's impression of how a 'space diver' could look. Teams from Solar System Express and Juxtopia in Baltimore have developed a suit that could be used for space diving. It has been designed to be fitted with 'rocket boots' meaning the diver could jump from his spaceship in low Earth orbit and land without the need of a parachute. The designs are based on how Tony Stark lands and flies in the Iron Man films.

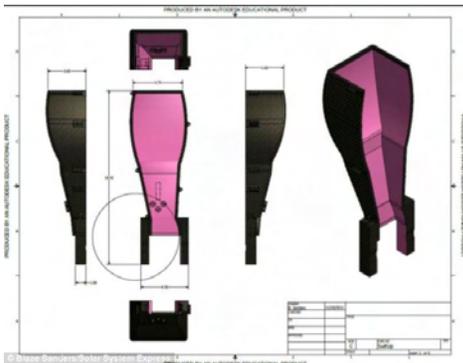
- **Commercial space suit will be fitted with rocket boots, augmented reality goggles, power gloves and movement gyros**
- **Baltimore-based designers plan to test the suit at altitude by July 2016 before releasing a production model later that year**

By [VICTORIA WOOLLASTON](#) PUBLISHED: 10:22 GMT, 24 May 2013 | UPDATED: 11:16 GMT, 24 May 2013

A real-life Iron Man suit has been developed that **lets astronauts jump to Earth without a parachute - instead using rocket boots to soften the landing**. The design of the **RL Mark VI** is reminiscent of the suit used by Tony Stark in the Iron Man films and also comes with hi-tech augmented reality goggles, power gloves, movement gyros and is made using a commercial space suit. It has been built as part of a joint project between Baltimore-based space firm Solar System Express and biomedical design company, Juxtopia who **want to release a production model by 2016**.

The RL MARK VI would let people make high-altitude jumps from near-space, suborbital space, and eventually low Earth orbit itself. Felix Baumgartner successfully completed a space dive from 127,852 feet above the Earth, in October last year. His free fall took 4 minutes and 19 seconds before he opened his parachute.

The teams from Solar System Express and Juxtopia plan to carry out flight tests of the MARK VI in a similar way to how Baumgartner's completed his dive, to see how the suit survives the fall. **They then plan to use modern 'wing suit' skydiving technology with small aerospike engines attached to the suit boots that will let the diver glide, move and land using just propulsion engines on his feet**. The AR goggles made by Juxtopia work in a similar way to Google Glass. They are designed to give the diver information about altitude, elevation, acceleration rates, location - using GPS and Federal Aviation Administration radar information - and trajectory data during the jump.



At left: Designs showing what the 'rocket boots on the RL MARK VI could look like. They will be fitted with small aerospike propulsion engines that can help the diver glide to a landing, and also tell the diver if there are any malfunctions that could stop the boots from helping him land, in which case he could switch to using the parachute. They can also respond to voice commands by filtering out other noise such as wind, air and engine sounds.

The goggles will not have the video mode seen in Google Glass though, and instead will use 'Optical See-Through' technology that is similar to the Heads Up Display seen on modern fighter jets. This view places the information over the pilot's view, instead of obstructing it. As the diver reaches Earth, the mini aerospike thrusters in the rocket boots will kick in.

The 'Iron Man' suit will be fitted with hi-tech augmented reality goggles designed by Juxtopia. They can give the diver information about altitude, elevation, acceleration rates, location - using GPS and FAA radar information - and trajectory data during the jump. It can also show temperatures, heart rates, and warn the diver if there are any malfunctions that could stop him landing safely.

Solar System Express is hoping there will be two different landing methods and plan to test both. The first will be 'a feet-down' method with the aerospikes kicking in from an altitude of about hundred feet.

At right: The aerospike engine is a type of rocket engine that can be used at different altitudes. It produces thrust that can be used to propel a person or vehicle forward or upwards. They are similar to the larger engines used to launch space shuttles and because they use traditionally 25 to 35% less fuel than other types of rocket engines, were initially tested for the Space Shuttle Main Engine.



The term aerospike is used for a truncated plug nozzle with a conical taper and some gas injection that formed an 'air spike'. The basic concept of any engine bell is to move the flow of exhaust gases from the rocket engine in one direction, causing thrust and propulsion.

Instead of firing the exhaust out of a small hole in the middle of a bell, an aerospike engine fires along the outside edge the 'spike'. The diver will then swoop within ten feet of the ground before pulling upright and lighting the thrusters. The first live tests will be used during traditional parachute jumps. Solar System Express plans to then fully test these landing methods at altitude by July 2016. It is then hoping to launch a production model of the RL Mark VI later that year.

Read more: <http://www.dailymail.co.uk/sciencetech/article-2330170/The-real-life-Iron-Man-suit-let-jump-space-land-WITHOUT-parachute-using-rocket-boots.html#ixzz2Vur61aEM>
 Follow us: @MailOnline on Twitter | DailyMail on Facebook

Context Clues

Context clues are hints that the author gives to help define a difficult or unusual word. The clue may appear within the same sentence as the word to which it refers, or it may be in a preceding or subsequent sentence. Because most of your vocabulary is gained through reading, it is important that you be able to recognize and take advantage of context clues.

There are six types of context clues that are quite common:

Synonym: A synonym, or word with the same meaning, is used in the sentence.

My opponent's argument was utterly **fallacious**. Everyone watching the debate could see how misleading it was.

Antonym/Contrast: A word or group of words that has the opposite meaning reveals the meaning of an unknown term.

Although some men are **loquacious**, others hardly talk at all.

Explanation: The unknown word is explained within the sentence or in a sentence immediately before it.

The patient is so **somnolent** that she requires medication to help her stay awake for more than a short time.

Definition: A definition is provided to help understand the unknown word.

Some spiders spin silk with tiny organs called **spinnerets**.

Example: Specific examples are used to define the term.

Celestial bodies, such as the sun, moon, and stars, are governed by predictable laws.

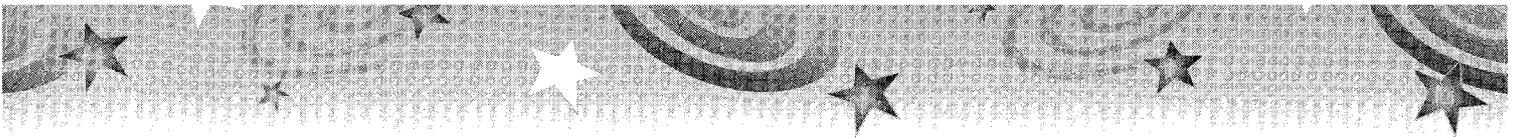
Mood/Tone: The meaning of the unknown word harmonizes with the author's mood.

The **lugubrious** cries of the women matched the dreary whistling of the wind in the deserted, dark, and depressing cemetery.

Read the following sentences and (1) underline the context clue, (2) define the word in bold, and (3) identify which type it is.

Example: My father always makes **prudent** decisions. He's the wisest person I know. (wise – synonym)

1. The girl who used to be very **vociferous** doesn't talk much anymore.
2. **Pedagogical** institutions, including high schools, kindergartens, and colleges, require community support to function efficiently.
3. When people are **emaciated**, they have a skeleton-like appearance.
4. The team was unbelievably **jubilant** after scoring the winning goal with seconds left in the championship game in front of thousands of screaming hometown fans.
5. He was so **parsimonious** that he refused to give his own sons the few dollars they needed to buy needed supplies for school.
6. His **pertinacity** is the cause of most of his trouble. I don't understand why he has to be so stubborn all the time.
7. Rather than be involved in **clandestine** meetings, they did everything quite openly.
8. The **mellifluous** sounds of the birds and the heavenly scent of roses was a wonderful way to wake up in the lovely old house the couple rented in the countryside for the weekend.
9. **Ecclesiastics**, such as priests, ministers, and pastors, should set models of behavior for their congregants.
10. The girl was incredibly **churlish** towards her parents. I don't know how they can put up with her utterly rude behavior.
11. **Jingoism** is an appeal intended to arouse patriotic emotions – something common during wartime.
12. Because the **conflagration** was aided by wind, it was so destructive that every building in the area was completely burned to the ground.



Word Study

WORD

DEFINITION

I think it means:

.....

It really means:

.....

.....

SYNONYMS

ANTONYMS



.....

SENTENCE AND PICTURE

.....
.....
.....
.....
.....
.....
.....
.....
.....

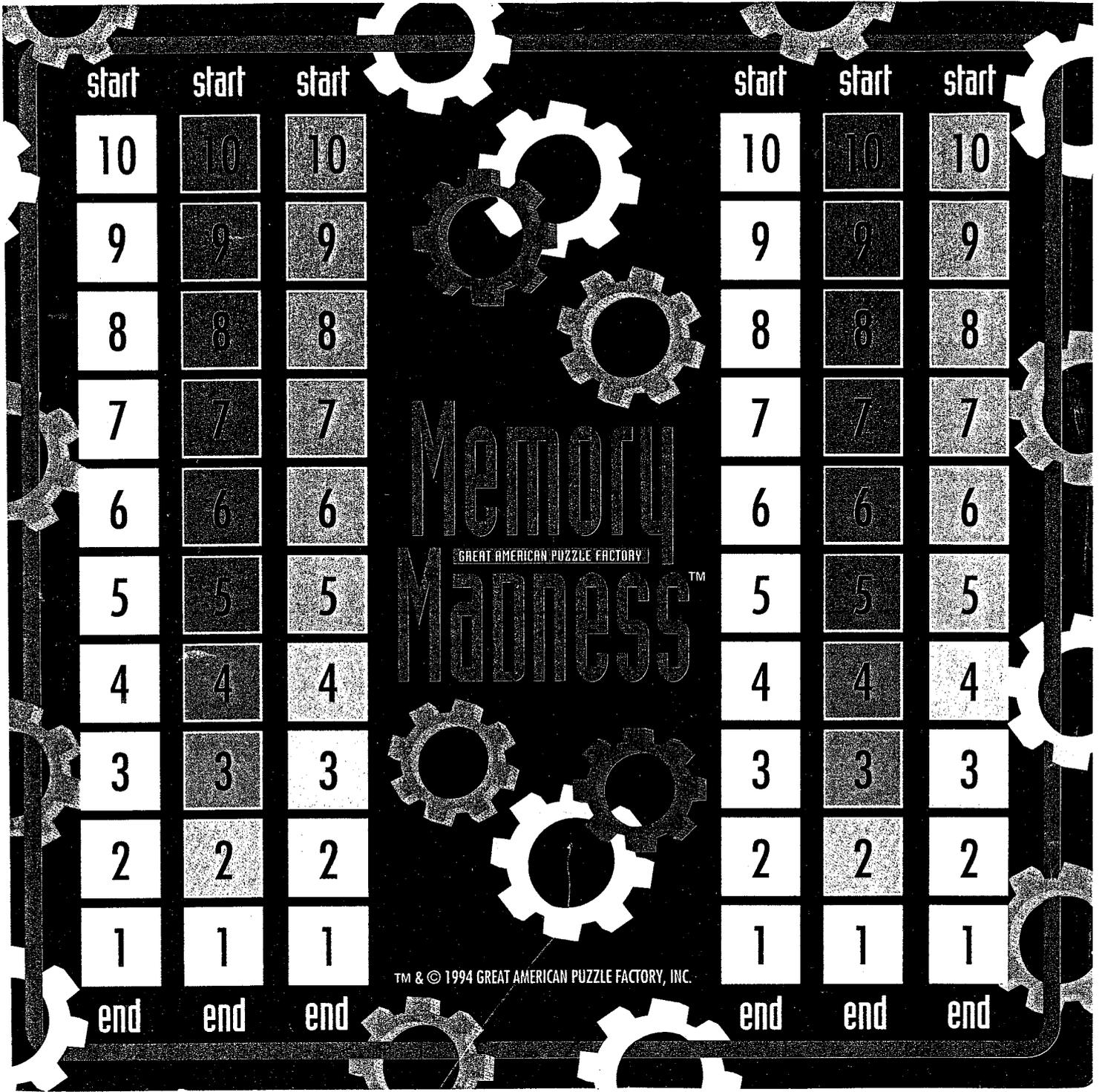


Four rules:

- ⊙ Word must be in the category
(e.g. food > spaghetti)
- ⊙ No repeats
- ⊙ No more than 5 seconds
- ⊙ English only



| Categories | 1 | 2 | 3 | 4 | 5 | 6 |
|-----------------|---|---|---|---|---|---|
| Animal | | | | | | |
| Country | | | | | | |
| Fruit | | | | | | |
| Sport | | | | | | |
| Instrument | | | | | | |
| Furniture | | | | | | |
| Movie title | | | | | | |
| Beverage | | | | | | |
| Medical problem | | | | | | |
| School subject | | | | | | |
| Color | | | | | | |
| Transportation | | | | | | |



start

start

start

start

start

start

10

10

10

10

10

10

9

9

9

9

9

9

8

8

8

8

8

8

7

7

7

7

7

7

6

6

6

6

6

6

5

5

5

5

5

5

4

4

4

4

4

4

3

3

3

3

3

3

2

2

2

2

2

2

1

1

1

1

1

1

end

end

end

end

end

end

MEMORY GREAT AMERICAN PUZZLE FACTORY Madness™

TM & © 1994 GREAT AMERICAN PUZZLE FACTORY, INC.



BOGGLE

| | | | |
|---|---|---|---|
| M | A | P | O |
| E | T | E | R |
| D | E | N | I |
| L | D | H | C |

| |
|----------------------|
| Points |
| 3 letters = 1 point |
| 4 letters = 1 point |
| 5 letters = 2 points |
| 6 letters = 3 points |
| 7 letters = 5 points |
| 8 letters = 9 points |



- | | | |
|-----------|-----------|-----------|
| 1. _____ | 13. _____ | 25. _____ |
| 2. _____ | 14. _____ | 26. _____ |
| 3. _____ | 15. _____ | 27. _____ |
| 4. _____ | 16. _____ | 28. _____ |
| 5. _____ | 17. _____ | 29. _____ |
| 6. _____ | 18. _____ | 30. _____ |
| 7. _____ | 19. _____ | 31. _____ |
| 8. _____ | 20. _____ | 32. _____ |
| 9. _____ | 21. _____ | 33. _____ |
| 10. _____ | 22. _____ | 34. _____ |
| 11. _____ | 23. _____ | 35. _____ |
| 12. _____ | 24. _____ | 36. _____ |

Categories

GAME TYPE

Guessing game

AIMS

Language: Questions and answers; numbers.

AGE

8+

GROUP SIZE

8–10

TIME

30–45 minutes

MATERIALS

Magnet board, felt board, or blackboard; question cards; stopwatch; horn or buzzer.

PREPARATION

- 1 Draw 4–6 vertical columns across the board (see the example). Each column should represent a theme. Either write the theme or draw a picture for small children. Themes could include numbers, colours, body parts, or animals.

|  | 201 |  |  |  |  |
|--|-----|--|---|--|--|
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |

- 2 Divide each column into five squares of equal size. Number the squares in each column 10, 20, 30, 40, 50. Each square represents a question.
- 3 The questions get progressively more difficult. A question for 10 could be *What animal says woof-woof?* A question for 30 could be *This animal has a trunk.* (The children must guess the animal.) A question for 50 can be especially challenging, for example, *Sing a song about animals.*

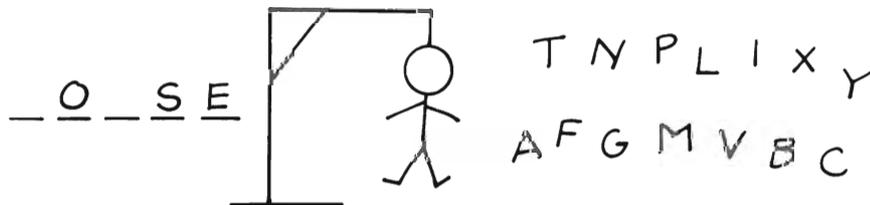
PROCEDURE

- 1 Divide the class into pairs. The children give their pair a name and write it on a cardboard sheet folded in half. The pairs sit together at desks, in a semicircle. You stand in the front at the board.
- 2 One child in the first pair chooses a theme and number, for example, *We would like animals for 20*. (Just *Animals for 20* will do for younger children.) You take a number 20 card from the animal question pile and read the question on it.
- 3 Each pair has approximately 30 seconds, or more if you prefer, to answer a question. Signal the time with a horn or whistle. If the first pair cannot answer, the next pair can try or choose a different square. If the question remains unanswered, the next pair can try to answer it. If the question is unanswered after all teams have tried, it is out of the game. Tell the children the answer.
- 4 Time each round. A round should last ten minutes.
- 5 Play two rounds and add up the scores.

Word games

| | |
|--------------------|--|
| LEVEL | All |
| AGE GROUP | All |
| TIME | 10–20 minutes |
| AIMS | Language: vocabulary and spelling. |
| DESCRIPTION | Word games are very popular with children and there are hundreds of them. Here are some favourite ones. |
| IN CLASS | Hangman <ol style="list-style-type: none">1 One child (the ‘thinker’) thinks of a word and writes dashes on the board to represent each of its letters.2 The rest of the children try to guess the letters.3 If they guess a letter in the word, the ‘thinker’ writes it over the dash, or dashes, that represent it.4 For each wrong guess the ‘thinker’ draws one line of a simple picture of a person hanging from a gallows (see below).5 If someone thinks they know the word they can guess it, but if they are wrong, another line is added to the figure.6 The person who guesses the word correctly is the winner. They think of the next word.7 If nobody guesses the word before the picture is finished, the ‘thinker’ can think of another word. |

EXAMPLE



Vocabulary squares

The children have to find words hidden among other letters.

- 1 Make a grid and write words in it. The words can be written horizontally, vertically, diagonally, and, for older children, from right to left or bottom to top as well. The words should all be on the same theme. It is a good idea to put all the words in first, make a copy of this, and then fill in the other letters—this way you have a record of where the words are!

VARIATION

Instead of word families you could use words beginning with the same letter, or a word beginning with the last letter of the previous word.

Sets of words

- 1 Prepare a worksheet with words from five or six word families, all mixed up.
- 2 The children have to sort them out.

EXAMPLE

brother train sister car thin butcher
fat tall mother bicycle bookshop supermarket
bus

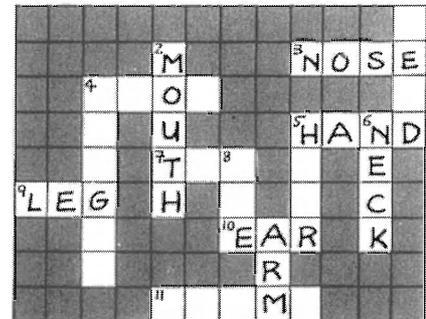
Information gap crosswords

Simple crosswords are easy to prepare and are an excellent way of revising vocabulary or structures.

Information gap crosswords need a little more preparation but are fun, as well as communicative.

- 1 Prepare the crossword, with the answers.
- 2 Then draw the blank version twice, putting half the words in one and half the words in the other.

EXAMPLE



- 3 The children work in pairs, each with one version of the crossword. One child defines a word on his or her version, using language, mime, or pictures. The other child has to guess the word and write it on their version.
- 4 Continue until both children have completed their crosswords.

Alphaboxes

Cinderella

| | | | |
|--------------------|-------------------------------|--|----------------------------|
| A | B ball | C cinders coachman clock | D dirt dainty |
| E | F footmen father | G glass slipper | H |
| I | J | K kind | L |
| M mean | N no one to help | O | P pumpkin |
| Q | R rags rats | S slipper stepsisters | T |
| U unfair | V | W | XYZ |

Alphaboxes

| | | | |
|----------|----------|----------|------------|
| A | B | C | D |
| E | F | G | H |
| I | J | K | L |
| M | N | O | P |
| Q | R | S | T |
| U | V | W | XYZ |

Countries

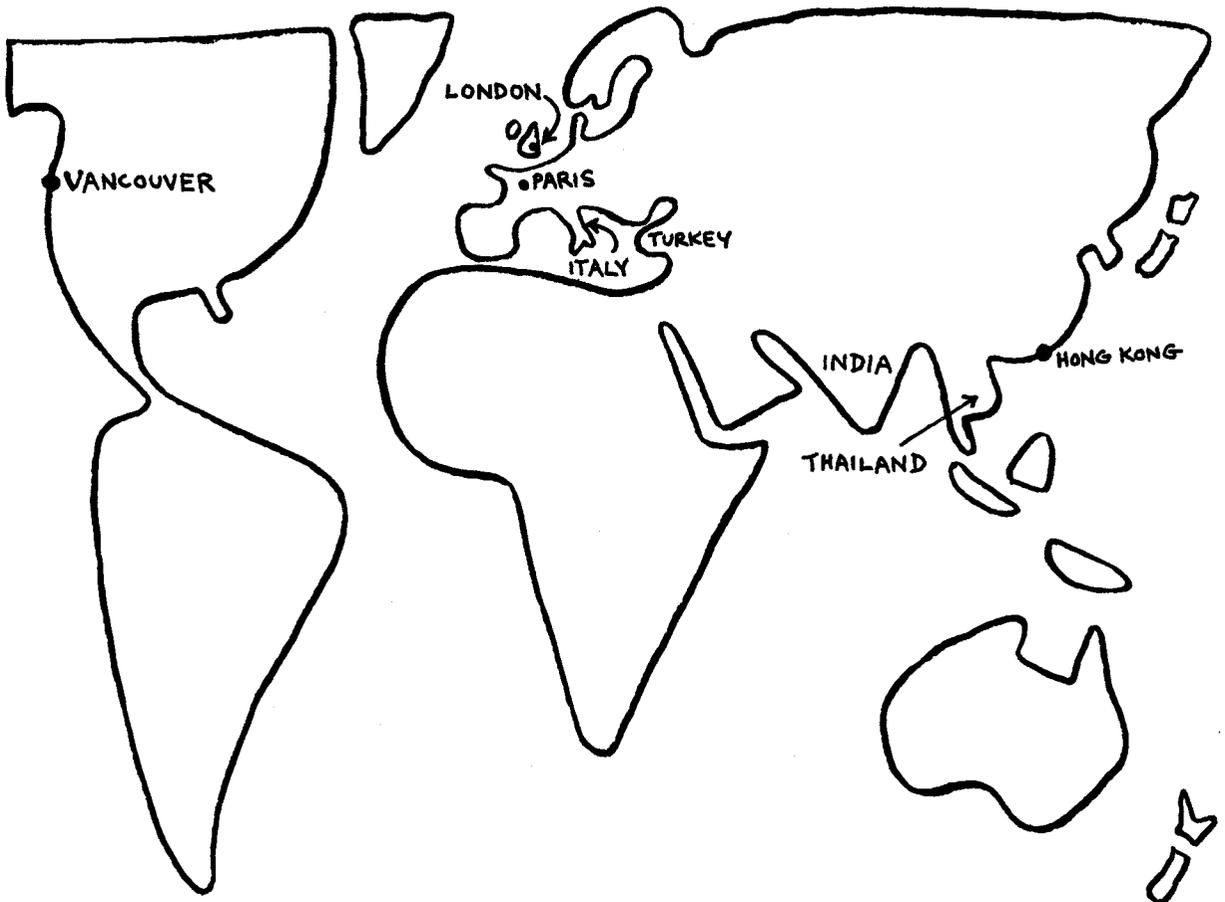
- LANGUAGE 'Countries' and 'cities' vocabulary area (for example Hong Kong, Thailand, India, Paris, and London).
- TECHNIQUE Read and draw.
- MATERIALS Letter, on a poster or on the board; simplified map of the world on a poster, with countries and cities mentioned in the letter marked.
- PREPARATION Prepare the posters.
- TIME GUIDE 30 minutes.

.....
Lead-in

- 1** Put up the map of the world. Ask the learners which countries they would most like to visit.

.....
Read and draw

- 2** Ask the learners to copy the map of the world into their books.



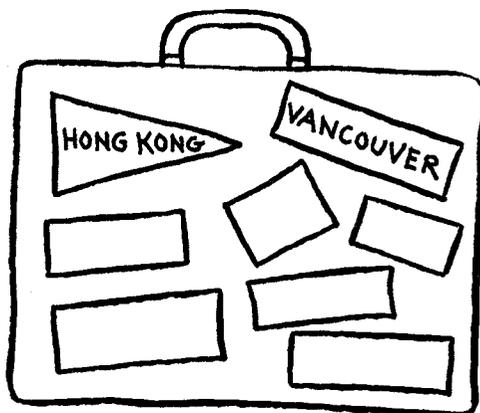
3 Put up the letter.

Dear Joe,

Here I am at last in Hong Kong! I've had a long trip and am tired. Last week I was in Thailand and before that in India. I left Canada six weeks ago and went straight to London. From there I went to Paris, and then to Turkey via Italy. I'm flying back to Canada on Sunday so will see you soon!

Love from Natasha

4 Draw a picture of a suitcase with luggage labels on the board.



Tell the learners that the suitcase started in Vancouver and is now in Hong Kong. Ask them to scan the postcard quickly and fill in the other labels on the suitcase.

- 5** Then ask the learners to read the postcard more slowly and mark Natasha's route in pencil on their maps.
- 6** Get the learners to compare their maps in pairs.
- 7** Read out the letter, tracing the route with your finger on the poster as you read.

Follow-up

Teach more country names by asking which countries the suitcase passed through on its route, and getting the learners to add these to their maps.

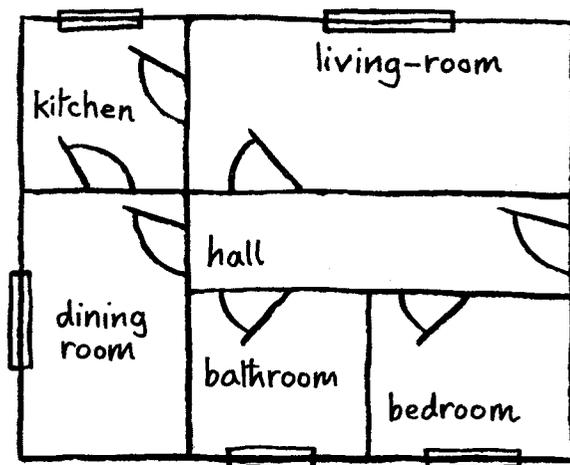
Alternatively, practise words for nationalities. Tell the learners that the owner of the suitcase had to get a visa for each country and ask which embassies he or she had to visit.

16 Rooms in a flat

- LANGUAGE 'Rooms' vocabulary area (for example, kitchen, living-room, bedroom) and 'household objects' vocabulary area (for example, knife, fork, plate).
- TECHNIQUE Read and draw.
- MATERIALS Plan of a flat, on a poster or on the board; text, on a poster or on the board.
- PREPARATION Prepare the posters, if you are using them.
- TIME GUIDE 40 minutes.

Lead-in

- 1 Put up the plan of a flat.



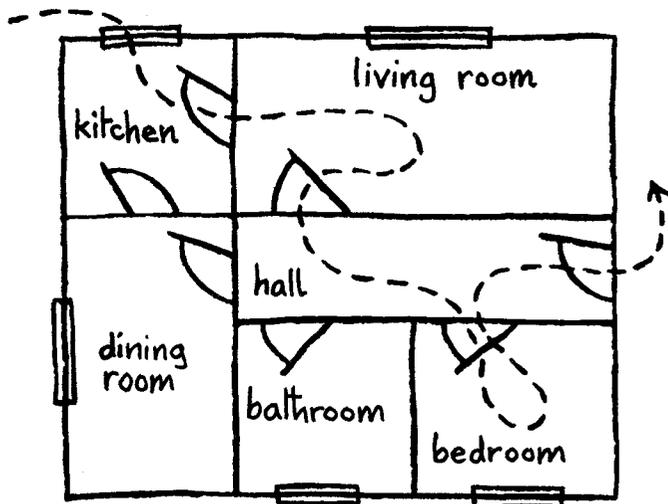
Tell the learners that you had a burglary last night. Ask them to guess where the burglar came in and what he took. Use the discussion to elicit and supply vocabulary for rooms ('kitchen', 'living-room', 'bedroom', etc) and common possessions ('radio', 'camera', 'watch', 'bracelet', etc) Ask the learners to copy your plan of the flat.

Read and draw

- 2 Put up the following text. Tell the learners it is from a letter you wrote to a friend.

We think the burglar came in through the kitchen window: the glass was broken. He took our knives and forks and some of our plates from the kitchen. He must have gone into the living-room, where he took a radio and a camera, and then through the hall into the bedroom, where he took a watch and a bracelet. Then he took a rug from the hall and left by the front door. He took my bicycle, which was outside the front door. We think he got away on it!

- 3 Tell the learners to read the first and last lines of the text. Where did the burglar come in? Where did he leave the flat?
- 4 Tell the learners to draw the burglar's route through the flat and to write down in each room the things that he took.
- 5 Tell them to compare their answers in pairs, then ask for a volunteer to come to the board and draw the route according to the class's instructions. Ask for another volunteer to write in the things taken.



Follow-up

Extend the 'household objects' vocabulary in the text by asking the learners what a burglar could take from each room. Go through the different rooms in the flat and collect suggestions. Explain or translate words learners don't know, or encourage them to use dictionaries.

Alternatively, write a sentence-frame letter on the board for the learners to complete, for example:

Last night we had a burglary! The burglar came in through the _____. He took a _____ from the _____. He went into the _____ and took a _____. He took a _____ from the _____ and left by the _____.

17 Furniture

| | |
|-------------|---|
| LANGUAGE | 'Furniture' vocabulary area (for example, cooker, cupboard, sofa). Place prepositions (for example, next to, at one side of, opposite). |
| TECHNIQUE | Read and draw. |
| MATERIALS | Letter, on a poster or on the board. |
| PREPARATION | Prepare the poster if you are using one. |
| TIME GUIDE | 30 minutes. |

.....
Lead-in

- 1 Ask the learners to imagine they have a new flat that is empty. Which three pieces of furniture do they need most? Tell them to discuss this in pairs, then ask for suggestions from the class.

.....
Read and draw

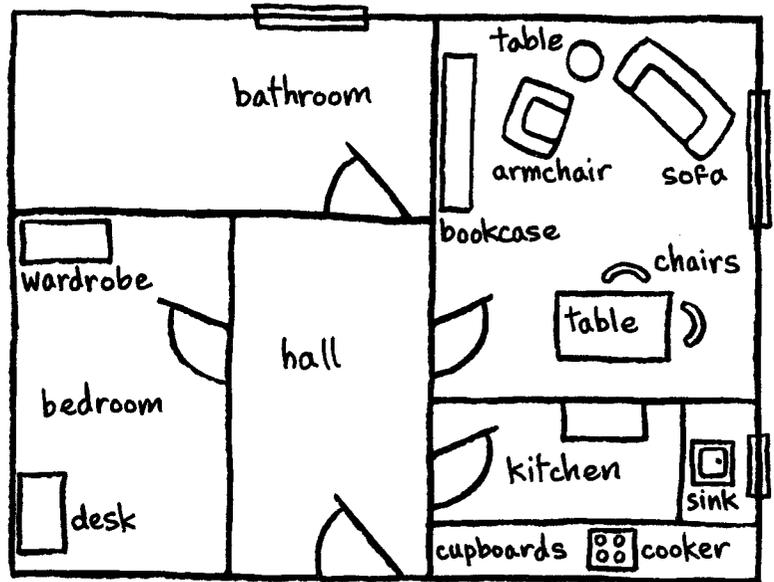
- 2 Put up this letter.

Dear Mum,

Well, here I am in my new flat! It's great! The kitchen is on the right as you come in. It's small, but bright. There is a cooker and a sink and lots of cupboards. The living-room is next to the kitchen. There's a sofa and an armchair and a small table at one side of the room. On the other side there is a table and two chairs. On the wall opposite the window there's a bookcase. There's a bathroom at the end of the hall and my bedroom is opposite the living-room. There's a wardrobe and a little desk. Only one problem—there isn't a bed! I'll have to sleep on the floor tonight!

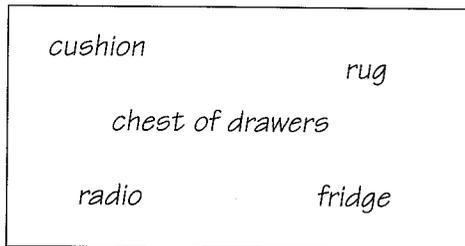
Love, Anya

- 3 Ask the learners to read the letter and to draw a plan of the flat. Tell them to label the rooms.
- 4 Put them in pairs to compare their drawings.
- 5 Ask for a volunteer to come up and draw the plan on the board. Ask for other volunteers to label the rooms. Explain any unfamiliar words.



Follow-up

Extend the furniture vocabulary by asking the learners what else they think Anya needs in each room. Collect their suggestions and write them on the board, e.g.



Get the learners to write or improvise a telephone conversation between Anya and her mother. Write a blank-fill text like the one below on the board if you feel they need support.

MUM *Is there anything you need for your flat?*

ANYA *Lots of things!*

MUM *What things?*

ANYA *Well, in the kitchen I need a _____, a _____, and a _____.*

MUM *What about the living-room?*

ANYA *In the living-room I need a _____ and a _____.*

MUM *And the bedroom?*

ANYA *In the bedroom I need a _____ and a _____.*

Types of texts



- ⊙ Advertisements
- ⊙ Announcements, notices, warnings
- ⊙ Bills
- ⊙ Brochures
- ⊙ Catalogs
- ⊙ Charts, graphs, illustrations
- ⊙ Comics, graphic novels
- ⊙ Emails
- ⊙ Essays
- ⊙ Flyers, posters
- ⊙ Folktales and fairytales
- ⊙ Forms
- ⊙ Graded readers
- ⊙ Guidebooks
- ⊙ Handbooks
- ⊙ Instructions, directions, manuals, warranties
- ⊙ Internet content
- ⊙ Journals
- ⊙ Letters, postcards
- ⊙ Magazines
- ⊙ Maps
- ⊙ Menus, recipes
- ⊙ Newspapers
- ⊙ Non-fiction (history, science, biographies, etc.)
- ⊙ Notes
- ⊙ Novels
- ⊙ Graded readers
- ⊙ Pamphlets
- ⊙ Plays
- ⊙ Poems
- ⊙ Reviews (music, TV shows, movies, shopping, etc.)
- ⊙ Schedules
- ⊙ Scripts (TV shows, movies, documentaries, TED, etc.)
- ⊙ Short stories
- ⊙ Signs
- ⊙ Social media (e.g. Facebook)
- ⊙ Song and chant lyrics
- ⊙ Summaries
- ⊙ Text messages
- ⊙ Textbooks
- ⊙ Travel books/guides
- ⊙ Work-related (business) documents

*Most commonly used for class (in my experience): newspapers, magazines, Internet content, textbooks, novels, short stories, graded readers, essays (*academic writing), scripts (*listening/video), song lyrics (*listening/music), and work-related documents (*business English).

Writing a book review

- Title:** What is the title of the book?
- Author:** Who wrote it?
- Type:** Is it a detective story, thriller, horror story, historical novel, science fiction, romance, etc?
- Subject:** What is it about? Family life, an unusual person, a mystery, an adventure, etc?
- Characters:** Who are they? What are they like?
- Setting:** Where does the story take place?
- Time:** Is it written in the present time, in the past, or in the future?
- Events:** What happens? (Don't tell the whole story, just enough to interest your readers.)
- Ideas:** Is the writer saying something important about people? Is there a 'message' in the story?
- Comments:** How would you describe the story? Amusing? Exciting? Fast-moving? Sad? Did you like it? What especially did you like? How did you feel? Happy? Sad?

Instant Book Report

Students work in pairs to talk about their reading, using a slot-and-fill framework.

Level: Any (most useful at lower levels)

Aims: To give students a chance to tell each other about the books they have read; to improve oral fluency.

Preparation: None

Procedure:

1. Write the following on the board:

I read a book called _____.

It's a(n) _____ story.

(adventure, mystery, science fiction, love, detective, true)

It's about _____.

The main characters are _____.

(names, jobs, personalities)

In the story, there was a problem. _____.

I liked/didn't like this book because _____.

The 4/3/2 Technique

Students report about their reading in pairs, then change partners twice and report again with added time pressure.

Level: Any

Aims: To enhance students' oral fluency; to give students an opportunity to share with other students what they have read.

Preparation: To model the activity, read a book and prepare a four-minute, then a three-minute, and finally a two-minute retelling of the story. Bring a watch with a second hand or a stopwatch to class.

Procedure:

1. Model the activity in class. For homework, tell students to select a book they have read and prepare to tell the story three times to three different classmates in four, then three, then two minutes.
2. In class, tell students to find a partner and tell their story in four minutes. The listener's job is to listen and to ask at least one question about the story. The listening partner also serves as a timekeeper and monitor to make sure that the teller follows the procedure. The partners then switch roles.
3. Students find a different partner and tell the same story in three minutes, following the same procedure as Step 2.
4. Students find a different partner and tell the same story in two minutes following the same procedure as Step 2.

One-Sentence Summaries

After reading, students summarize what they read in one sentence.

Level: Low Intermediate to Advanced

Aims: To improve writing; to help students identify main ideas.

Preparation: To model this activity, choose a book with which students are familiar and summarize it in one sentence. Jot down the steps used in writing your summary.

Procedure:

1. Tell the students that it is possible to summarize a book in just a single sentence. Model the activity by showing the students your one-sentence summary. Tell them the steps that you took in writing it. The steps might include the following:
 - Brainstorm the most important points of the story.
 - Reduce those to just the key parts of the story.
 - Write a sentence and check that it includes the key parts.
 - Revise the sentence and read it aloud to see if it sounds OK.
2. Tell the students that after reading a book or article, they should summarize it in one written sentence to hand in.

Example One-Sentence Summary

A student, after reading *Dear Jan . . . Love Ruth* by Nick McIver, wrote the following one-sentence summary:

“Jan Polanski, student in England for a month, met Ruth and they had a great time together, but her parents seemed not to like him very much and they did terrible thing, and finally Ruth married Bill, her ex-boyfriend, who her parents liked.”

—Chika Yamamoto, Ashiya University, Japan

My Favorite Passage

Students choose favorite passages from books they are reading and discuss them in small groups.

Level: High Beginner to Advanced

Aims: To give students opportunities to share their reading experiences; to deepen students' understanding and appreciation of the written word; to create interest in books; to help students acquire new vocabulary and expand existing vocabulary knowledge.

Preparation: Select a favorite passage from a book to use in modeling the activity. The passage can be a few lines or a few paragraphs long. Make a copy of the passage for each student.

Procedure:

1. Model the activity in the following way:
 - Begin by giving some information about the book (title, author, genre); next, tell students something about the book (e.g., "This is about a basketball team that is not very good").
 - Distribute copies of your favorite passage. Then ask students, in small groups, to discuss and guess why you like the passage.
 - Finish by explaining why you like the passage.
2. For homework, tell the students to choose a favorite passage from a book they have enjoyed. Ask them to make four copies of the passage to bring to class.
3. In class, place students in small groups. Have them, in turn, share their passages, following the steps used to model the activity.

Personal Responses List

- **Strengths and Weaknesses:** Which character in the story do you most or least identify with? What are the character's strengths and weaknesses? What are yours?
- **Interior Monologue:** Choose a particular situation from the book. If you were (name of character), what would you do in such a situation? What decisions would you make, and what actions would you take? Why? Write down your thinking for one particular situation.
- **Lessons for Living:** What was the most surprising or interesting lesson that you learned from the story? Why? How does that lesson connect to your own life?
- **Letter or Diary Writing:** Imagine you are (name of character). Write a letter to a friend about what is happening or has happened to you. Or write a diary entry for a particular point in the story.
- **Manga Mania:** Create a comic strip with simple drawings and speech bubbles for a key part of the story.
- **Neighbors:** Imagine one of the characters in the story has moved in next door to you. What is life like with such a neighbor? Describe an imaginary day in your life when you spend time with your new neighbor.
- **Film Director:** You are going to make a film of the book, but you can only include two-thirds of the story. What will you cut from the story so that you can make your film? Which parts are not needed? Why?
- **Story Journey:** Make a visual representation of the progression of the plot (opening, conflict, complications, climax, and resolution).
- **Agony Column:** One of the characters in the story turns to you for advice about how to solve a real or imagined problem in his or her life. Explain the problem and write a short letter to the character about what he or she should do to deal with the problem.

The Story Star

Who was in
the story?

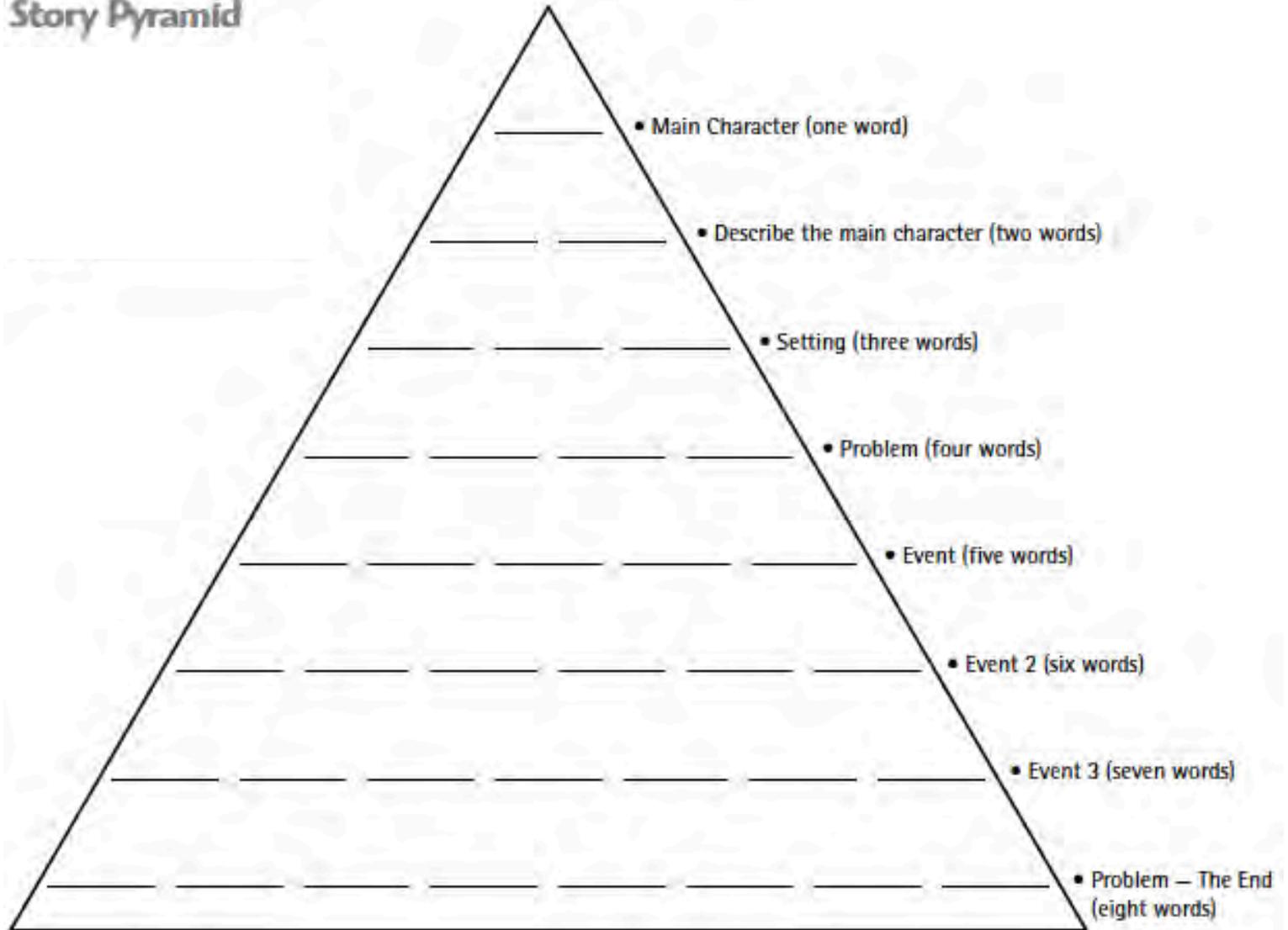
Was there a problem?
What was it?
How was it solved?

Where did the
story take
place?

What were the
most important
things that
happened?

What did you
think of the
story?

Story Pyramid



Book Commercial Form

Media to be used: radio ad, television ad, magazine ad, newspaper ad, other

The book to be advertised _____

Important characters _____

Important points _____

Art for the ad:

My opening question: _____

Details for the middle: _____

An ending that will sell this book: _____

Reading strategies (activities)

Five keys for successful reading strategies training:

- ⊙ Explain the strategy – what it is and why it is helpful and necessary for comprehension
- ⊙ Model the strategy (i.e. explicitly show students how to do it)
- ⊙ Provide guided support (i.e. have students apply the strategy collaboratively in pairs or small groups)
- ⊙ Do independent practice (i.e. have students do it on their own – gradually release responsibility to them)
- ⊙ Reflect on the process of using the strategy (i.e. how it helped them understand the text)

**Over time, it is important that students move on from using strategies one at a time to orchestrating multiple ones – and do so autonomously (i.e. they need to be able to turn strategies into skills that can be used independently and effectively). In order to ensure this, students will need to be assessed on an ongoing basis.*

Pre-reading strategies (activities) [***I underlined what I use the most often and see most often in textbooks.**]

- ⊙ Brainstorm, mind (semantic) map, or quick/free write (about the topic)
- ⊙ Discuss warm-up questions (about the topic)
- ⊙ Learn or review key lexis (matching, fill-in-the blanks with word key, delete word that doesn't belong, identify meaning from a list of choices, play a game, personalize – picture and sentence, synonyms and antonyms, etc.)
- ⊙ Create anticipation guides (i.e. react to a list of statements – agree or disagree)
- ⊙ Rate, rank, list, order, or sequence items (favorite, best, most important, etc.)
- ⊙ Use visuals (flashcards, pictures, maps, diagrams, charts, graphs, video, etc.) and/or realia
- ⊙ Preview or skim the text (title, section headings, pictures, captions, structure, etc.)
- ⊙ Predict (what the text will be about)
- ⊙ Associate (with the topic – e.g. what do you associate with space exploration?)
- ⊙ Design a quiz (about the topic to see what students know)
- ⊙ Start filling out a graphic organizer (e.g. K-W-L – know and want to know)
- ⊙ Set a purpose (ask questions and address curiosities about the topic)

During-reading strategies (activities) [***easy to difficult, general to specific, concrete to abstract > increase challenge level**]

- ⊙ Do a task reading for longer texts (i.e. have students read the whole text and answer one simple detail question)
- ⊙ Identify gist or main idea of the text (e.g. skimming)
- ⊙ Check understanding of specific details (e.g. scanning)
- ⊙ Assess comprehension (pronominal/5Ws and how questions, yes/no questions, true/false statements, multiple choice, sentence completion, matching words or sentences and pictures, scramble/order – sentences or pictures, false text/correct or detect mistakes, draw, etc.)
- ⊙ Make inferences (i.e. read between the lines and identify what is not explicitly stated)
- ⊙ Interpret or analyze (i.e. be able to understand what the text suggests, reveals, means, etc.)
- ⊙ Draw conclusions (based on information in the text)
- ⊙ Summarize, paraphrase, or retell (sections or whole text – two possibilities > jigsaws and *summary by deletion)
- ⊙ Synthesize (incorporate new knowledge with existing knowledge)
- ⊙ Handle new and unfamiliar lexis (context clues, dictionary, teacher assistance, etc.)
- ⊙ Gloss (i.e. mark the text, ask questions, respond in a personal way, reflect on notes, etc.)
- ⊙ Make connections (text to text, text to self, text to world)
- ⊙ Fill out or continue to fill out a graphic organizer (e.g. K-W-L – want to know)
- ⊙ Imagine or visualize (have a picture in mind based on parts of the text)

- ⊙ Continue to predict (what will happen next)
- ⊙ Critically think about or analyze the text while reading
- ⊙ Monitor understanding, try to clarify, reread (what was challenging or confusing), and repair or troubleshoot/fix up
- ⊙ Make substitutions (e.g. easier to understand language than what the text provides)
- ⊙ Assimilate or chunk parts of the text (i.e. build up understanding part by part)
- ⊙ Adjust speed to match the demands of the text
- ⊙ Prioritize information (i.e. determine what's most important in the text)
- ⊙ Use physical actions to clarify or reinforce understanding
- ⊙ Distinguish facts from opinions
- ⊙ Notice patterns in the text structure (key words, bold, italicize, headings, subheadings, etc.)
- ⊙ Use text cues (words that indicate causes or effects, comparisons or contrasts, sequencing, etc.)
- ⊙ Identify the author's purpose, style, and/or tone (i.e. the way the author uses language to get his or her ideas across)
- ⊙ Shift strategies according to purpose while reading

*Summary by deletion (delete unimportant parts of the text and use what's left for the summary):

1. Delete all the sentences that merely elaborate the main then sentences
2. Delete all unnecessary clauses and phrases from the main sentences
3. Delete all unnecessary words from what remains
4. Delete the remaining words with your own expressions
5. Write a summary

Post-reading strategies (activities)

- ⊙ Identify what matters most from the text (i.e. be able to clearly state what's most important)
- ⊙ Review notes, glosses, and any other text markings
- ⊙ Reflect on understanding (or lack of) and reasons why
- ⊙ Complete a graphic organizer (e.g. K-W-L – learned)
- ⊙ Critically discuss with others (share ideas, express opinions, critique or question the text, etc.)
- ⊙ Write about the topic (e.g. response journal)
- ⊙ Check understanding of key lexis from previous two stages
- ⊙ Perform a role play
- ⊙ Debate
- ⊙ Conduct a survey
- ⊙ Make a presentation (broader context)
- ⊙ Do a creative or fun extension activity (e.g. poster, movie idea, news story, comic strip, etc.)
- ⊙ Identify which strategies were most effective to help understand the text (and which were not) and why
- ⊙ Determine what additional information is needed or desired and seek it out (i.e. do research to look deeper)

Pre-reading activities

Rank

What are your favorite African (zoo) animals? List your top five. Then rank the animals from 1-5 (with 1 as your most favorite). When you're done, share your list with a partner – to include explaining your ranking.

Mind map

What African animals do you know? (*These need to be in addition to the ones both you and your partner just brainstormed!)

Flashcards

Can you identify these African animals?

(<http://www.languageguide.org/english/vocabulary/african-animals/>)

Wordsplash

Predict what the article will be about from the words below:

- | | | |
|--|--|--|
| <input type="radio"/> largest land animals | <input type="radio"/> herd | <input type="radio"/> ivory tusks |
| <input type="radio"/> Africa | <input type="radio"/> mate | <input type="radio"/> habitat |
| <input type="radio"/> secret language | <input type="radio"/> large ears and trunk | <input type="radio"/> conservationists |
| <input type="radio"/> infrasound | <input type="radio"/> extinction | |

Visualize

Close your eyes. Listen to the sounds. Try to visualize the animal and the setting. Now open your eyes and tell your partner what you think you heard and saw in your mind's eye.

(<http://animals.nationalgeographic.com/animals/mammals/african-elephant/#>)

Warm-up questions

1. What is your general impression of elephants?
2. Have you ever seen an elephant – at a zoo, in the wild, or elsewhere?
3. Have you ever ridden an elephant? If so, where? If not, would you like to?
4. Have you or would you like to go on an African safari to see elephants and other animals living in their natural habitat?
5. How would you feel if you were the man in the BBC video clip?

(Wild African elephant with attitude – BBC wildlife > <https://www.youtube.com/watch?v=qoOeoZ-5Xtw>)

Quiz (National Geographic) – True (T) or false (F)?

1. ____ Elephants are the largest land animals on earth.
2. ____ Elephant ears radiate heat to help keep themselves cool.
3. ____ Elephants weigh 6,500 to 9,000 kilograms.
4. ____ An elephant's trunk contains about 100,000 different muscles.
5. ____ Elephants are herbivores (i.e. they only eat plants – no meat).
6. ____ Elephants eat over 150 kilograms every day.
7. ____ Elephants don't sleep very much.
8. ____ Elephants live up to 50 years.
9. ____ Both male and female elephants live in family herds with their young.
10. ____ Elephants have a relatively short pregnancy – just under 7 months.

Vocabulary

Match the following words with the definitions below.

habitat

satellite dish

mate

maintain

tusks

conservationist

extinction

persuade

_____ a large circular piece of metal that receives the signals for radios and television

_____ two very long teeth that stick out of an animal's mouth

_____ to keep something in good condition by taking care of it

_____ to have sex to produce babies

_____ a person who is concerned about the protection of natural things (e.g. wild animals)

_____ the natural environment in which a plant or animal lives

_____ the state of no longer existing (e.g. wild animals)

_____ to make someone decide to do something by giving good reasons

KWL

| What do you know about African elephants? | What do you want to know about African elephants? | What did you learn about African elephants? |
|--|--|--|
| | | |

Preview and predict

Read the title and subtitles of the article. Look at the picture and read the caption. Look at the headings. Can you predict what the article will be about? Think of three topics that might be discussed in the article and write them on the lines.

Set a purpose

You are going to read an article about how elephants communicate with each other. Write two questions you would like the article to answer.

During-reading activities

***Reminder:** Listening tasks need to be sequenced from *easy to difficult, general to specific, concrete to abstract*. What follows, however, is a showcase of different tasks – ones that are *not* sequenced in any particular order.

KWL

As you read, continue to fill in the want (middle – additional curiosities) section of the chart.

Symbols

As you read, use the following reading symbols in the margins of the text:

- ★ = important
- ✓ = already know this
- ? = don't understand/confusing

Jigsaw reading

Get into groups of 3 and decide who will be "A" "B" and "C". "A" will read paragraphs 1-5. "B" will read paragraphs 6-10. "C" will read paragraphs 11-17. When everyone is finished, divide into groups according to your letter (i.e. all the "A" students get together, all the "B" students get together, and so on). Then, as a group, summarize your understanding of the section you read. When everyone feels like they have a good understanding of their section and can explain it to other people well, go back to your original group. In turns, and in order (A > B > C), summarize your section for your partners. When finished, allow time for questions and answers to clarify understanding.

Context clues

As you read the article, think about the underlined words and phrases. Use context clues to guess the meaning of each word and write it in the space provided.

Skimming

Quickly read the following sections and identify the main idea for each one.

1. Second Language (paragraphs 3-5)
2. Long-Distance Calls (paragraphs 6-10)
3. How Will We Answer (paragraph 17)

Scanning

Quickly read the text to find answers to the following two questions:

1. How many pounds of grass and plants can adult elephants eat in a single day?
2. What was the African elephant population in 1997? How about in 1979?

Graphic organizer

Complete a fishbone organizer for each of the six sections of the text.

- | | |
|--------------------------------------|------------------------------------|
| 1. <u>Sounds</u> (1-2) | 4. <u>Hearing aids</u> (11-13) |
| 2. <u>Second Language</u> (3-5) | 5. <u>Call for Help</u> (14-16) |
| 3. <u>Long-Distance Calls</u> (6-10) | 6. <u>How Will We Answer?</u> (17) |

Summarize

There are six sections of the text. With the help of the fishbone organizers, orally summarize each one.

Visualize and draw

Imagine that you are a witness to something that is described in the text. Draw a picture of your “experience.”

Inferences

Based on what you read, what do you think will happen to the African elephant population over the next 50-100 years?

Ask questions (author intentions)

Answer the following two questions:

What is the author trying to say? What is the message s/he is trying to impart?

Make connections

What connections can you make between the text and the outside world? In other words, how can you connect the text to your life, something at home or at school, something that is going on in the world today, something from history, or something from other stories, TV shows, or movies?

Synthesize

Compare and contrast what you read in the article with what you already knew about African elephants (via other texts, video, audio, etc.).

Post-reading activities

KWL

When you're finished with all of the "during-reading" tasks, fill in the learn (right) section of the chart. Focus on what you learned about African elephants.

Debate

Should the present international ban on trading elephant ivory be lifted? Get into groups of 4. Two people will argue that the ban should be lifted and two people will argue that it shouldn't. Check websites like Debatepedia (http://debatepedia.idebate.org/en/index.php/Debate:_Ivory_trading) to help you prepare.

Interview/Survey

Design a survey addressing elephant conservation efforts. You must write at least 3 questions and ask a minimum of 5 native speakers. For each person you interview/survey, you must record their responses with your cell phone. When finished, summarize your results and be prepared to share them with the class.

Response journal

How has your general impression or knowledge of African elephants changed after reading the text? Respond in writing (5-7 minutes). When finished, share what you wrote with a partner.

Apply to broader context and presentation

What other animals face extinction? Identify one and make a 3-5 minute presentation about it. Be sure to use visuals (e.g. PPT) and highlight key statistics.

Research and poster

In groups, use Google or another search engine and do research on the illegal ivory trade threatening African elephants. Then, create a poster trying to persuade people around the world to stop buying ivory.

Movie idea

Come up with an idea for a screenplay where elephants play a key role. Write a one-page synopsis and later pitch your movie idea to your classmates. Vote on the best one.

News story

Pretend that you work as a producer for a TV show and want to do a news story about African elephants. Decide what you want to focus on, write the news story, and film the "broadcast."

Comic strip

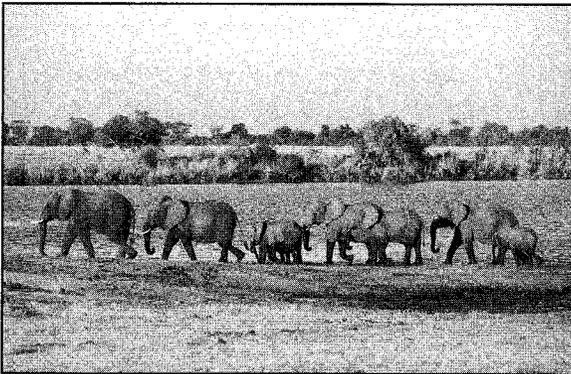
Create an amusing comic strip about an elephant family.

Reflect on reading strategies

Think about all of the different "pre," "during," and "post-reading" tasks that you've done. Which ones helped aid your comprehension the most? Which ones didn't (very much)? Why?

Big Talkers

Earth's largest land animals have a lot to say—even when they don't seem to be making a sound.



These elephants are communicating with one another.

1 Thirsty and hot, twelve elephants plod across the hot and dry African landscape. The water hole is less than a mile away now, and everyone in the group is looking forward to a good, long drink. Tired calves—baby elephants—want to stop, but mothers and aunts gently push them along. The older animals make soft, soothing noises. “We’re almost there,” they seem to say. “Just keep walking a little longer.”

plod: _____

looking forward to: _____

calves: _____

2 Suddenly everyone stops. Huge ears stretch out like **satellite dishes**. After a minute or two of what seems like silence, the animals turn and quickly walk away from the water hole. As they go, the adults stay close to the calves. So what happened? Why did the elephants change their course? They seemed to be listening to something. And whatever it was, they got the message to flee! Yet human ears were unable to hear the sounds. Elephants make lots of sounds that humans can hear, such as barks, snorts, roars, and trumpetlike calls. Often a group of elephants use such sounds to talk with other elephants.

course: _____

flee: _____

Second Language

3 For years, scientists were puzzled by this type of elephant behavior, but now they have solved the mystery. They discovered that elephants have a “secret language” they use for communicating over long distances.

4 This special talk is based on infrasound, sounds so low that humans can’t hear them. But elephants can hear them. The sounds can travel for several miles, allowing the six-ton animals to communicate across grasslands and forests in Africa or Asia.

5 Studying infrasound helps scientists understand elephant behavior. For example, the elephants heading to the water hole may have heard warning calls from another group of elephants. Perhaps those elephants saw a lion slurping water at the water hole. The lion looked hungry. The lion could not kill an adult elephant, but it might kill a calf. No drink would be worth that risk, so the herd turned away.

puzzled: _____

infrasound: _____

slurping: _____

Long-Distance Calls

6 Elephants use infrasound to communicate many types of messages over long distances. Some of their talk helps hold families

together. To understand how this works, you need to know a little about elephant families.

7 Female elephants spend their lives with mothers, sisters, and children. They live in close social groups called herds. A herd usually has ten to twenty members. The oldest female elephant in the herd—the matriarch—is the leader. She’s in charge. Males live with their mother’s herd until they are teenagers. Then they leave the herd and live alone.

8 The members of a herd often go off in different directions over large areas to look for food for their big appetites. (An adult elephant can eat 300 pounds of grass and plants in a single day!) Long-distance calls let

herds: _____

matriarch: _____

appetite: _____

elephants know where their relatives are. And when the matriarch says, “Come here!” the herd gathers within minutes.

9 Like curious kittens, elephant calves sometimes walk off and get into trouble. When that happens, they cry for help. Mothers respond with infrasound calls and other noises. Sisters and aunts answer the cries, too. “It’s OK. Be careful. We’re coming to help you.”

10 Adult males and females often live far apart, so they use infrasound to find each other at mating time. Females **mate** only once every four years or so. When a female is

ready, she makes a special series of calls. Males who hear the calls storm toward her. Sometimes two or more males battle fiercely for a chance to mate with the female.

Hearing Aids

- 11 Elephants have several ways of learning what's going on around them. Elephants listen to sounds and communication calls with their large, powerful ears. An African elephant's ear can grow to be six feet long and four feet wide. When trying to hear something, the animal turns toward the sound and opens its ears wide.
- 12 At the same time, the elephant may raise its trunk to sniff at the wind. Elephants have an excellent sense of smell. Odors may help them figure out what they're hearing.
- 13 Elephants may have another way of learning what's going on around them. Although scientists haven't proved it, they have a theory. Some scientists think elephants can actually feel infrasound as certain sound waves travel through the ground.

storm: _____

sniff: _____

odors: _____

theory: _____

Call for Help

- 14 Communication skills help Earth's largest land animals survive in the wild. But even these skills can't save elephants from **extinction**.

15 In 1997 Africa's elephant population was about 500,000. That may sound like a lot, but there were 1.3 million African elephants in 1979. More than half of the elephant population disappeared in only eighteen years.

16 How did this happen? First of all, people killed many elephants for their ivory **tusks** because ivory can be sold for a lot of money. But that's not the whole story. As the human population grew, people needed more land to live and grow crops on. Large areas of elephant **habitat** were wiped out in order to build farms and towns. Elephants from these areas wandered into human settlements. When they were hungry, the elephants ate valuable crops that farmers had planted. Some farmers became angry enough to kill the elephants.

wandered into: _____

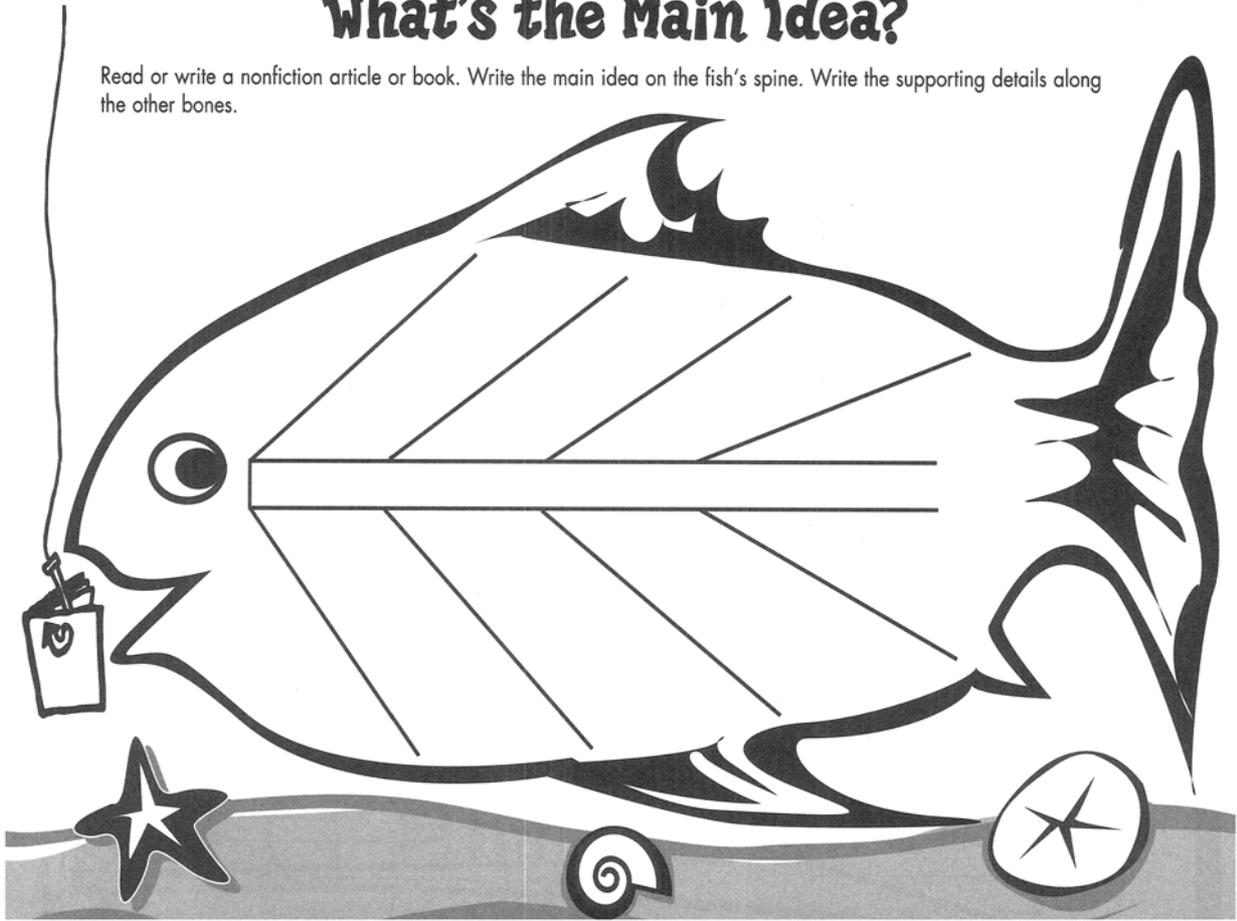
crops: _____

How Will We Answer?

- 17 **Conservationists** are working hard to save elephants. They are trying to **persuade** people around the world to stop buying ivory. They believe all trade in ivory should be illegal. Elephant supporters are also working with African communities to **maintain** parks where elephants can be safe and will not harm crops. Some conservationists hope that tourists will visit these beloved animals there. That would mean jobs for local people, who would then view elephants as valuable animals that need to be protected.

What's the Main Idea?

Read or write a nonfiction article or book. Write the main idea on the fish's spine. Write the supporting details along the other bones.



Title

Punctuation marks take a vacation ☺

ContextIntermediate / 30 middle school 1st graders**Time**

45 minutes

Aim

By the end of the activity, students will be able to effectively demonstrate comprehension of a reading material in their textbook titled "Punctuation takes a vacation" by identifying the main ideas and key details of the text, as well as writing a letter to missing punctuation marks.

Materials

1. Textbook: reading text and pre, while, and post reading materials (Doosan Dong-a Middle school English 1)
2. Video: introduce punctuation marks (The sentence song by Scratch Garden)
3. PPT slides: explicit instructions for each of the steps in the lesson and some sentences without punctuation

Lead-in

1. **Discussion:** Look at the PPT and it says "LETS EAT GRANDPA". What does it mean? There is another sentence "A WOMAN WITHOUT HER MAN IS NOTHING". These two sentences are strange and confusing. Talk in groups of four students about the meaning of each sentence and the reason why the each sentence can have two different meaning.
2. **Warm-up questions:** *So, what is punctuation? Why are they important? Can you list any of the punctuation marks that you know in English?* Then, let's watch a short video clip about punctuation marks and find their English names.
3. **Lexis:** Match a word and its explanation. Check the answers with your partner.

- | | | |
|--|---|-------------|
| 1. a place where you go to see a film | • | • a stadium |
| 2. the work that you do for money | • | • b sad |
| 3. a large sports ground with rows of seats all round it | • | • c miss |
| 4. unhappy, feeling sorrow | • | • d cinema |
| 5. to not see or hear something or someone | • | • e job |

Set up and run the activity – main skill tasks

4. **Read for gist:** Quickly read the text for one minute. Then, turn your paper over and discuss the main message that you think the writer is trying to communicate to the reader.

5. **Read for details**

(1) Ordering: Put the pictures in order based on the reading text. Think about what happened.



(2) Scan the text for answers to these questions...

- What did Mr. Wright say every day in class?
- How was reading a book without punctuation marks?
- What did the punctuation marks receive from the students?

6. **Read for deeper level of details:** Read the text in full from beginning to end and infer answers for following questions.

- What punctuation marks wrote each card? How did you infer?

- Why all the punctuation marks leave the students? How did they feel? How did you infer?
7. Summarize: How would you respond if someone asks you what the reading text was about?

Close the activity and post-activity

8. Close: Any volunteer students who want to share their summary with the class? Was the summary fairly accurate?
9. Feedback: *Did you like the reading text? Was the text easy to understand? Which part was the most difficult and why? Do you agree with the writer's opinion? How do you feel about punctuation marks now?* Discuss in groups of 4 students.
10. Post-activity: There are two post-activities and it's your groups' choice. First, let's imagine that there are no punctuation marks at all in our English book because the punctuation marks got angry with our careless treatment and took a vacation. So, write a letter of apology or something to make them come back to our English book. Second, make some sentences without punctuation marks. The sentences need to be confusing and thus have confusing or fun meanings like "LETS EAT GRANDPA" we saw at the beginning of the class. Choose one of them and be prepared to share your groups' ideas with the class.

<Reading text – Punctuation takes a vacation>

Mr. Wright was an English teacher. Every day, he said in class, "The punctuation marks are very important." But the students didn't care much. The punctuation marks were very sad. One day, they left for vacation. The next day, the students came to class and opened their English books. But there were no punctuation marks in the books.

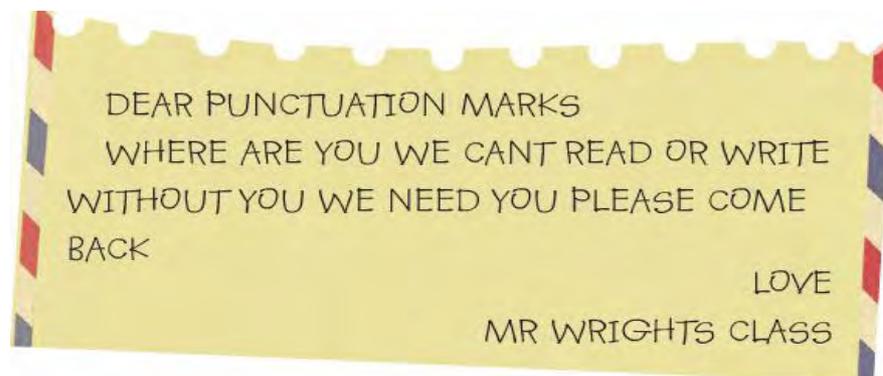
THIS IS STRANGE SOMETHING IS MISSING

OH THE PUNCTUATION MARKS TOOK A VACATION\

Mr. Wright was right. Without the punctuation marks, the students couldn't read the books. A few days later, they received several cards from the punctuation marks.



The students wrote back. But they couldn't write well without the punctuation marks.



The punctuation marks received the letter. They said, "The students learned a lesson." The punctuation marks came back to Mr. Wright's classroom. They did their jobs again. The students could read the books again.

Title

6 Natural Ways to De-Stress (Psychology Today)

Context

Intermediate/Adults

Time

50 minutes

Aim

By the end of the activity, students will be able to effectively demonstrate comprehension of a Psychology Today article titled, "6 Natural Ways to De-stress" by identifying the main idea and key details of the text, as well as summarizing it.

Materials

•PPT slides: In order to provide explicit instructions for each of the steps in the lesson (e.g. the slide for Step 1 includes some warm-up questions and two pictures describing "stress" and "de-stress")



•Article: "6 Natural Ways to De-Stress" (Psychology Today)
(<https://www.psychologytoday.com/blog/hope-relationships/201504/6-natural-ways-de-stress>)

Lead-in

1. Discussion: With a pair or in a small group of three, discuss the following – Talk about what causes stress and when you get stressful. Then talk about how you manage and relieve your stress.
2. Mind map: Draw a simple mind map with the word "de-stress" in the middle circle. With your partner or group members, think of some different ways to de-stress.
3. Lexis: Match each lexical item in the left column with its definition in the right column.

| | |
|---------------|---|
| a. mitigating | _____ anxiety and worry |
| b. insomnia | _____ important and worthy of notice |
| c. disrupted | _____ near in time; soon |
| d. meditate | _____ to spend time with other people for pleasure |
| e. at hand | _____ interrupted the normal course of |
| f. tap into | _____ to manage to use something in a way that brings good results |
| g. socialize | _____ to remain in a silent and calm state for a period of time |
| h. tension | _____ becoming less severe or less unpleasant |
| i. notable | _____ the condition of being unable to sleep |
| j. toxin | _____ poisonous substance and especially one that is produced by a living thing |

Set up and run the activity – main skill tasks

4. Read for gist: Skim the article for one minute. Then, turn your paper over and discuss the main passage that you think the writer is trying to communicate to the reader.
5. Read for details: Scan the article for answers to these questions.
 - What are the negative effects of stress?
 - What are the six ways to relieve stress?
 - Why is it important to relieve stress?
6. Read for a deeper level of detail: Read the article in full from beginning to end at your own pace and identify the ways to de-stress. When you and your partner or group members are done, compare your answers.
7. Summarize: If after telling a friend that you just read this article, and they asked: "What was it about?" how would you respond?

(3) What is the job described in the article that you least prefer, and what are the negative parts of the job?

6. Read for a deeper level of detail:

Read the article in full from beginning to the end at your own pace for answering to the following questions. Then, compare the answer with your partners.

- (1) What are the annual salary range, 10-year growth projection, and stress score of civil engineer and physical therapists?
- (2) What are the key skills and level of education needed to be a financial advisor?
- (3) Rank the best 10 jobs of the future in relative order of job growth and salary range.

7. Summarize:

Summarize the article, and then tell your partner the summary within 1 minute.

Close the activity and post-activity

8. Close:

One of you in each group (total of four students) share the job you found in the article most interesting and why with the class.

9. Feedback:

Was the article easy to read and understand? Did all of you find any job introduced in the article that you thought was interesting? What do you think you need to prepare for (i.e. school, experience) to get the job of your interest?

10. Post-activity:

Select one out of top 10 best jobs of the future: 2014 introduced in the article, which you found interesting. Conduct a deeper level research and collect as much information on the job as possible through searching on the internet, and reading more articles. Then, write 1-2 page summary report on the job.

Writing



Additionally, for grammar, students will be able to clearly state/explain:

- ⊙ What grammar is (to include key terminology)
- ⊙ What grammar items teachers should teach
- ⊙ How teachers can build up their grammatical knowledge
- ⊙ Why grammar needs to be taught
- ⊙ How teachers can approach grammar (deductive vs. inductive)
- ⊙ Know the difference between declarative knowledge (prescriptive grammar – know language rules) and procedural knowledge (descriptive grammar – knowledge for communication > “grammaring”)
- ⊙ Understand the process of acquiring and practicing grammar (notice > reason and hypothesize > structure and restructure > automatize)
- ⊙ How form, meaning, and use are interrelated
- ⊙ Questions teachers should ask themselves when teaching grammar
- ⊙ What the principles are for different ages and levels (young, beginning, intermediate, advanced)
- ⊙ What frameworks teachers can use and the stages for each one (i.e. EIF, PPP, TBL, ARM)
- ⊙ What materials are available for reference, activities, etc.
- ⊙ How to select and present grammar items (meaning, discourse, style)
- ⊙ What approaches that can be used to present or revise language structures (visual/oral, texts, dialogues, giving or working out the rule, test-teach-test, student-based research, inductive and deductive)
- ⊙ How to check that students have understood what is presented (visuals, concept questions, etc.)
- ⊙ How to use assessment techniques



Key vocabulary

- ⊙ writing process
- ⊙ paragraphs and essays
- ⊙ authentic (real world) writing tasks
- ⊙ feedback (correction symbols)
- ⊙ morphology and syntax
- ⊙ inductive vs. deductive
- ⊙ procedural vs. declarative
- ⊙ frameworks (EIF, PPP, TBL, ARM)



pedagogy

Pedagogy

Writing is a series of contrasts – that is, it's a physical and mental act, its purpose is to both express and impress, and it's both a process (of steps) and product (final version).

Below are the general principles for teaching writing – which hold true for all levels:

1. Understand your students reasons for writing (know what their goals are and what they want to achieve > needs analysis)
2. Provide many opportunities for students to write (writing requires lots of practice and variety – e.g. responses to reading, journal entries, paragraphs and essays, summaries, activities, etc.)
3. Make feedback helpful and meaningful (tell students what they did well and what they need to work on; get them to keep an error log and encourage self-correction)
4. Clarify for yourself, and for your students, how their writing will be evaluated (avoid subjective evaluation by developing rubrics – scoring grids that explain how the elements of writing will be evaluated)

The key to classroom success is to follow the eight steps of the writing process below repeatedly for paragraphs, essays, and the nine patterns of development (which any strong series from a major publisher like Pearson will help you do):

1. Exploring (consider your topic, audience, and purpose)
2. Developing (narrow your topic, use a prewriting strategy, select and discard ideas, and make a plan or outline)
3. Drafting (write your first draft)
4. Sharing (get feedback from your classmates)
5. Revising (check unity, support, organization, and style)
6. Editing (proofread for grammar, spelling, punctuation, etc.)
7. Publishing (write your final draft)
8. Assessing (see what you did well and what you need to work on)

Paragraphs:

- ⊙ Topic sentence (topic + controlling idea > attitude, feeling, opinion)
- ⊙ Supporting sentences (support the topic sentence)
- ⊙ Minor details (support the supporting sentences > examples)
- ⊙ Transition signals (words or phrases that guide the reader between points in your paragraph)
- ⊙ Concluding sentence (restates the topic sentence)

Essays:

- ⊙ Introduction [introduces the subject and contains the thesis statement]
 - *Hook/Lead-in* (attracts the reader's interest > quotation, surprising or provocative statement, question)
 - *Limiting sentences* (connect the hook/lead-in to thesis statement)
 - *Thesis statement* (topic, controlling idea, plan of development > not incomplete, an announcement, invalid, vague, broad, narrow)
 - *Styles* (general or historical background information, anecdote, description, opposing position, definition)
- ⊙ Body paragraphs [x3 – each one strongly supports the thesis statement]
 - *Topic sentence* (topic, controlling idea, transition signal)
 - *Supporting ideas* (specific details to support the topic sentence)
- ⊙ Conclusion [rephrases thesis statement and summarizes main points]
 - *Styles* (prediction, suggestion, call to action, quotation)

Patterns:

- ⊙ Illustration (to illustrate or prove a point using specific examples)
- ⊙ Narration (to narrate or tell a story about a sequence of events that happened)
- ⊙ Process (to inform the reader about how to do something, how something works, or how something happened)
- ⊙ Description (to describe using vivid details and images that appeal to the reader's senses)
- ⊙ Definition (to define or explain what a term or concept means by providing relevant examples)
- ⊙ Classification (to classify or sort a topic to help readers understand different qualities about that topic)
- ⊙ Comparison and contrast (to present information about similarities or differences)
- ⊙ Cause and effect (to explain why an event happened or what the consequences of the event were)
- ⊙ Argument (to argue or take a position on an issue and offer reasons for your position)

Grammar is comprised of how words are formed (morphology) and how words are combined (syntax) – that is, grammar has to do with the ways in which units of language (i.e. words) combine together to form sentences.

Below is the key grammatical terminology that learners need to know and be able to teach:

1. Noun (person, thing, place, quality, concept, etc.)
2. Noun phrase (words that act as a noun and could be substituted by a pronoun)
3. Pronoun (word that can replace a noun or noun phrase)
4. Verb (action, process, or states)
5. Types of verbs (main, auxiliary, modal, action, state, reflexive, multi-word, transitive, intransitive)
6. Verb phrase (base/infinitive, present participle, past form, past participle)
7. Conditional (what happens if something else happens)
8. Adjective (describes or tells us more about a noun)
9. Adverb (tells us more about a verb, adjective or adverb)
10. Preposition (help us understand relationships between things – place, movement, time, or ideas)
11. Collocation (words that have a tendency to co-occur)
12. Determiner (help clarify what a noun refers to)

13. Conjunction (connects two words, clauses or sentences together)

14. Subject and object (person or thing that does the action of the verb; person or thing the action of the verb is done to)

In terms of advice for teaching grammar, students should:

- ⊙ Integrate your learning with your teaching (read and takes notes as necessary)
- ⊙ Slowly build up your grammatical knowledge – lesson by lesson, item by item
- ⊙ Make good use of notes in the teacher’s books
- ⊙ Refer to multiple sources
- ⊙ Let the grammatical item settle in your head and think calmly as to what part of it you can deal with in a single lesson
- ⊙ Keep the learning load manageable
- ⊙ Move learners along the continuum from reproductive to creative use
- ⊙ Personalize the content of practice activities whenever possible
- ⊙ Encourage learners to see grammar as a process as much as a product (i.e. “grammaring” > grammar is not just a thing, but something you do to communicate in a meaningful way)
- ⊙ Recycle

There are two different approaches – deductive and inductive – each with their own advantages and disadvantages:

| Approach | Advantages | Disadvantages |
|-----------------------------|--|---|
| Deductive Approaches | <ul style="list-style-type: none"> • It gets straight to the point and can therefore be time-saving. Many rules can be more quickly explained than elicited, thereby allowing more time for practice and application. • It respects the intelligence and maturity of many students and acknowledges the role of cognitive processes in language acquisition. | <ul style="list-style-type: none"> • Starting the lesson with a grammar explanation may be frustrating for some students, especially younger ones. They may not have sufficient metalanguage or may not be able to understand the concepts involved. • Grammar explanation encourages a teacher-fronted, transmission style classroom. |

| Approach | Advantages | Disadvantages |
|-----------------------------|--|---|
| Deductive Approaches | <ul style="list-style-type: none"> • It confirms many students’ expectations about classroom learning, particularly for those with an analytical learning style. • It allows for teachers to deal with language points as they come up, rather than having to anticipate them and prepare for them in advance. | <ul style="list-style-type: none"> • Explanation is seldom as memorable as other forms of presentation, such as demonstration. • Such an approach encourages the belief that learning a language is simply a case of knowing the rules. |

| Approach | Advantages | Disadvantages |
|-----------------------------|--|--|
| Inductive Approaches | <ul style="list-style-type: none"> • Rules learners discover for themselves are more likely to fit their existing mental structures, making them more meaningful, memorable and serviceable. • The mental effort involved ensures greater cognitive depth, again ensuring greater memorability. • Students are more actively involved in the learning process and are therefore likely to be more attentive and motivated. • It favors pattern-recognition and problem-solving and is therefore particularly suited to learners who like this kind of challenge. • If the problem-solving is collaboratively in the target language, learners get extra language practice. • Working things out for themselves prepares students for greater self-reliance and autonomy. | <ul style="list-style-type: none"> • Time and energy spent working out rules may mislead students into believing that rules are the objective of language learning. • The time spent in working out a rule may be at the expense of time spent putting the rule into productive practice. • Students may hypothesize the wrong rule, or their version of the rule may be either too broad or too narrow. • It can place heavy demands on teachers in planning a lesson. • However carefully organized the data is, many language areas resist easy rule formation. • An inductive approach frustrates students who, because of personal learning style or past learning experience, would prefer simply to be told the rule. |

Learners need to:

1. Be exposed to a lot of language while reading and listening
2. Notice specific items when they are being used in texts
3. Understand the form, meaning, and use
4. Do controlled to semi-controlled practice tasks/activities (with target language support)
5. Do free practice tasks/activities (without target language support)
6. Recycle and make connections (with other grammar items)

Questions teachers should ask themselves:

- ⊙ How useful and relevant is the language?
- ⊙ What other language do my learners need to know in order to learn the new structure effectively?
- ⊙ How can I make sure to focus on the development of procedural rather than declarative knowledge (i.e. being able to use knowledge for communication versus knowing language rules)?
- ⊙ What tasks can I use in order to make the relationship between grammatical form and communicative function clear?
- ⊙ What problems might my learners face when learning the new language?
- ⊙ How can I keep my grammar explanations as simple, clear, concise, and explicit as possible?
- ⊙ How can I make the lesson fun, meaningful and memorable?

Principles for *young learners*:

- ⊙ Focus instruction on meaning – present the structure in context
- ⊙ Explain in simple, clear, easy ways – no metalanguage
- ⊙ Use visuals – charts, graphs, timelines, etc.
- ⊙ Provide fun practice – songs, chants, games, resource book activities, etc.
- ⊙ Use all five senses – appeal to all learning styles and multiple intelligences
- ⊙ Help learners notice – expose > observe > hypothesize > experiment
- ⊙ Recycle – revisit lexis/vocabulary and provide lots of opportunities to use the structure in context

Principles for *beginning level learners*:

- ⊙ Keep the learning load manageable
- ⊙ Emphasize inductive over deductive teaching
- ⊙ Recycle

Principles for *intermediate level learners*:

- ⊙ Move learners along the continuum from reproductive to creative use
- ⊙ Personalize practice activities
- ⊙ Encourage learners to see grammar as a process as much as a product (i.e. “grammaring”)

Principles for *advanced level learners*:

- ⊙ Help learners identify the relationship between grammar and discourse
- ⊙ Encourage learners to explore differences between spoken and written English
- ⊙ Give learners systematic exposure to authentic language data

Four frameworks for teaching grammar:

- ⊙ EIF (Encounter > Internalize > Fluency)
- ⊙ ARM (Activity Route Map)
- ⊙ PPP (Presentation > Practice > Production)
- ⊙ TBL (Task-Based Learning)

EIF

(E) Encounter: Students demonstrate what they know or are able to do through carefully sequenced tasks (x2-4)

(E/I) Encounter/Internalize: Students clearly state what the grammar item is and its rule(s), and then the teacher clarifies (i.e. whether its right or not)

(I) Internalize: Students practice the grammar item in controlled to less controlled ways (x3-4) – with support of explicit instruction of the rule

(F) Fluency: Students demonstrate that they have mastered the grammar item by doing free practice task – where all target language support is removed (x2-3)

ARM

- (1) Lead-in: Establish the context and introduce the target language
- (2) Set up and run the activity: Clarify the target language > reinforce it > check comprehension > controlled practice
- (3) Close, feedback and post-activity: Close the second stage > get feedback by reviewing the target language > do a simple speaking or writing task that solidifies students' understanding of the target language

PPP

- (1) Presentation: Quick lead-in followed by an explicit presentation of the rule
- (2) Practice: Controlled to less controlled practice tasks (x3-4) – with target language support
- (3) Production: Free practice tasks (x2-3) – without target language support

TBL

- (1) Pre-task: Introduce the topic and task
- (2) Task cycle: Students plan for the task > summarize and present their discussion > teachers models the target language
- (3) Language focus: Teacher draws students' attention to the target language > students identify it (to include the rules) > students practice with the clarified forms

How to deal with *grammar errors*:

- ⊙ Questions about errors: Is there an error here? What kind of error is it (i.e. how to classify it)? What caused it (i.e. transfer or developmental)? Does it matter (i.e. is it intelligible)? What should I do about it? Individual, peer, or whole class work? Immediate or later? Discuss, teach, exercise, task, etc.?
- ⊙ Categories of errors: Lexical, grammar, discourse, and/or pronunciation
- ⊙ Transfer: L1 influence on L2 production; positive and negative
- ⊙ Developmental errors: Errors made during the process of hypothesis formation and testing of language
- ⊙ Errors matter or not: Intelligibility – to what extent does the error interfere with or distort the speaker's message

Six factors to *assess* the value of a grammar test:

1. Practicality (easy to design, set up, and mark)
2. Face-validity (meet learners' expectations of what a test should look be – fair/perform to their ability)
3. Reliability (consistent results)
4. Validity (test what we want to test)
5. Spin-off (can be used subsequently for review and remedial learning)
6. Backwash (positively influences the teaching that will be done in preparation for it)

Reflection questions for improvement purposes when things didn't go as planned:

- ⊙ Was it the quality of the teaching?
- ⊙ Was it the way the textbook and/or worksheets introduced these items?
- ⊙ Was it the way I taught the items?
- ⊙ Was it the test itself (i.e. was it faulty in some way)?

Title

“Story of an Object”

Context

Intermediate/Young adults (high school or university students)

Time

60 minutes

Aim

By the end of the activity, students will be able to accurately write about the story of an object (e.g. a paperclip), from its original to current state, by following the steps on the writing process (brainstorming to final draft).

Materials

- ✪ A PPT slide with the following four items on it: a doll, a book, a pencil, and a paintbrush
- ✪ Several small pictures of other objects (e.g. key, ring, paperclip, mirror, etc.)
- ✪ One object that is special to you in some way
- ✪ A text about what happened to a tree that started life in the middle of a deep forest (which will be the model writing text that students will follow)

Lead-in

1. **Sharing:** I'm going to show you an object that is special to me. I'll explain what it is and what it means to me.

Now, think of an object that is special to you in some way and, just like I did, explain to your partner what it is and what it means to you. When everyone is finished, I'll ask a couple of students to share with the class.

2. **Modeling:** On the screen, you can see four objects: a doll, a book, a pencil, and a paintbrush. I'm going to tell you the life story of one of these objects. While I'm reading, try to determine what object the story is about. When I'm finished, share your thoughts with your partner. Afterwards, I'll go around the room and ask each person individually and we'll see who guessed correctly – to include identifying the key clues.

Now I'm going to read the story again, but, this time, listen for the sequence of events. I'll give you a handout with the ten events in muddled order (*floated down a river, taken to a factory, cut down, chopped up, grew in the forest, taken to a shop, lay on a shelf, bought by a child, taken home, drew a picture*). While I'm reading, number them from one to ten – with one being the first event and ten being the last event. When I'm done reading, you can check with your partner – and then we'll check as a class.

Set up and run the activity

3. **Brainstorming:** I'm going to give each pair a small picture – which you need to keep hidden from everyone else in the class. Now, I want you to imagine the history of your object. With your partner, make a list of events in the object's life – as if you were the object, in the same way as the pencil story. To generate ideas quickly, just use words and phrases – not full sentences. And don't worry about the order at this point.

4. **Selecting:** Decide whether to keep all of the ideas/events you listed or select some and discard others.

5. **Sequencing:** Now put the events in time order – from the beginning of your object's life until its current state.

6. **Adding:** Next, add events and expand ideas, adding as much detail as you can – this time in full sentences.

7. **Language focus:** Make sure to include a few time expressions in your list of events – words like *first, then, next, after that, finally*, etc.).

8. **Finalizing:** Finally, can you and your partner add, delete, or change anything to make the story better? This is your last opportunity to alter your text.

Close, feedback and post-activity

11. **Close:** When everyone is finished, one person from each pair will read their story from beginning to end. Upon completion, anyone in the class can try to guess what the object is.

12. **Feedback:** What was the most challenging part of writing your story? Why? What could have made it easier?

13. **Post-activity:** To wrap up, talk about a toy, doll, or stuffed animal that was very special to you when you were a child. Briefly explain what it was and why it was so important to you.

A long time ago I started life as a tall tree growing in the middle of a deep forest. One day men came with axes and saws. I was cut down and sent floating down a wide river to a factory. There I was chopped up, carved and painted, and then taken with hundreds of others to a shop in a big city. I lay on a shelf for several months next to cards and piles of writing paper. Then one day a child came in with his father. He bought me and took me home. When we got to his room he held me tightly in his hand and together we made something beautiful. Now the child is a man and I am too old to work—but I still travel everywhere with him. He says he keeps me with him for good luck. That child is now a famous artist—and he and I remember that day long ago when we drew his first picture.

☆ Writing ☆

Title

Name of your activity

Context

Level and age of your students

Time

How long you think your activity will take

Aim

Clearly state in terms of learning outcomes – By the end of the activity, students will be able to . . .

Materials

Provide explicit explanations examples

Lead-in (Stage 1) > 1-2 tasks/roughly 5 minutes

Create interest, activate background knowledge, and/or focus on lexical items

Set up and run the activity (Stage 2 – main skill tasks) > 3-5 tasks/roughly 15-20 minutes

Organize students and give detailed instructions (from teacher to students) for each step

Proceed in a similar order to this: brainstorming > organizing > drafting > revising and editing > final draft

Close, feedback and post-activity (Stage 3) > 2-3 tasks/roughly 10 minutes

First, close the second stage. Then, get feedback on work done in the second stage (e.g. ask what was challenging, interesting, fun, etc. or personalize). Finally, end with a brief speaking task that helps review the lesson in some capacity.

Name and student number

Write your full name in English, put your “please call me name” in parentheses, and include your HUFS ID number

Title or Explanation

Time sequencing in a story* (*modifications by T. Jobbitt).

[source: *Writing* by Tricia Hedge, OUP]

Level/Age

Intermediate, high school/university students

Time

45'

Aims

By the end of the activity, students will be able to produce a logical narrative (by filling in speech bubbles in a cartoon story) (whole class), correct any language issues, and write an individual story (including a title) using proper time sequencers by following the steps of the writing process.

Materials

A copy of the cartoon story for each student
Lined writing paper (for writing a new story)

Before (Lead-in)

1) Generate interest: Ask students, "Have you ever enjoyed reading cartoon stories? Which ones? Why?" Elicit from Ss the conventions of a cartoon story, namely:

Examples:

A caption at the top of a picture, which usually says something about the sequence

Speech bubbles with arrows to speakers' mouths

Thought bubbles with a row of circles to people's heads (as in pictures 6 & 7)

2) Show the model/example of story: Tell students to read the model and answer the questions that follow.

The young man (Ben) is in the hospital to have a kidney transplant at 9 o'clock the next morning. He recognizes the nurse (Mary) because she lives in the apartment beneath his. She senses that he is worried about something. He explains that his father has just arrived from New Zealand and wants him to emigrate there to be with his parents. They had a big argument about it because he wants to stay in England and his father stormed off before Ben could tell him about the operation. Mary promises to speak to Ben's father that evening but there is no-one at home. She wakes in the night and hears a noise upstairs so she goes up to talk to Ben's father and explain the situation. He gets to the hospital in time to see Ben before the operation and waits to talk to him afterwards.

Questions*:

- 1) How many parts does the story have? (Beginning, ...)
- 2) How many characters are there in this story?
- 3) What is the main problem?
- 4) How is the problem resolved?
- 5) Is there a lesson to be learned in this story? What is it?

During (Set up and run the activity)

2. Reading 1 (skim & predict): Ask Ss, "Skim through the picture sequence (2 pages) in order to get an impression of the story and its time sequence. Think to yourself how a story could be constructed from the pictures."

3. Brainstorm 1 (story): Elicit some basic ideas from the class about who the characters are and what is happening in the story. For example: "Who are the people in the story? What is happening?" (Write these on the WB). Use the WB to make a list of potential answers.

4. Brainstorm 2 (details): Tell Ss, "Work in pairs or small groups. Brainstorm the details of the story using the prompts below the cartoons." Ss should produce the speech or thoughts to go in the bubbles.

5. Write (sequence): Tell Ss to work on the captions and choose what might be appropriate for the pictures 1-5 only. Elicit their ideas and write them on the WB. Have students write the story (pairs or groups).

Have the students:

- 1) First decide on how the characters relate to each other.
- 2) Think about the following questions:

| | |
|---|-----------------------------------|
| What do you think happens in this story? | Who is the dark-haired older man? |
| Why is the young man in the hospital? | What does the nurse tell him? |
| Does he know the nurse? | Why does he go to the hospital? |
| What do the young man and nurse talk about? | How does the story end? |
| What does she promise to do? | |

(T) Write what the characters say or think in the speech or thought bubbles.

6. Match: Match the captions below with pictures 1-5. Change the names to the ones you have chosen for the characters.

- a) Before she left, Mary made a promise
- b) One afternoon, Nurse Mary Black and her friend Jenny were in the men's ward at Hasp Hospital.
- c) Later that afternoon, Mary went to check on the young man.
- d) When she saw the patient, Mary welcomed him.
- e) Slowly the young man explained what was troubling him.

7. Elicit: Work with the whole class and elicit possibilities captions for pictures 6-10, writing them on the WB and correcting the language as you do so.

Examples:

Picture 6: That evening Mary went up to Ben's flat and knocked on the door.

Picture 7: During the night she woke up and heard a noise upstairs.

Picture 8: After introducing herself, Mary explained Ben's situation to his father.

Picture 9: Just before 9 o'clock the next morning...

Picture 10: Later that day...

8. Complete the story: Ask Ss, "Write up the story individually, paying attention to the time sequence. Then, make up your own title for the story." [Alternately, if Ss are weaker and need more support, have them work in pairs first, and then work individually. For example: create pairs and have the new pairs a) compare notes and b) add information where necessary to their respective stories. After pair work, have each S make a rough draft. Tell students, "Split off from your partner, and write up your own article (alone) from the notes you have taken." T – be sure to take away texts from the students so that they rely solely on their own notes to compose the piece. Let students work to finalize their drafts, adding any transition signals, conjunctions, etc., for unity and coherence.

After (Close the activity and post-activity)

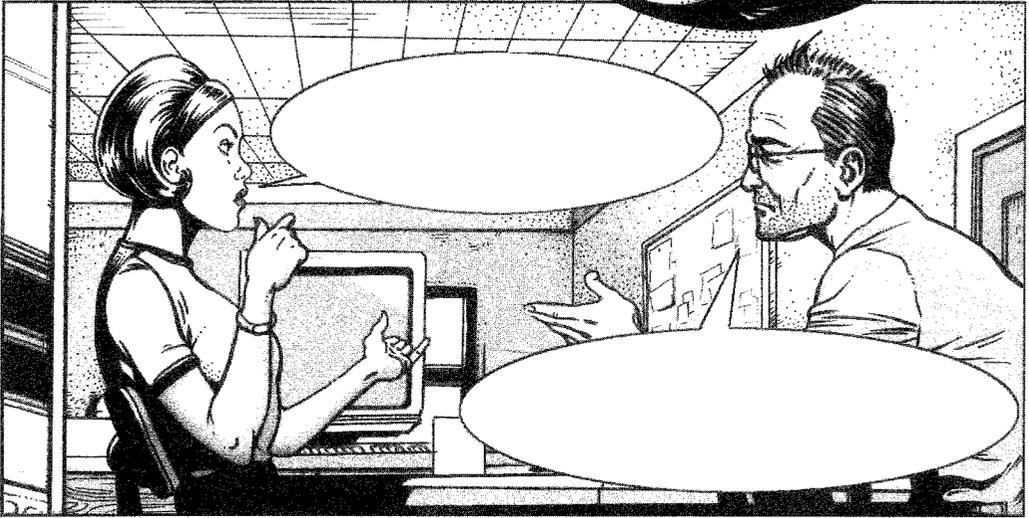
6. Share*: Share drafts in small groups, and then post around the class for a gallery walk. Students can vote on the best or most creative representation of the story.

7. Close the activity*: Bring the whole class together and ask, "How did you like the activity?" "What was easy for you?", and "What was the most difficult part?"

8. Extend to another skill*: (Role-play) Assign characters to the students, and have them act out a chosen script in front of the class.

Name: Todd Jobbitt (#2016012345)





Title

Developing a cause-effect argument

[from: *Writing* by Tricia Hedge, OUP (*adaptations are marked by an *)]

Context

HS/College students/intermediate to advanced

Time

50+ minutes

Aim

By the end of the activity, students will be able to *identify the effects of gaming addiction and organize ideas in a brochure explaining effects by using appropriate logical connectives

Materials

Pictures of students at a gaming room and/or professional gamers

OHP (for showing pictures of gamers and article extract) or large laminated photos of gamers posted on classroom walls

Mind-map graphic organizer* (enough for each student) for idea generation

Paragraph organizer (or A4/B5 paper) for organizing sentences

Brochure template (handout, plus downloadable document for website posting)

Excerpt of an article* on gaming addiction [*Gaming addicts are people who become 'hooked' on gaming. These people sometimes play online games for many hours or even a day or more at a time. Sometimes, these gamers die from gaming too long, from not moving their body or getting enough rest. Why do they do it? Why risk their health for the sake of playing a game?*] - or find any suitable excerpt from an article on gaming addiction.

Lead-in

- 1. Discussion & Prediction:** Ask Ss "What are some of the greatest dangers facing young people nowadays?" (pairs/triads). Show a picture of students playing at a PC room or of a pro-gamer at a gaming event. Ask, "What are these students doing?" Have Ss think-pair-share and then elicit from whole class. Lead the students to the topic of 'gaming addiction' through subsequent questions. ("Have you ever gamed? For how long? Why?") (1-2')
- 2. Brainstorm:** Put Ss into groups of 3 or 4. Explain to Ss that they are going to write part of an (online) information brochure warning them about the dangers of gaming addiction – "You are going to finish a brochure about gaming addiction *for the school website. Read the article excerpt on gaming addiction. Tell Ss "You are going to help finish the extract by describing the effects of gaming addiction. To start, please write down (individually) as many effects as you can on this graphic organizer (handout)." (3-4')

Set up and run the activity – main skill tasks

- 3. Build-up:** Elicit mind-map ideas and write on WB. Extend mind-map words or lexical chunks into phrases. (5')

Example:

"How many phrases can you make including "gaming", "gamer", "addict", etc.

"What kind of behavior might a gaming addict display? Is it positive or negative behavior?"

"What sort of problems can a gaming addict experience?"

"What adjectives can describe the consequences of drug addiction?"

- 4. Extend:** (T) Take one example of an effect and show Ss the different ways in which it can be expressed. (5-10')

Example:

Gaming addicts can become very moody and sometimes violent.

Effect A - This can lead to family problems.

Effect B - One effect of this can be broken social relationships.

Effect C - ...as a result of which relationships can become strained.

*Put the students in groups of 3 or 4 and have them extend other effects listed on the WB. At least three to four effects, with minor details (examples) should be extended per group.

- 5. Select and sequence:** After extending each effect, have students select the top three effects, and sequence them from least-to-most-important (handout), inserting examples where necessary. *Have Ss add a concluding sentence. Additionally, have students add in transition signals where appropriate. [75-150 words]

6: Write a brochure: In groups, ask students to complete the brochure extract, adding their sentences to the extract. Have each group proofread the finished product, and make revisions (punctuation, signals, etc.) where necessary.

Close the activity and post-activity

***7. Close the activity:** After finalizing their brochure, have each group present their finished version to the class. This can be done verbally, per group, or visually, by having students post the brochures around the classroom.

***8. Get learner feedback:** Ask the learners what was most challenging about writing the advertisement, and why.

***9. Communicative post-activity:** In pairs, have Ss discuss a time when they (or someone they know) were addicted to something (harmful or not) and how that addiction was overcome. They should state 1) what the addiction was, 2) how long it lasted, 3) how it was overcome. When finished sharing, extend to small groups.

Name and student number

Todd Jobbitt (#1234567)

Describing people

| | |
|-------------|--|
| LANGUAGE | 'Describing people' (for example, tall , slim), 'parts of the body' (for example, hair , face , nose), and 'colours' (for example, blonde , blue , black) vocabulary areas. |
| TECHNIQUES | Organizing texts: writing from notes. Creating texts: visualization. |
| MATERIALS | Police poster, on a poster or on the board. |
| PREPARATION | Make the poster if you are using one. |
| TIME GUIDE | 40 minutes. |

.....

Lead-in

- 1 Ask the learners to close their eyes and to think of a famous person. Tell them to think of what the person looks like. Then they should open their eyes and describe him or her to the person sitting next to them, who should try to guess who it is.

.....

Organizing texts: writing from notes

- 2 Put up this police poster and write the notes beside it on the board:



tall
slim
long curly blonde hair
round face
blue eyes
long nose
black dress

- 3** Write this outline description on the board. Ask the learners to expand the notes beside the poster into a description based on the outline:

Police are looking for a woman last seen in a red car near West Street.

—height

—shape

—hair

—face

—eyes

—nose

—clothes.

Anyone who sees the woman should contact the police immediately.

- 4** Ask some learners to read out their descriptions. Discuss different ways of describing the woman, for example:

The woman is tall and slim with long curly blonde hair, a round face, blue eyes and a long nose. She is wearing a black dress.

or:

The woman is tall and slim. She has long, curly blonde hair and a round face, with blue eyes and a long nose. She is wearing a black dress.

.....
**Creating texts:
visualization**

- 5** Ask the learners to visualize their ideal man or woman. Ask them what he or she would look like. (With younger children you can ask them to imagine fairy-tale characters, for example, a prince or a princess.) Elicit some vocabulary and write it on the board.
- 6** Ask learners to write a short description of the person.
- 7** Put the learners in pairs, or groups of three, to compare their descriptions.
- 8** Ask the groups to report back to the class, for example: 'Sara's ideal man is tall and dark, but mine is blonde with a beard.'

22 Food and drink

| | |
|-------------|--|
| LANGUAGE | 'Food and drink' vocabulary area (for example, mangoes, fish, carrots). I like/ don't like _____. He/ she likes/ doesn't like _____. Very much; quite; not very much; not at all. |
| TECHNIQUES | Organizing texts: reordering, and describing pictures. Creating texts: responding to a text. |
| MATERIALS | Sentences, on a poster or on the board; picture clues, on a poster or on the board. |
| PREPARATION | Prepare the posters, if you are using them. |
| TIME GUIDE | 40 minutes. |

.....
Lead-in

1 Write up this quiz on the board:

Name:

- 1 four kinds of fruit
- 2 three kinds of vegetable
- 3 three kinds of meat
- 4 two dairy foods
- 5 three different drinks

Divide the learners into groups of three or four and tell them to do the quiz together. Tell one member of each group to write down their answers.

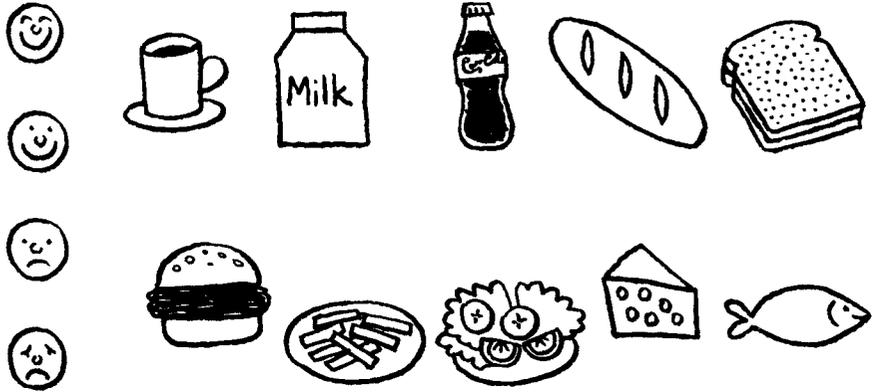
2 The group that finishes first with all the answers correct is the winner.

.....
**Organizing texts:
reordering, and
describing pictures**

3 Put up these sentences and ask the learners to rewrite them, putting the words in the correct order:

- 1 I mangoes like quite
- 2 don't fish like I all at
- 3 doesn't very carrots much he like
- 4 likes she rice much very
- 5 like duck don't I like I but very chicken much at all

- 4 Write the sentences in the correct order on the board, and tell the learners to check their work.
- 5 Put up these picture clues:



- 6 Tell the learners to use them to write sentences with the same patterns as those they have just completed.

.....
**Creating texts:
 responding to a text**

- 7 Ask the learners to write a letter to a penpal in another country, telling him or her about the kinds of food they eat. They should say which kinds of food they like and don't like, using the sentence patterns they have practised.

18 In town

LANGUAGE 'Town' vocabulary area (for example, post office, cafe, bank).

On the right; on the left.

Place prepositions (for example, next to, beside, opposite).

TECHNIQUES Organizing texts: reordering.
Creating texts: write and draw.

MATERIALS Drawing of the alien town and the letter, on a poster or on the board.

PREPARATION Make the poster if you are using one.

TIME GUIDE 40 minutes.

Lead-in

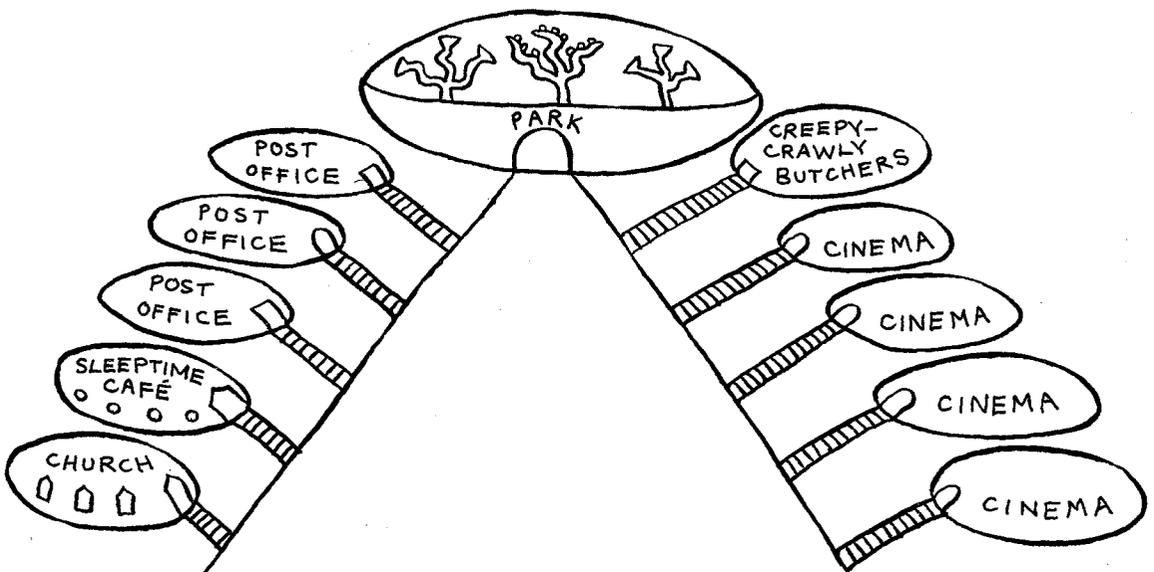
- 1 Tell the learners to close their eyes and imagine they are walking down the main street of their town. Ask them questions, for example:

What can you see?
What is on the right?
What is on the left?

Give them a short time to imagine, then ask them to stop 'walking' and open their eyes. Ask them to tell the person sitting next to them where they are in the street.

Organizing texts: reordering

- 2 Put up this picture, and extract from a 'letter from Planet Zeta':



- 1 Here's a picture of the main street in my town.
- 2 Next to the post offices is a cafe where we go to drink Snoozola and have a good sleep (Snoozola gives you nice dreams!).
- 3 There aren't any banks in Zeta, because no one needs money .
- 4 Next to it, on the right, is a butcher's where we get our beetles and worms.
- 5 At the far end is the park, where we all go to fly around and have fun.
- 6 On the other side of the street are three post offices—we Zetans write a lot of letters!
- 7 Beside the cafe is the church, where we all go to dance on Thursdays.
- 8 There aren't any bookshops because we don't have books, but there are four cinemas opposite the post offices.

Tell the learners to look at the picture and put the sentences in the best order to make a clear description. Ask them whether they can link any of them with 'and'.

- 3 When they have finished, tell them to compare their texts with a partner.
- 4 Go through the description with the whole class (the best order is probably 1, 5, 4, 6, 2, 7, 3, 8).

.....
**Creating texts:
 write and draw**

- 5 Ask the learners to write a reply to the alien's letter. They can either describe their real main street, or imagine they live on another planet and describe an imaginary street. In either case, tell them to draw a plan of the street before they start, to help them organize their description.
- 6 Put the learners in pairs. Tell them to exchange descriptions with their partners, and to try and draw each other's descriptions. They can then compare their drawings.

Write before you talk

Aim writing, speaking

Level intermediate–advanced

Time 10–15 minutes

Procedure

- 1 Ask a *why* question.
- 2 Allow students to write as much as they can on the topic of their choice. They need not write in complete sentences.
- 3 Circulate, helping out with vocabulary.
- 4 In small groups students discuss their topic and add comments to what they have written as they hear new ideas from classmates.
- 5 The discussion continues in plenary as each group makes contributions.
- 6 For homework, students can develop their ideas and later post their completed compositions on the walls of the classroom, so that classmates can read and comment on the work.

Suggestions for *why* questions

- Why have there always been wars?
- Why are some animals disappearing?
- Why are people having fewer children?
- Why do people need to study foreign languages?
- Why do so many people travel?
- Why do women live longer than men?
- Why do married men live longer than single men?
- Why do some people hate living in cities?
- Why do some people love living in cities?
- Why are some people vegetarians?
- Why isn't everyone a vegetarian?

Using visuals to focus descriptions

Level Elementary to advanced (depending on the picture chosen and whether you are able/wish to use the first language)

Time 20–30 minutes +

Aims To help students see the importance of selection and focus in writing a description.

Preparation

You will need to make a collection of pictures, cut out from magazines, postcards, or even your own enlarged photographs, sufficient for a class set, which show interesting scenes or still life. It can be useful to work with other teachers to prepare this resource, which can then be used by several classes. If the pictures are mounted on card and covered with plastic film, they can make a permanent resource. The pictures must be clear and show a number of objects or people in relationship to each other. Still life or scenes are most appropriate, as in the examples.

Procedure

- 1 Give each student a picture. (This activity also works well as pair work.) Ask students to study their picture closely and look at each part of the composition in turn. Can they describe the scene clearly in words as the photographer or artist has captured it?
- 2 Ask students to decide what is the most important or striking thing about the picture. What would they write about first in describing it? How would they bring in the other parts of the picture?
- 3 Ask students to write a first draft of a paragraph describing the picture. As they finish drafting, write these questions on the board.
 - What is the focus of the picture and where is it in the picture?
 - Where have you described this focus in your paragraph?
 - Have you followed a certain order in your writing for example, foreground to background, right to left, top to bottom? If so, why?
 - Could you improve on the order?
 - How will your description change if you move the order around?
- 4 Encourage students to review their work against these questions and start redrafting.

Incident report

Level Intermediate +

Time 30 minutes

Aims To invent and write about the details of an incident.

Preparation

Find a photograph of a newsworthy incident. This activity uses as an example a photograph from the 1940s.



Procedure

- 1 Show your students the photograph and use it to elicit/teach vocabulary or language that is central to it.

Example *a ledge above a doorway*
the police
a safety net (has been put up)
a crowd (of onlookers)

- 2 Ask your students questions about the scene and write additional language on the board as it arises.

Example *Where and when do you think this incident took place?*
What do you think is happening?
How do you think it started?
How did it end?
Do you think the police are trying to help the woman or arrest her?
Why is the woman fighting with the police?
Is she suicidal? If so why?

- 3 Give your students the following task (this can be dictated to them or written on the board).

You are a policeman/policewoman who was involved in the incident in the picture. Write a report explaining what happened. How did it start? How did you and your colleagues get involved? How did you deal with it? How did the incident end?

- 4 Encourage your students to plan their reports using any key words or language that were written on the board during steps 1 and 2. Also ask them to consider what tenses and structures they are most likely to use (past simple, past continuous, there was/were).
- 5 Allow students to write their reports.

Advert defacement therapy

Level Elementary +

Time 30 minutes

Aims To look at adverts and write captions or paragraphs that describe what the creators are saying to the public.

Preparation



- 1 Find about ten adverts from various magazines or newspapers that claim in an indirect yet blatant way that a product will do one of the following:
 - make your life fantastic and glamorous
 - make you happier
 - improve your social life
 - make you look younger and more beautiful
 - make you more sexually attractive
 - make you just like the celebrity or model in the advert.
- 2 Put these adverts up around the classroom walls and number them with sticky labels.

Procedure

- 1 As students enter the room, invite them to walk around and look at the adverts on the walls.

- 2 Once everyone has arrived, tell your students that you want them to go around the gallery and put into words exactly what the advert says to the viewer. Give them an example.

Example *These cereal bars are so low in calories that the more you eat, the thinner you will become. As a result you will be beautiful and happy. Don't forget to eat a whole box every day or you will turn into a fatty.*

- 3 Ask students to go around the gallery (as individuals or pairs) and write similar captions for each advert. These should be written in notebooks or on a single sheet of paper so that they can be handed in to you for correction at the end of the day. Make sure students write the advert numbers beside their captions.
- 4 Once everyone has finished this task, gather everyone around in a circle. Have individuals read out their ideas while the rest of the class guesses which advert is being referred to and helps with language correction.

Variation 1

Tell your students about 'the Bubble Project' (see Comment below). For step 3, have them make speech bubbles which they then stick on to the adverts on the walls.

Variation 2

One excellent way of gaining insight into the minds of advertisers and the tricks and techniques that they employ is to compare a number of adverts for similar products (perfume, cars, watches, etc.). Turn your classroom into a themed advert gallery.

A good way to do this would be to obtain a women's magazine and a men's magazine and cut out all the adverts for perfume, for example, number them, and stick them on the classroom walls. Invite your students to browse the gallery and ask them to decide exactly who or what type of person each advert is aimed at. They should then write a brief outline of how they came to their conclusion. In doing so, they may want to describe factors such as colour, shapes and lines, objects, people, animals, places, actions, emotion, symbolism, font, and slogans, etc.

Follow-up

Correct your students' work and give it back to them. Relocate the adverts to a single wall in the classroom (to economize on space) and stick up a selection of your students' captions beside them.

Comment

This idea was inspired by 'the Bubble Project', a counter-attack on the influx of advertising messages in public spaces. Frustrated advertiser Ji Lee attached thousands of sticky white blank speech bubbles on posters all over New York City and almost immediately people started to fill them in.

Plot construction

Aim writing, fluency practice

Level intermediate–advanced

Time fluid

Procedure

- 1 Divide the class into groups of five or six students each.
- 2 Assign different tasks to different groups. The tasks are: character; setting; problem; and solution.
- 3 Groups brainstorm on the tasks.
- 4 Four secretaries go to the board and stand next to the four group headings.
- 5 Volunteers from the groups contribute suggestions, as the secretaries write them on the board.
- 6 In groups, students construct stories based on the information collected on the board.
- 7 The stories are read to the whole class.

Task descriptions

Character: Give your person a name, an age, and an occupation. Describe his/her physical appearance.

Setting: Name and describe the place where the story will happen. Describe the climate of the location and how the place looks.

Example: A small back street in the middle of downtown San Francisco. The houses are close together and are each painted a different color. There are small gardens and children play in the street. The weather is mostly warm.

Problem: Give a specific problem like *a bad marriage* or *someone loses a lot of money* or *a traffic accident*.

Solution: Consider solutions for many kinds of problems.

Examples: winning the lottery; a cure for a disease; meeting new people; finding a better job; getting an important gift.

Working from opening sentences

Level Beginners to advanced

Time 40–50 minutes preparation + individual writing time

Aims To help students develop a sense of direction in narrative writing.

Preparation

From a variety of novels or short stories, find some interesting or intriguing opening sentences or compose some of your own. The examples below are suitable for intermediate students.

Examples

There were no curtains. The window was a hard-edged block, the colour of the night sky. Inside the room, the darkness was intense. Silence.

One hot, dreamy afternoon, when everything seemed to be asleep, I set out to see how far I could climb over the hills before dark.

Nobody saw the accident. The small black car was found on its side, at the bottom of the hill by the bridge, half in the water. There was the body of a young woman in the car.

It seemed as if he had hardly closed his eyes when he was woken by the sound of the door. He sat up sleepily and saw it was only a robot delivering breakfast.

We threaded our way out of the noise and confusion of the station into the brilliant sunshine. Around us the town rose steeply, tiers of multi-coloured houses piled high, overlooking the unbelievable blue of the bay.

'Don't you think you're being rather selfish?' Dan's voice sounded cold and Rosa looked at him unhappily.

Procedure

- 1 Take one of the story openings and discuss it with the class. Ask them to imagine who the characters in the story are, where it is set, how the narrative might continue, and what events might happen. (Opening sentences should be chosen or written at the appropriate language level).
- 2 Ask students to work in pairs and give them some questions to direct their discussion. You could set a time limit to focus discussion. Possible questions are:

Examples Which of these sentences do you think is most effective as a story opener and why?

What sort of story do you think it opens?

How do you think the story continues?

- 3 Hold a feedback session with the whole class and elicit their opinions. Encourage students to ask questions of those who volunteer opinions, so that the whole class becomes involved in the discussion.
- 4 Arrange students in pairs (or fours with students who chose the same opening sentences) and ask them to plan the rest of the story.
- 5 Students then follow the plan but write individual stories, stopping to read each other's work and make comment. Encourage them to use the outline in a flexible way, elaborating with their own ideas or moving away from the plan if other ideas develop.

Comments

A good writer has a convincing sense of direction. One way to start developing this in writers is through writing narratives such as these, which these particularly need a sense of moving forward from an effective beginning towards a goal of some kind. This activity shows a number of principles at work. Step 3 of the procedure enables cross-fertilization of ideas in the class at the stage of getting ideas together and planning content. Step 4 allows collaborative planning of outlines which are then used in a flexible way by individual students as it is important for them to appreciate that a plan should not be a strait-jacket. Step 5 provides an audience for the writer and other readers' perspectives on the possibilities for improving and rewriting.

Cartoon story

adding words to a cartoon story

| | |
|-----------------------|--|
| Level | elementary/intermediate/advanced |
| Main goals | guessing from clues, creativity, mimes and gestures, empathy |
| Language focus | written and oral fluency practice |
| Preparation | cartoons on handouts |

Blank the speech bubbles in a cartoon story including some three to six pictures. Ask students to form pairs, give a copy to each pair, and ask them to fill in the spaces so that they make up a meaningful conversation that fits the drawings. Have students exchange and read each other's stories in small groups. You may follow with a discussion on what clues they used, how the clues in the character's facial expression or body language were connected to words communicated, and what similarities resulted in the stories.

Variation 1:

To save classroom time, you may give the first half of the task as homework.

Descriptive Essays

What are the different types of a descriptive essay?

1. Objective (using the five senses: sight, sound, touch, taste, tactile). This kind of paper makes no judgments about what is being described; it simply describes the object.
2. Impressionistic or interpretive. This type of paper is used to convey an attitude. Any objective description is subordinate to convincing the reader of the ugliness, triviality, beauty, etc. of what is being described.

What are the major points of a descriptive essay?

- ⊙ Emotional appeal (colorful language, mood and tone are stressed)(The room was frightening v. big)
- ⊙ Organization
- ⊙ The Persuasive Principle

What are some approaches to increase emotional appeal in a descriptive essay?

- ⊙ Use insight and sensitivity over logic (examine from a personal perspective versus factual analysis)
- ⊙ Try a deliberately unconventional thesis (point out hidden beauty; superiority complex v. shyness)
- ⊙ Show your powers of observation by stressing specific details (details support thesis = life to paper)
- ⊙ Use specific language (general language weakens the details; dramatize your details. For example, *"There were bread crumbs on his shirt,"* v. *"Forgotten bread crumbs, slowly hardening in his mustache, had the same revolting inappropriateness as mustard stains on a silk blouse."*)
- ⊙ Stress the psychological impact of what you describe (accurate and exciting)

How do I organize a descriptive essay?

Choose an appropriate organizing principle and stick to it. Structure of some kind is necessary, and a writer needs enough of a predetermined organizing principle to decide which descriptive details come first and which come last.

What are some examples of organizing principles?

- ⊙ Body (head-to-toe)
- ⊙ Landscape (farthest to nearest objects)
- ⊙ Attractive features/unattractive features
- ⊙ First impressions/second impressions
- ⊙ Impact on the five senses

The Persuasive Principle

Because descriptive papers offer a variety of organizational choice to the writer, the persuasive principle (thesis and support of the thesis) must be followed.

What are some suggestions for description themes?

- ⊙ Street musicians
- ⊙ Traffic jams
- ⊙ Spoiled children
- ⊙ People eating soup (food)
- ⊙ Animals in the zoo
- ⊙ Bus drivers
- ⊙ Airline flight attendants
- ⊙ Video game fanatics
- ⊙ People waiting in line
- ⊙ Sports stadiums
- ⊙ A public bathroom
- ⊙ Campus hangouts
- ⊙ Intoxicated people
- ⊙ Housing developments
- ⊙ A shopping district

Comparison and Contrast

Comparison and Contrast is a method of showing similarities and differences between subjects. Comparison is concerned with organizing and developing points of similarity; contrast serves the same function for differences.

Why it can be confusing:

- ⊙ In some instances, a writing assignment may require that you cover only similarities or only differences
- ⊙ An instructor may ask you to separate one from the other (comparison-only, or contrast-only).
- ⊙ Usually, you will combine them within the larger design of your paragraph or essay (levity).

What are the differences when writing a comparison-contrast paper?

1. A comparison essay *stresses the similarities* between two things.
2. A contrast essay *stresses the differences* between two things.

How do I develop my ideas for writing a comparison-contrast paper (writing process)?

- ⊙ Purpose:
 - ⊙ To inform: to show each subject in relationship with others.
 - ⊙ To persuade: to show that one is better than another
- ⊙ Points: are the phrases that will be applied somewhat equally to both sides of your topic. They begin in freewriting > take shape in brainstorming and > become a major part of the initial framework. Eliminate irrelevant points.
- ⊙ Patterns:
 - ⊙ Block: subject by subject (opposing pattern: Intro w/ thesis, 1, A-B-C, then 2, A-B-C, Conclusion)
 - ⊙ Alternating pattern (Intro w/ thesis, 1, A-B / 2, A-B / 3, A-B, Conclusion)
- ⊙ Presentation:
 - ⊙ Give each point more or less equal treatment. Attention to each part of the outline will usually ensure balanced development
 - ⊙ Use transitional phrases to indicate comparison and contrast and to establish coherence.
 - ⊙ Use a clear thesis for an essay.

TIPS:

Write and revise your paper as many times as necessary, read your work aloud to hear an grammatical errors, and edit any problems in fundamentals (COPS: capitalization, omissions, punctuation, and spelling)

Questions to ask yourself when writing a comparison-contrast paper:

- ⊙ Do I have enough points to support my thesis?
- ⊙ Have I chosen fairly equal points of comparison and/or contrast?
- ⊙ Have I stuck to my thesis? (poor examples may support only part of the thesis; don't forget what you are writing: stick to your examples and do not get sidetracked by changing focus)
- ⊙ Have you arranged your points to produce the greatest impact? (Which comes first? last? As a general rule, try to start off, and end, with a superior point. Save the 'so-so' point for the middle)

What are some writing suggestions for a comparison-contrast paper?

- ⊙ Two household chores
- ⊙ Army life and civilian life (any aspect)
- ⊙ Two department stores or discount stores (restaurants, coffee joints, etc.)
- ⊙ Two sports or athletes (baseball v. football; Maria Sharipova v. Justine Henin-Hardenne)
- ⊙ Two clergymen or two churches
- ⊙ Two politicians
- ⊙ A job you hated and a job you loved
- ⊙ Two career fields you are considering
- ⊙ Two character traits or emotions that can be confusing (courage & recklessness; love & infatuation)
- ⊙ Two attitudes toward money (thrifty v. miser) or partnership (confirmed single v. committed partner)
- ⊙ Two tourist attractions, two employers, etc.
- ⊙ two blind dates
- ⊙ Two teachers with different philosophies, etc.

source: *Writing With A Thesis: A Rhetoric and Reader*, 11th edition

Cause and Effect

Cause and Effect 1) deals with reasons and results; 2) is a method of paragraph or essay development in which a writer analyzes the reasons for – and/or the consequences of – an action, event or decision.

Why it can be confusing:

- ⊙ They are sometimes discussed together, and sometimes separately.
- ⊙ Both types require at least a minor mention of the other in their respective paper.

What are the differences when writing a cause-effect paper?

1. A cause paragraph or essay *stresses the causes* of an effect (focus on causes).
2. An effect paragraph or essay *stresses the effects* of a cause (focus on effects).

Why do we write cause and effect papers (purpose)? Either inform or persuade your audience.

What is a typical process for writing a cause and effect paper?

1) Prewrite: list (top of paper, 2 columns labeled 'causes', the other 'effects') and select main causes/effects. This determines the direction of your paper.

2) Decide whether you will write to inform (objective – show each subject in relationship to each other) or persuade (subjective – show why one is better than the other).

3) Take into account the views of your audience (plus how much they understand) as you write

4) Compose a topic sentence: Your controlling idea might be one of your causes or effects.

5) Write an outline. Here, you need to: consider kinds of causes and effects, evaluate the importance of sequence, and introduce ideas and work with patterns.

A) Consider kinds of causes and effects.

- ⊙ Primary (major): may be sufficient to bring about the situation (subject). [Infidelity, attack, etc]
- ⊙ Secondary (minor): [diplomatic blunder]
- ⊙ Immediate: short term effect of sulfur (*atmospheric pollution), or cause of greenhouse effect (ozone)
- ⊙ Remote: long term effect (*acid rain), or cause (CFCs or people who use products that contain CFCs)

B) Evaluate the importance of sequence

- ⊙ The sequence in which events occur may or may not be significant. (*Post hoc fallacy*)

C) Order: The order of your cause and effects paper may be based on:

- ⊙ Time: Use if one stage leads naturally into another stage, like with pollution.
- ⊙ Space: recession points – local factors > regional factors > national factors
- ⊙ Emphasis: some points may be more important than others.

Indicate whether you will concentrate on causes or effects or combine them. Make this clear early on in the paper. Concentrating on one may not mean you will not mention the other; it only means you will emphasize one of them. Bring attention to your main concern(s) – causes, effects, or a combination – by repeating key words such as cause, reason, result, consequence, and outcome.

TRAPS:

- ⊙ Do not oversimplify causes. Do not assume that there is only one cause for a complex problem.
- ⊙ Do not oversimplify effects. Be wary of your own enthusiasm here.
- ⊙ Distinguish between direct and indirect causes and effects. Don't treat all causes and effect equally, as some are more remote than others, and the distinctions need to be made clear.
- ⊙ Distinguish between major and minor causes and effects (Fort Sumter, but slavery, secession of southern states)
- ⊙ Do not omit links in a chain of causes and effects (tv> discipline problems?) or (tv> tired, excitable > discipline?)
- ⊙ Play fair: Give appropriate attention to cause and effects that opponents of your thesis may point to. Just show awareness of these opposite points, don't overdo it.

TIPS:

HOTSHOT CAT: However, Otherwise, Therefore, Similarly, Hence, On the other hand, Then, Consequently, Also, Thus; Edit any problems in fundamentals (COPS: capitalization, omissions, punctuation, and spelling)

Questions to ask yourself when writing a cause and effect paper:

- ⊙ Do I have enough points to support my thesis?
- ⊙ Have I chosen fairly equal points of causes and/or effects?
- ⊙ Have I stuck to my thesis? (Poor or weak examples may support only part of the thesis; don't forget what you are writing: stick to your examples and do not get sidetracked by changing focus)
- ⊙ Have you arranged your points to produce the greatest impact? (Which comes first? Last? As a general rule, try to start off, and end, with a superior point. Save the 'so-so' point for the middle)

What are some writing suggestions for a cause and effect paragraph or essay?

- ⊙ A personal, unreasonable fear (your own or someone else's)
- ⊙ A personal, unreasonable irritation (your own or someone else's)
- ⊙ A personal habit or mannerism (your own or someone else's)
- ⊙ Children's lack or respect for parents
- ⊙ Your interest or lack of interest in a sport
- ⊙ Your decision to continue your education
- ⊙ Your passionate like or dislike of a food
- ⊙ Effects of a superstition or prejudice
- ⊙ Reasons why someone made an important decision
- ⊙ Reasons for doing volunteer work
- ⊙ Causes of an act of courage or cowardice
- ⊙ Effects of losing one's job
- ⊙ Effects of email, a computer, cell phone, or other technology on a person's life
- ⊙ Reasons why someone made an important decision
- ⊙ Cause of dropping out of school (or attending college)
- ⊙ Reasons for doing volunteer work
- ⊙ Causes of an act of courage or cowardice
- ⊙ Having or getting a job
- ⊙ Exercise
- ⊙ Passing or failing a test of course
- ⊙ Early marriage
- ⊙ Teenage parenthood
- ⊙ Change in policy or administration (workplace, mission, etc)
- ⊙ Effects or causes of a medical condition (diabetes, alcoholism, high blood pressure, etc)
- ⊙ Effects of a certain event (death of a loved one, a medical diagnosis, a move to a new place)
- ⊙ Reasons why a child or children dislike school
- ⊙ Effects of e-mail, a computer, cell phone or other technology on a person's life
- ⊙ Writer's choice: _____

Sources:

- ⊙ *Writing With A Thesis: A Rhetoric and Reader*, 11th edition by Sarah E. Skwire and David Skwire (Wadsworth Cengage)
- ⊙ *Paragraphs and Essays with Integrated Readings*, 11th edition by Lee Brandon and Kelly Brandon (Wadsworth Cengage)
- ⊙ *Evergreen: A Guide to Writing with Readings*, 9th Edition by Susan Fawcett (Wadsworth Cengage)

Rubrics

What is a rubric?

A rubric is an assessment tool for communicating expectations of quality. It is a set of criteria and standards typically linked to learning objectives that supports student self-evaluation and self-reflection. Rubrics allow teachers and students alike to evaluate criteria, which can be complex and subjective; they also provide a basis for peer review.

How can a rubric best support the teaching and learning process?

When it is shared with the learner at the beginning of a task creation or development process. A rubric developed with learners can help their understanding of the task and the expectations around quality. Remember: rubrics can augment, reinforce, personalize, and strengthen but not replace the assessment program mandated by curriculum guidelines or system requirements; it is a useful tool for your teaching toolbox when used as part of a balanced assessment program.

What are some common features of rubrics?

- ⊙ Rubrics focus on measuring a stated objective (performance, behavior, or quality)
- ⊙ Rubrics use range to rate performance
- ⊙ Rubrics contain a specific performance characteristic arranged in levels indicating the degree to which the standard has been met

What are some typical components of a rubric?

- ⊙ One or more traits or dimensions serve as the basis for judging the student response
- ⊙ Definitions and examples to clarify the meaning of each trait or dimension
- ⊙ A scale of values on which to rate each dimension
- ⊙ Standards of excellence for specified performance levels with models or examples of each level

What are some common guidelines for rubric creation?

1. When introducing rubrics to students, collaboratively design one for a fun class event (party, field trip)
2. Have students look at good versus 'not-so-good' work. (Provide sample assignments of variable quality for review)
3. List the criteria to be used in the rubric and allow for discussion of what counts as quality work. (Asking for student feedback during creation also allows the teacher to globally assess the students' experiences)
4. Articulate gradations of quality, ranging from good to bad, based on discussion of samples.
5. Practice on models. Students can test the rubrics on sample assignments provided by the instructor. This helps build confidence by teaching Ss how the instructor would use the rubric on their assignments or papers; it also can facilitate student/teacher agreement on the reliability of the rubric.
6. Ask for self and peer-assessment.
7. Revise the work based on that feedback. As students are working on their assignment, they can be stopped occasionally to do a self-assessment and then give and receive evaluations from their peers.
8. Use teacher assessment, which means using the same rubric the students used to assess their work.
9. Avoid using generalities such as *good, better, little, none, or somewhat* in rating scales; quantify and qualify in more specific terms.
10. Construct analytical rubrics with four to six degrees of proficiency for each criterion. Then, weigh each criterion to determine the percentage or number of points each is worth.

What are some ways rubrics are used?

- ⊙ Rubrics are especially used to assess writing (paragraphs and essays) and speaking (debates, presentations) but can be used to assess any other project creation (art, science, math, etc)

Sources: (1) [Wikipedia.org/wiki/Rubric \(academic\)](https://en.wikipedia.org/wiki/Rubric) (2) *Standards-Based LANGUAGE ARTS Graphic Organizers, Rubrics, and Writing Prompts for Middle Grade Students*

| Level | Content | Organization and coherence | Vocabulary and spelling | Grammar and punctuation |
|-------|---|---|---|---|
| 5 | Clear and appropriate content | Content well organized and coherent | Wide range of vocabulary, very few errors | Wide range of structures, very few minor errors |
| 4 | Appropriate content, but could be more fully extended | Logical organization, occasional misuse of cohesive devices | Adequate vocabulary, occasional spelling errors | A variety of structures, occasional errors |
| 3 | May be some missing or irrelevant content | Somewhat disorganized, repetitive, sometimes incoherent | Minimally adequate vocabulary, errors in spelling, etc. that may impede communication | A limited range of structures, may make errors that impede communication |
| 2 | Limited range of ideas, largely irrelevant | Does not organize ideas logically | Limited range of vocabulary; lexical errors may lead to incomprehensibility | Errors in grammar and punctuation predominate, leading to incomprehensibility |
| 1 | Content is completely unrelated to the topic | Disorganized and incoherent | Can only use a few isolated, simple words | Most of the grammar is erroneous |
| 0 | Writes text copied from elsewhere or memorized, or nothing. | | | |



These students wanted help with some sentences, so their teacher marked the sentences with correction symbols. Help the students by making the corrections. Write each sentence again.

- WW = wrong word
- WF = right word but wrong form
- sp = spelling error
- prep. = preposition (for example: in, on, at, under)
- # = number; singular ↔ plural
- / = Omit this.
- ∅ = Add a word.
- SVagr = subject-verb agreement
- = Change the order of these words.

1. My younger sister has ten years old.

2. My older sister^① working.

3. My father work on the city.

4. Are four people in my family.

5. My brother study hard.

6. They play with he.

7. I has many uncles an aunts.

8. She live at the home.

9. There are my family twenty peoples.

10. My fathers are goods, especially my mother.

11. We are live in Toronto now.

12. In my family there are three people: my father, my mother, and my.

Activity B: Marking mistakes with editing symbols

Each of these sentences has one mistake. Find the mistake, and mark it with the appropriate editing symbol from Activity A.

1. My family have ten people.

2. My oldest brother in the university.

3. My aunt live with my parents.

4. I have two sisters and three brother.

5. My sister studying medicine.

6. My children live now with me.

7. My father has eighty years old.

8. My old sister has three sons.

9. My husband is a student, too.

10. My sisters are work in the city.

Each sentence has one mistake. Mark the mistake with the correct editing symbol.

1. He listens the radio every day.
2. He gets out of bed immediately after he wake up.
3. She drinks coffee in every morning.
4. Before he leaves home he eats breakfast.
5. After he listens to the radio.
6. It takes her two hours to do her homeworks.
7. Yesterday he takes the bus to school.
8. He talks to his teacher before goes home.
9. Before bed, she does your homework.
10. He usually walks at class.

| | | | |
|---|---|------------------|--|
| C | = Capitalize this word. | pro agr | = Pronoun agreement mistake. |
| ℓ | = Don't capitalize. | poss | = Use possessive form. |
| P | = Punctuation mistake. Add or change the punctuation. | VT | = Verb tense mistake. |
| ℘ | = Omit punctuation. | rep | = Repetition. |
| ¶ | = Start a new paragraph. | ⌒ | = Connect. Make one word. |
| ¶ | = Don't start a new paragraph. | () ^F | = Fragment. This is only a part of a sentence. |

1. She ^{AP} usways watches TV at night.
2. Jim works at home, after he eats breakfast.
3. He gets a shower every morning.
4. She goes to School at 8:00 a.m.
5. He puts his clothes before breakfast.
6. She washes your hair every morning.
7. After she does her homework, she watch TV.
8. After work, he goes home and ate a snack.
9. It takes she thirty minutes to walk to school.
10. (After he goes to bed.)^F
11. She washes in the shower her hair.
12. Then listens to music and does her home work.
13. Last night he visiting a friend.
14. He has two class every mornings.
15. Then he goes to the kitchen afterward.

| Symbol | Meaning | Incorrect | Correct |
|--------|------------------------|---|---|
| P | Punctuation | I live ^P <u>work</u> , and go to school in Walnut. | I live, work, and go to school in Walnut. |
| = | Capitalization Needed | The <u>d</u> odgers play in <u>l</u> os <u>a</u> ngeles. | The Dodgers play in Los Angeles. |
| VT | Verb Tense | I never ^{VT} <u>work</u> as a cashier until I got a job there. | I never worked as a cashier until I got the job there. |
| SV | Subject-verb Agreement | The manager ^{SV} <u>work</u> hard. | The manager works* hard. *This is just one correct tense that can be used. Depending on the time of the action, conjugate accordingly. |
| TS | Tense Shift | After I went to the store, I ^{TS} <u>eat</u> the ice cream I bought. | After I went to the store, I ate the ice cream I bought. |
| ∩ | Close Space | Every [∩] one works hard. | Everyone works hard. |
| # | Space Needed | Going [#] to class is awesome. | Going to class is awesome. |
| SP | Spelling | The ^{SP} <u>maneger</u> is a woman. | The manager is a woman. |
| PL | Plural | ^{PL} <u>Apple</u> are the most nutritious fruit. | Apples are the most nutritious fruit. |
| ∅ | Unnecessary Word | The student [∅] she studies all the time. | The student studies all the time. |
| O | Missing Word | Please don't ^O me that question anymore. | Please don't ask me that question anymore. |
| | | | |

| | | | |
|-------|-------------------------|--|---|
| WF | Wrong Word Form | Her voice is ^{WF} <u>delighted</u> . | Her voice is delightful. |
| WW | Wrong Word | The food is delicious. ^{WW} <u>Besides</u> , the restaurant is always crowded. The apple is ^{WW} <u>delighted</u> . | The food is delicious. Therefore, the restaurant is always crowded. The apple is delicious. |
| W | Wrong Word Order | Friday <u>(always) is</u> our busiest day. | Friday is always our busiest day. |
| PN | Pronoun Reference Error | The restaurant's specialty is fish. <u>They</u> are always fresh. ^{PN} | The restaurant's specialty is fish. It is always fresh. |
| RO | Run-on (Fused Sentence) | Lily is hardworking ^{RO} <u>she</u> is employee of the month. | Lily is hardworking, so she is employee of the month. OR Lily is hardworking; therefore, she is employee of the month. OR Because Lily is a hard worker, she is employee of the month. OR Lily is employee of the month because she is a hard worker. |
| CS | Comma Splice | Lily is a hard worker ^{CS} <u>,</u> she is employee of the month. | Same as above run-on corrections |
| Frag. | Fragment | She was selected. ^{Frag.} <u>Because she sets a good example.</u> | She was selected because she sets a good example. |
| T | Transition Needed | Mt. SAC has many great services. ^T The Writing Center helps students improve their writing. | Mt. SAC has many great services. For example, the Writing Center helps students improve their writing. |
| S | Subject Needed | ^S Is open from 6 p.m. until the last customer leaves. | The restaurant is open from 6 p.m. until the last customer leaves. |
| V | Verb Needed | The employees ^V on time and work hard. | The employees are on time and work hard. |

| | | | |
|-------|----------------------|--|--|
| Prep. | Preposition Needed | We start serving dinner <u>6</u> p.m. ^{Prep.} | We start serving dinner at 6 p.m. |
| Conj. | Conjunction Needed | The garlic shrimp, fried clams, <u>and</u> broiled lobster are the most popular dishes. ^{Conj.} | The garlic shrimp, fried clams, and broiled lobster are the most popular dishes. |
| Art. | Article Needed | Diners expect <u>a</u> glass of water when they first sit down <u>at</u> table. ^{Art.} | Diners expect a glass of water when they first sit down at the table. |
| // | Faulty Parallelism | He enjoys watching movies, riding his bike, and <u>to go to</u> Disneyland. ^{//} | He enjoys watching movies, riding his bike, and going to the movies. |
| Coll. | Slang/ Colloquialism | I am going <u>2</u> class right now. ^{Coll.} My daughter loves <u>PBJ</u> sandwiches. ^{Coll.} | I am going to class right now. My daughter loves peanut butter and jelly sandwiches. |
| DM | Dangling Modifier | <u>Going to the store</u> , the traffic was unusually heavy. ^{DM} | Going to the store, I noticed the traffic was unusually heavy. OR I realized the traffic was unusually heavy as I went to the store. |
| Syn. | Syntax | I to the store with Dan <u>went</u> . ^{Syn.} | I went to the store with Dan. |
| Awk. | Awkward | <u>The house of my mother</u> is always clean. ^{Awk.} | My mother's house is always clean. |

| Symbol | Meaning | Type of Error | How to Correct Error |
|--------|-------------------|--|--|
| Rep. | Repetitive | This error occurs, often times, when a writer repeats the same idea, word(s), concepts, etc. | Take out repetitive material and revise accordingly. |
| ??? | Confusing Passage | Ideas are not clear to the reader. | Clarify ideas and revise accordingly. |

Formatting Correction Symbols

| | | | |
|---|-----------------------|---|--|
| ¶ | Begin a New Paragraph | Paragraph covers unrelated/new topic. | Look for a break in thoughts/ideas and revise accordingly. |
| → | Indent | The beginning of each paragraph should be indented. | Hit the "tab" button on the keyboard. |

5. Check comprehension of the target language: I'm going to show you six flashcards. For each one, I want you to tell me what the hamster *was* doing. Other than the first flashcard, please use the pattern: "...-ing...when..." The first time through, just work with your partner. The second time through I'll ask you as a class.

6. Practice the target language: Now, I'm going to hand out eight slips of paper – each one has one half of a sentence. What you need to do is go outside the room and try to find the person with the other half of your sentence.

When everyone has found their partner, prepare a mime of your sentence, which you will perform for the remaining students in the room.

(*For those students who remained in the room) You need to guess what your classmates *were* doing by using the target pattern: "was/were...-ing...when..."

Close, feedback and post-activity

7. Close: Each pair, please read your complete sentence.

8. Feedback: What is the difference between the past continuous and past simple tenses? Use the timeline on the screen and discuss with your partner. Now let's check as a class.

9. Post-activity: Except for a couple of (few) students who will remain in the room, I want everybody else to follow me outside.

All of you are going to pretend that you are at the main intersection in front of HUFs. You are going to mime everyday activities like talking on your smart phone, shopping, drinking coffee, waiting for a bus, etc. Just make sure that everyone is doing something different.

(*For the students who remained in the room) When your classmates come back in, they will be miming everyday activities like talking on your smart phone, shopping, drinking coffee, waiting for a bus, etc. While doing so, I'm going to pretend that I'm am a spaceship that is landing, and then pretend like I am an alien getting out of it. For each person, one at a time, I want you to use the target pattern: "was/were...-ing...when..." For example, "She was waiting for the bus when a spaceship landed and an alien got out." Again, make a complete sentence like this for each person.

☆ Grammar ☆

Title

Name of your activity

Context

Level and age of your students

Time

How long you think your activity will take

Aim

Clearly state in terms of learning outcomes – By the end of the activity, students will be able to . . .

Materials

Provide explicit explanations with examples

Lead-in (Stage 1) > 1 or 2 tasks/roughly 5-7 minutes

Establish the context and introduce the target language

Set up and run the activity (Stage 2 – main skill tasks) > 4 or 5 tasks/roughly 20-30 minutes

First, clarify the target language, and then reinforce, check comprehension of, and practice it.

Close the activity and post-activity (Stage 3) > 2 or 3 tasks/roughly 10 minutes

First, close the second stage. Then, get feedback by reviewing the target language. Finally, do a simple speaking or writing task that solidifies students' understanding of the target language.

Name and student number

Write your full name in English, put your "please call me name" in parentheses, and include your HUFS ID number.

Title

“Unreal Dreams”

Context

Intermediate/Young adults (high school or university students)

Time

45 minutes

Aim

By the end of the activity, students will be able to correctly use the second conditional by doing both controlled practice (split sentences, substitution drills, and sentence transformations) and less controlled/free practice (personalization and problem solving) activities.

Materials

- ✦ PPT slide with the following question: If you won the lottery what would you do?
- ✦ PPT slides with an explanation of how to use the second conditional
- ✦ Handout with the beginning and ending of sentences (e.g. If I had a lot of money/I would travel around the world.)
- ✦ Handout with a sentence that students can substitute words for (e.g. If I had a lot of money, I would buy . . . a yacht/an island/an airplane, etc.)
- ✦ Handout with several sentences that students can transform (e.g. A sports and a big house is something I would buy if I had a lot of money. > If I had a lot of money, I would buy a sports car and a big house.)
- ✦ Strips of paper (one for each student) with a question on each one (e.g. If you had to change one thing in the world right now, what would you alter?)
- ✦ PPT slide with the following question: What would you do if North Korea attacked South Korea next month?

Presentation

1. Lead-in: In pairs, answer the following question: If you won the lottery, what would you do? Then we'll share answers as a class.
2. Explicit presentation of the rule: If I won the lottery, I would buy a big apartment. For my sentence, what do we use after the “if” clause? Discuss with your partner first, and then we'll check as a class. (*Hopefully students answer correctly and say...) subject + *would*/modal auxiliary verb + base verb/infinitive

Now that we've focused on the form, let's turn our attention to the meaning. Do I have lots of money? No. What am I doing? Imagining.

With the second conditional, we are thinking about a particular condition in the future, as well as the result of this condition. But, there is no real possibility that this condition will happen. For example, if I do not have a lottery ticket, is it possible for me to win the lottery? No! No lottery ticket, no win! But maybe I'll buy a lottery ticket in the future. So, in this case, I can think about the very unlikely possibility of winning in the future. It's like a dream, not very real, but it's still a possibility despite how highly unlikely it may be – which is why I, and so many other people, decide to go ahead and play anyway. On the screen, here are some other second conditional example sentences:

IF condition (past simple) result (*would* + base verb) – positive and negative [p/n]

- | | | |
|----|-------------------------|---|
| If | he learned how to cook | he would (not) make his wife happy (*p > He has never cooked a meal in his life!) |
| If | she took the test | she would (not) get a high score (*p > She will never take the test!) |
| If | they traveled to Europe | they would (not) have a good time (*p > They don't like traveling!) |

Notice that we are thinking about a future condition. We use the past simple tense to talk about the future condition. We use *would* + base verb to talk about the future result. And sometimes we use *should*, *could* or *might* instead of *would* (e.g. If I won the lottery, I could stop working.).

Practice (controlled)

3. Split sentences: With your partner, (*on a handout) match the future conditions and future results of several sentences (e.g. If I had a lot of money/I would travel around the world.). Let's do the first one together...

4. Substitution drills: Now, again with your partner, substitute words (indefinite article + object) in several sentences (e.g. If I had a lot of money, I would buy . . . a yacht/an island/an airplane, etc.). For example... (*model for the students). Then substitute the base verb and make several new sentences – which will give you an opportunity to personalize (e.g. If I had a lot of money, I would open a restaurant.).

5. Sentence transformations: For the last controlled practice task, I want you, with your partner, to transform sentences by taking information and rewriting it (e.g. A sports car and a big house is something I would buy if I had a lot of money. > If I had a lot of money, I would buy a sports car and a big house.). Again, let's do the first one together...

Production (less controlled or free)

6. Personalization: I'm going to give each student a question (e.g. If you had to change one thing in the world right now, what would you alter?). At first, I want you to think about how you would respond to it. Then, I want everyone to come to the center of the room and mingle with your questions – asking as many people as you can in the next five minutes.

7. Problem solving: To wrap up the lesson, I want you to imagine that you are in this very difficult situation – which is, What would you do if North Korea suddenly attacked South Korea next month? In pairs, make a list of ten important things that you would do – making sure to use complete sentences.

8. Feedback: Excellent job with the two production tasks! But, I noticed a few (couple of) errors while you were talking with your partner. Let's go over them together...

☆ Grammar – PPP ☆

Title

Name of your activity

Context

Level and age of your students

Time

How long you think your activity will take

Aim

Clearly state in terms of learning outcomes – By the end of the activity, students will be able to . . .

Materials

Provide explicit explanations with examples

Presentation (Stage 1)

Do a quick lead-in to ease students into the lesson and then explicitly present the target language rule

Practice (Stage 2)

Do 3-4 controlled practice tasks (e.g. split sentences, gap fill, substitution drills, sentence transformations, etc.)

Production (Stage 3)

Do 2-3 less controlled or free practice tasks (e.g. role play, interviews, problem solving, board game, etc.), and end by giving students some feedback on their performance in this stage

Name and student number

Write your full name in English, put your “please call me name” in parentheses, and include your HUFS ID number.

Title

“Then and Now”

Context

Intermediate/Young adults (high school or university students)

Time

45 minutes

Aim

By the end of the activity, students will be able to accurately use *used to* and *didn't use to* to talk about their past (i.e. their appearance, experiences, interests, etc.) by discussing what their lives were like ten years ago – first generally and later with the clarified forms.

Materials

- ✦ A photo of yourself from the past (e.g. 10 years ago – when you looked quite different than you do today)
- ✦ A short text about how your life was different many years ago – to include at least five examples of things that you used to do and five examples of things that you didn't use to do

Pre-task

1. Topic: I'm going to show you a photo of me from the past. In pairs, discuss the possible differences – the person in the photo and the person standing before you today. You can talk about appearance, experiences, interests – anything.
2. Task: Okay, I'll show you the photo. Now, do the same thing again – discuss the differences with your partner. But, this time, you can clearly see some differences in appearance and you may have some new ideas or thoughts about experiences, interests, or other things.

Task cycle

3. Plan for the task: I want you to talk about your life ten years ago. Answer the following five questions with a partner...
 - ✦ What did you look like?
 - ✦ What was different about your life?
 - ✦ Did you have different likes and dislikes?
 - ✦ How about different hobbies?
 - ✦ Are you very different now?
4. Summarize the discussion: Work together and prepare a written summary of your discussion, which you will later orally share with the class.
After listening to all of the summaries, we'll try to determine which students have changed the most over the past decade.
5. Model the target language: Now, I'm going to tell you about my life in the past. When I'm finished, I'm going to ask you the same five questions that you answered with your partner about me.

Language focus

6. Draw attention to the target language: I'm going to tell you about my life in the past one more time. But, this time, see if you can identify any patterns in the language that I'm using.
What patterns did you hear? (*Students should answer...) *used to* and *didn't use to*
7. Clarify the target language: With your partner, write down the rules of form for *used to* and *didn't use to*.
What did you write down with your partner? (*Hopefully students will say...) *used to* + base verb and *didn't use to* + base verb. Great! When do we use *used to* and *didn't use to*? (*Hopefully students say...) To talk about states and habits that continued for a period of time in the past but not any longer.
8. Practice with the clarified target language: Write down three things that you used to do and three things that they didn't use to do when you were children. When everyone is finished, I want you to share what you wrote with a partner.
To end the lesson, I want you to find a classmate that you haven't worked with yet today and repeat the same task that you did at the beginning of the class – ask and answer the five questions about your lives ten years ago. But, this time, you must use *used to* and *didn't use to* in every response.
When everyone is finished, I want you to share what you talked about with your partner with the class. We'll use this time to focus on accuracy. In other words, if anyone makes a mistake, I'll ask you to peer correct.

☆ Grammar – TBL ☆

Title

Name of your activity

Context

Level and age of your students

Time

How long you think your activity will take

Aim

Clearly state in terms of learning outcomes – By the end of the activity, students will be able to . . .

Materials

Provide explicit explanations with examples

Pre-task (Stage 1)

Introduce the topic and the task

Task cycle (Stage 2)

Have students plan for the task and then summarize their discussion. Afterwards, model the target language for them.

Language focus (Stage 3)

Draw students' attention to the target language (to include the rule) and then get them to practice the clarified forms

Name and student number

Write your full name in English, put your "please call me name" in parentheses, and include your HUFS ID number.

Title

Teacher, thank you and I'll always remember you ☺

Context

Intermediate/Middle school students – 3rd grade

Time

50 minutes

Aim

By the end of the activity, students will be able to effectively write a short essay with three paragraphs about his/her best teacher including descriptions of the teacher and reasons why he/she is the best personal one by following the steps of the writing process (from brainstorming ideas to writing a final draft).

Materials

1. PPT: explicit instructions of the writing steps
2. Video: a short video for motivating students and their background knowledge
3. Computer: play video files and show PPT
4. Worksheet: model essay, writing guideline, questions for the model review, lines for writing draft, etc
5. Model essay: four types of picture cards (different places where there are people in need)

Lead-in

1. Prediction: Let's watch a short video clip. After watching it, talk in pairs and guess today's writing topic.
2. Warm-up questions: With a partner, discuss following questions – Do you remember any of kindergarten or elementary school teachers? Do you keep in touch with the teacher until now? What is a good teacher? Who do you like or respect in this school?
3. Model review: Read this model writing about my best teacher alone and silently, and then together with your partner, answer the questions about the structure that follow it.

Most people would define a good teacher as someone who makes their students excel academically and do well on their tests. I believe that' s almost right, but a little off. I believe that a good teacher makes you want to go to school since he/she is always there to support. Luckily, I have one whom I met in middle school and her name is Ms. Young.

There are mainly three reasons why I really like and respect her. *First of all*, Ms. Young always makes efforts for students' academic achievements. She keeps the class in order, yet manages to make it fun at the same time. I was not highly interested in English, but due to her, English class is my favorite time at school even to my friends. *Secondly*, she is always there for personal help. Honestly, I sometimes complain things around me and become negative when relationships with friends go wrong. Whenever I feel like that, she has taught me to appreciate the little things, never judge, and be happy about the work I create. I have grown more in the last year than any other, and I owe it almost completely to Ms. Young. *Finally*, Ms. Young is trustworthy dream mentor. When choosing high school to attend, I was in the middle of hard situation since I wanted to study more about illustration and animation drawing but my parents' expectations were different. Ms. Young has done a superb job preparing me for the high school specialized in the art area and my efforts moved my parents' mind at the end.

Ms. Young has become my role model. She showed me that hard work pays off, and that I should never give up. These lessons will continue to have an impact on my life. Ms. Young! Thank you not only because for your incredible teaching abilities, but also for the difference you made in my life.

Questions about the structure of the writing

- ☉ How many parts(i.e. paragraphs) are there in this writing?
- ☉ How does the writer begin the writing?
- ☉ How does the second part begin?
- ☉ How many reasons can you find? What are the transition words for the reasons?
- ☉ How does the writer end the writing?

Set up and run the activity – main skill tasks

4. Beginning: Who is your best or favorite teacher? Briefly answer this question in pairs. Just tell your partner – beginning with “ _____ is my best teacher.”
5. Brainstorming: List 5-7 reasons you like the teacher. Think of some memorable or thankful moments.
6. Selecting: Now, among the 5-7 reasons, circle the three most important ones.

7. Organizing: Put the three reasons in emphatic order (from least to most important) by numbering them like 1, 2 and 3.

8. Drafting: Start your writing with anything interesting related your best teacher. Then, add your ordered list of reasons in sentence form, to include minor details as necessary, after the first paragraph. Then, add a quick comment about the teacher at the end of your writing.

9. Peer Review: Read your partner's writing and give comments. The comments need to include both strengths and weaknesses. Focus on the content and writing structure (topic sentence, three reasons, minor details, transition words and so on).

10. Editing: While keeping your partner's review in mind, re-read what you wrote and make any changes to improve the writing quality. Don't forget the spelling check!

11. Finalizing: This is your final chance to make any changes. Re-read the edited version of writing and see if you can improve it.

Close the activity and post-activity

12. Close: Read your final writing to the partner. After that, think of ways to appreciate the teacher's deeds for you.

13. Feedback: What was the most challenging aspect of writing? Is there anything that might make it easier to do?

14. Post-activity (Extend to another skill): In groups, introduce your best teacher to others. You may draw the teacher or one memorable moment with the teacher. Show the drawing when you introduce, or you can just tell to the friends.

Title

The New Me!

Context

Intermediate/Adults

Time

60 minutes

Aim

By the end of the activity, students will be able to effectively write a short personal essay about the incident that changed their lives, to include the summary of an incident, how you have changed after the event, and how you feel about it, by following the steps of the writing process (from brainstorming ideas to writing a final draft).

Materials

- PPT slides: In order to provide explicit instructions for each of the steps in the lesson (e.g. the slide for Step 1 includes a warm up questions about).

- Model essay: A sample story that includes a brief summary of an incident, the effects it has on the person who wrote it, and an ending with the writer's feelings about the incident and change of his/her life.

Lead-in

1. Warm up question: With a pair or in a small group of three, discuss the following questions.

- What is the most valuable, unforgettable, or memorable events that happened to you in your life?
- What challenges have you faced in your life? How did you overcome the event? How have you changed after that?

2. Model essay: Read the model essay alone and silently, and then, together with your partner or group members, answer the questions about the structure that this essay follows.

I was only 6 or 7 years old then and went to visit my grandpa in our village. I had lots of cousins and many of them were similar to my age. Visiting the village was very exciting to me. One day I along with my cousins went to play in the evening and all of a sudden we decided to catch some fish from the nearby pond. We had no hook or net to catch fishes, so we decided to do it with our bare hands. There were no people around, so no one was there to warn us. As we did not know how to swim and had no idea about the depth of the river, we lost control, and all of a sudden I found that I and my cousin were trying to get out of the water. We already got ourselves trapped in the deep water and were struggling to breath. I barely remember what happened except that I was trying with my last effort to fight with water and get into the land. I can't recall how much time had spent, but suddenly I found that I was lying on my mother's lap and was trying to find my cousin who faced the same fate as I did. Later I heard that both of us were almost sinking in the water and an old woman came to rescue us. She was a village dweller who came to take water from the pond and had noticed us. She single handedly rescued me and then my cousin.

This event was a life changing event for me. After that event, I learned how important it is to stay closer to parents and to heed to their advices. I also learned how fleeting our lives are and we out to help each other. From then I also started respecting all sort of people from all ages and always believed in human. When we are in danger, human (known and unknown) would come to rescue us. So we should never disrespect the human and always keep faith on them.

Tragic part is that, the grandson of the old woman who saved us died in the water of a river. Knowing it I started strongly believing in fates and then the tests we are bound to face in our lives.

Questions about the structure of the essay:

- ⊙ How many parts are there in this essay? (i.e. how many paragraphs?)
- ⊙ How does the writer begin the essay?
- ⊙ What does the writer do next? How does this (second) part begin?
- ⊙ How does the writer end the essay?
- ⊙ What words does the writer use to sequence the story in a chronological order?

Set up and run the activity – main skill tasks

4. **Brainstorming**: List the times when your life changed direction. It can be a move across the town or across the country, a parent's divorce, a first job or car, the first crush and subsequent heartbreak, or the success/failure you experienced when you attempted something difficult.
5. **Selecting**: Among the times when your life changed direction, pick the one that most influenced you.
6. **Organizing**: Write down some information in brief. (a brief summary of an incident, the effect it had on you, and your feelings about the incident/change) It does not need to be a sentence form.
7. **Drafting**: Vividly describe the incident in detail so that the reader can visualize the event (Introduction paragraph). Then, explain how you have been changed after the event. Describe yourself before, during and after the experience. Reveal to readers how significant event altered your life path (Body paragraph). Finally, conclude the story with your feelings about the incident and change. You may update readers on the status of your life today (Conclusion paragraph).
8. **Revising**: Reread what you wrote from beginning to end (all three paragraphs) and make any changes that you will strengthen or improve the overall quality of your story.
9. **Editing**: Reread your revised story and look for any spelling, grammar, punctuation, and/or capitalization errors and correct them.
10. **Finalizing**: Reread your story for the third time and see if you are ready to share it with your partner. This is your final chance to make any changes.

Close the activity and post-activity

8. **Close**: Now that your story is complete, read your story to your partner. When finished, ask your partner to share their feelings about the story.
9. **Feedback**: What was the most challenging aspect of writing a short story? Is there anything that might make it easier to do?
10. **Post-activity**: Do you consider the experience made you self-developed? Did it also change your perspectives on lives? How? If you go back to that time, how would you decide/act? Is it the same or would you change your action? Discuss with your partner.