

**Programa de Literatura en Lengua Inglesa  
Liceos Experimentales Bilingües**

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PRESENTATION



"Teaching is a human act."

Paulo Freire

## INTRODUCTION

The "Ley Fundamental de Educación" (the Fundamental Education Law) has been the Costa Rican legal framework in education, since 1957. It proclaims, among others, that

*education should serve to educate citizens to love the native land, aware of their duties, their rights and fundamental freedom, with profound sense of responsibility and respect to human equity; to contribute to the full development of the human personality, educate citizens for a democracy where the interests of the individuals can be conciliated with those of the community and to encourage the development of partnership and human comprehension.*

Consequent with this philosophical reference, and the principles stated in: the National Constitution, the Educational Policy "Towards the 21<sup>st</sup> Century", and the guidelines pertaining to the document *El Centro Educativo de Calidad como Eje de la Educación Costarricense*, the present program course has been written.

The creation of *Liceos Experimentales Bilingües*, as a national initiative to provide Costa Rican citizens with an opportunity to learn to use English as a tool for communication, started in 1995. After a decade and a half of having these schools, *Consejo Superior de Educación*, strengthens the curricular structure by adding up the new subject: Literature in English Language.

The new literature program will be taught in the bilingual high schools within the framework of the communicative approach. Emphasis will be placed on communicating thoughts, emotions, and comprehension—all evoked by the literature component—and to establish connections to the student's prior knowledge and life experiences.

This program will prepare the students to face challenging situations which require the application of their command of the English language, perspectives gained, not only through the literary experience but through the development of English communication skills, articulated with higher thinking skills, as well as life-long skills, such as the cross-curricular themes. (see annex 1, pp. 36-37)

Furthermore, *Liceos Experimentales Bilingües* schools are facing two new challenges: one, to reach higher English proficiency standards as national goals;



and two, to get aligned with the Ministry of Education's ethical, aesthetic, and citizenship principles, as a way to lead to humanism and to exercise participation in democracy.

## LITERATURE AS A TOOL FOR PROMOTING AESTHETICAL, CITIZENSHIP, AND ETHICAL PRINCIPLES

In light of the philosophical concepts on "Ethic, Aesthetic, and Citizenship: Educate for life", as stated by the current Minister of Education Leonardo Garnier Rimolo, the arts, in our case literature, should not be taught as bare information or knowledge:

*"no podemos limitarnos a nuestra juventud disfrute, aprecie y comprenda-cada quien a su manera- el arte... Queremos que todo eso le permita, a cada joven expresarse artísticamente...que cada quien se atreva y logre expresar, en formas artísticas, sus intereses y preocupaciones, sus pasiones y angustias, sus gustos y frustraciones, sus emociones y razones, de tal forma que, al hacerlo, busque conmovernos...más que convencernos, ya que si algo busca el arte es eso: conmover." (Ministry of Education. (2009). Programa de Estudios Educación Musical, pp. 8)*

Moreover, literature should connect with life experiences, beliefs, and convictions, which have to be faced through a methodological approach of ethical dilemmas (daily life, artistic, fictitious and historical) within a new democratic perspective.

This literature program intends to achieve four main goals:

- To awaken joy, fantasy, and passion for literature.
- To value and be aware of the artistic processes.
- To understand technical concepts of literary manifestations (in higher levels).
- To allow students to express and reflect themselves creatively while interacting with literature pieces adapted, according to the learner's interest and level of English (oral and written).

As a result, literature constitutes a valid opportunity to promote the use of critical and creative skills in the process of building up a classroom community of inquiry.

## IMPLICATIONS OF THE EDUCATIONAL POLICY IN THE LEARNING AND TEACHING LITERATURE IN ENGLISH

The Educational Policy "Towards the 21<sup>st</sup> Century" is nurtured by three philosophical visions: humanism, rationalism and constructivism.

**Humanism:** It searches for the full realization of the human being, as a person, endowed with dignity and values, capable to procure his/her perfection by means of appropriation of values and ideals of the Costa Rican education. It allows the learner to cultivate aesthetical, citizenship, and ethical values and attitudes to benefit him/her, society, and the environment.

**Rationalism:** It recognizes that the human being is endowed with the capacity to capture reality objectively, in all its forms; to construct and to constantly refine learning; and to make the progress of humanity possible.

**Constructivism:** It commands respect to depart from the cognitive situation of each student, from his/her individuality, his/her interests and idiosyncrasy; therefore, the student must recognize his/her culture and knowledge to undertake a new formative learning approach. It allows the learner to construct and reconstruct understanding from prior knowledge. Constructivism is a process without conclusion.

## THE PURPOSE OF TEACHING LITERATURE IN ENGLISH LANGUAGE

It is through this positive emotional connection that students' educational motivation will increase. If students are motivated to learn, and attach a positive connection with the English language, their knowledge and application of the English language will improve greatly. Adversely, if students establish a negative connection with the literature they are being dictated to read, such as the current literature textbook, they will attach that same negative connection to learning the English language.

Additionally, by being exposed to a wide variety of literary material, students can become life-long readers and learners. Including a multi-cultural literature selection from which the students choose, allows students to learn about other cultures. By learning about the world's many cultures, the students are gaining a new perspective of worldly respect and a cross-cultural responsibility to undertake the challenge of progressing humanity.

Furthermore, literature is an invitation to a dialogue. It teaches about humanity and reveals pros and cons of characters in specific situations and times. Learning

a language is also learning about culture and values. Literature mirrors our own lives and provides a window into distant places, times, and people.

Because of all the benefits that reading literature can provide into the curriculum of *Liceos Experimentales Bilingües*, reading literature can increase the chances of students becoming passionate readers, who read with a purposeful objective, as well as enjoyment. Additionally, students can improve other skills through literature. As an illustration, creativity and reflection can be reinforced as students perform, write, and analyze different literary texts. Perhaps, this is the ultimate reason that students have for writing with joy and pleasure: that is, their education will be going beyond the reading.

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A large, bold, grey lowercase letter 'f' is positioned in the upper-right quadrant of the page. It has a thick, rounded top and a straight vertical stem that extends downwards.

"The power of literature goes beyond the subject."

## METHODOLOGICAL APPROACH

Before defining a methodological approach for the Literature in English Language program, it is pertinent to transcribe the three levels of conceptualization and organization that blossom from the method: approach, design, and procedure. These levels were identified by Edward Antony (1963) and modified by Jack Richards and Theodore Rodgers (2001):

**Method** is theoretically related to an approach. It is organizationally determined by a design and it is practically realized in a procedure. It is the level at which theory is put into practice and at which choices are made about the particular skill, the content, and the order in which the content will be presented.

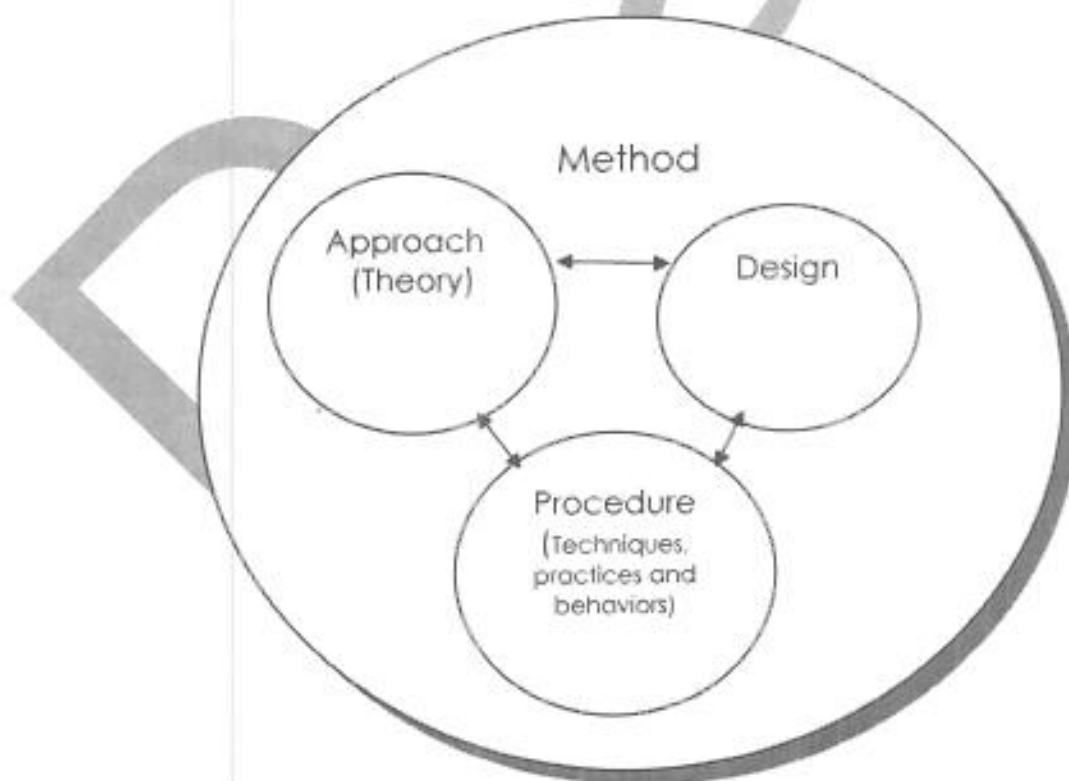


Figure 1. Elements of a method, adapted from Jack Richards and T. Rodgers' model.

**Approach** refers to theories about the nature of language and language learning that serves as the source of practices and principles in language teaching. It is axiomatic. It describes the nature of the subject matter to be taught.

According to the authors, for an approach to lead to a method, it is necessary to develop a design for an instructional system.

A **design** is what links theory (approach) and practice (procedure). It is the level of method analysis in which six elements can be considered:

- the objectives/goals of the method
- selected language content and organization
- learning tasks and teaching activities advocated
- the role of learners
- the role of teachers
- the role of instructional materials

In the Literature class, teachers may develop their own teaching procedures, in the mediation activities, on the basis of the learners' pre- and post-assessments, as well as performance and reaction to instructional practices, circumstances and interests of each class community. The use of a rich variety of techniques and activities, in the class will lead the students to establish positive cross curricular connections with suggested and flexible literature contents and within a socio-constructivist curricular approach. Consequently, visualizing, planning, and implementing techniques relevant to student-need and selecting coherent activities with the method, and in harmony with the approach, is the teacher's job.

In addition, to the relevance of techniques and activities mentions above, the roles and functions stated in the chart below are meaningful resources to help students achieve learnings.

Different Roles and Functions Components	
Learners	Student-centered, learner as an autonomous, reflective, active and creative person, aware of his or her self motivation. Individual and team work (explores and discovers knowledge of one self and builds connections within a community of partnership, respect, social growth, and critical and creative thinking.
Teachers	Teacher as a catalyst, "coach", mediator, guide, facilitator, role model, resource, and consultant. Creates conditions for building up a successful community of interchange among peers, promotes reasoning and provides feedback.

Instructional materials	Authentic or simplified literary quality resources, digital and physical. They serve as means to generate real communicative reactions. They stimulate prior knowledge, awaken learner's interests, and touch their emotions to go beyond the text and to build up new English language and cross-curricular/cross-cultural connections from Literature in English language. Materials should be adapted to learners' interests, English and suggested content by grade level. Allow learners inclusion, different instructional styles, self-evaluation, and ongoing processes in learning and leading students to integrate learnings, both individually and collectively.
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The Communicative Approach provides the basis for the eclectic method used in the literature classroom, which considers seven main features:

- To promote a pleasant, warm, and enjoyable environment in which there is sharing of positive feedback and individual reflection.
- To consider the needs and interests of learners, making them the center of the learning process.
- To use a methodology that is participative, dynamic, and offers the opportunity for an authentic use of the language.
- To stimulate students to use the full range of thinking procedures through the study of content and differentiated levels of questioning and responding.
- To foster an active appreciation for literature that will lead students to read for interests, pleasure, and learning throughout their lives.
- To stimulate language development by providing clear, emotional, and challenging writing.
- To provide a stimulus from creative writing by providing meaningful literature to learners for the students to create a positive connection to their own life experiences.

According to Chamot and O'Malley (1994, p.60), learning strategies are operations employed by the learner to aid the acquisition and assist in enhancing learning outcomes. Therefore a strategy is an action plan.

## Learning Strategies

Most people favor one or several ways to perceive and process new information over others. Learning strategies enhance the learning process and must be considered when planning lessons, in order to help students weave the language skills together.

Experts defined these techniques as specific actions, behaviors, steps, or techniques students use, often consciously, to improve their progress in apprehending, internalizing, and using the L2 (Oxford, 1990b). Essentially, learning strategies are "procedures or techniques that learners can use to facilitate a learning task" (Chamot, Barnhardt, El-Dinary, & Robbins, 1999, p.2).

These techniques are tools students use when they have to solve a problem, accomplish a task, meet an objective, or attain a goal. Therefore, teachers should be aware of their students' learning style and be prepared to teach students how to employ this learning style.

Chamot and O'Malley (1999), divide three broad categories of learning strategies:

- **Metacognitive Strategies:** they are processes that enable one to anticipate or plan for a task. The learner plans, monitors his or her production and comprehension, and evaluates how well he or she has achieved the learning objectives.
- **Cognitive Strategies:** they are viewed as rehearsal, organization, and elaboration strategies. They link new information to prior knowledge. The learner manipulates the material to be learned mentally (as in making images or elaborating) or physically (as in grouping items to be learned or taking notes).
- **Social/Affective Strategies:** they involve cooperation and interaction. The learner interacts with another person, in order to assist learning, as in cooperative and collaborative learning, and asking questions for clarification or using affective control to assist learning tasks.

Some implications about the use of strategies are that students who are mentally active and who analyze and reflect on their learning process will retain and will be able to use new information more effectively. Furthermore, learning strategies include the social and affective sides of learning, along with the more intellectual sides. The learner is not just a cognitive and metacognitive machine; rather, the learner is a person. In teaching strategies to students, teachers should help them develop affective and social strategies, as well as intellectually related strategies, based on their individual learning styles, current strategy use, and specific goals. (See annex 2, pp. 40-42)

## PEDAGOGICAL GUIDELINES FOR THE MEDIATION OF LEARNING IN THE LITERATURE CLASS

Rebecca Oxford (2001) views the four main set of skills: listening, reading, speaking and writing as overlapping areas of competence. When the emphasis is on learning a language for authentic communication, they are interwoven with each other during instruction. In this way, she highlights, learners "have the benefit of practicing all the language skills in an integrated, natural, communicative way, even if one skill is the main focus of a given volume."

A hybrid or combination of content-based and task-based forms of integrated-skill instruction is advocated in the mediation of learning in the literature class, where tasks are unified by coherent literary themes.

### Listening

Students' listening skills will be valued and enhanced by asking them comprehension-check questions and critical thinking questions. They will be given instruction in note-taking techniques; through which, they must demonstrate their comprehension via note-taking application and other techniques. Students will reinforce their knowledge to recognize the main points, incidental or less-relevant ideas, and general information. Also, they will be able to listen selectively for specific kinds of information, such as the main purpose, the themes, the details, and any implications related to contents. In addition, they can identify essential information in relevant materials, for instance, discerning the primary purpose of a writer's aural text.

### Speaking

Teachers will enable learners to present ideas to individual peers, groups, and the entire class. They will learn to speak about a subject of their choosing or on teacher-assigned topics. Preparing for debates and participating in them will help students to become aware of various sides and issues. Also, students will benefit from interviewing others and from participating in multiple forms of spoken communication.

Students will have opportunities to speak about their personal experiences, which, for some, can be enjoyable, and others, a necessary coping method. When given this opportunity, they will benefit from instruction in the elements of good story telling. Oral presentations will derive from poems, stories, newspapers, movies, magazines, scientific reports, and other texts. Dramatic acting, improvisation, and watching skits and plays will also provide rich opportunities to see how character and circumstance affect speech.



## Reading

Students will read a variety of texts such as short stories, folktales, poems, essays, and others. It is in this subject that learners will begin to see how the language is formed and utilized for expression.

Before, during, and after (pre/during/post) reading, students will participate in various in-class activities (e. g., answering questions, debates, textual illustrations, multiple choice reading guides, etc.). Additionally, students will become familiar with literary devices (e.g., similes, metaphors, and symbolism). Through analyzing text, students will create connections to the world and learn about different cultures. By reading culturally diverse texts, students will become aware of a global society and their responsibility to it.

Through instruction, activities, discussions, worksheets, assignments, and more, students will gain essential tools to create a full understanding of a text. The reading strategies that students will gain include, but are not limited to, making inferences, predicting, summarizing, paraphrasing, marginalizing notes, and visualizing.

## Writing

To become better writers, students will need to read influential literature that can serve as a model and stimulus for their own efforts. Getting in touch with the lives of great male and female writers, as well as their literature, and how they developed their talents, will stimulate students. Also, direct contact with professional writers, such as novelists and news reporters, will be inspirational and informative. Students will learn that writing is a process, and that effective writing, requires risk taking. However, students can only take risks once they have a full comprehension of the English language. Before the rules can be bent or broken, they must first be understood. In higher, levels the written tasks should be more challenging.

There is no middle ground with modern languages. A person who can understand the spoken word should be able to understand the written word. Likewise, if someone can write the language, they should be able to speak it as well.

These four fundamentals go hand-in-hand and are inextricably linked. They are primarily developed in the Listening/Speaking (Oral) and Reading/Writing (Composition) subjects of Liceos Experimentales Bilingües. Consequently, the Literature teacher is expected to coordinate with the Language Arts teachers, during the pre-, during-, and post-planning.

## CRITICAL AND CREATIVE THINKING

Critical thinking and reading are necessities for one to acquire an education, and, once gained, a life-long learner is established. The structures people develop as they learn to read, and read to learn, influence all subsequent knowledge. Thinking readers, sometimes called critical readers, evaluate new information in light of what they already know, compare many sources instead of accepting only one point of view, and make judgments about what they read. Critical readers can distinguish facts from opinions—a mandatory aspect of the class.

In high school, personal and social concerns become dominant in search for information. Zúñiga (2005) states that reading comprehension in secondary schools usually entails teaching the central idea of a paragraph of a text and the construction of literal meanings for the text in an effort to obtain accurate recall and understanding, but not to relate experience to the text they read. Texts should help the identification and solution of relevant problems from the concrete world. Hoffman, Bauman and Afferback (2000) claim that knowledge is not just accumulation of facts; it involves beliefs and values. Therefore, teachers should look for outstanding texts that challenge students to think and act critically, as well as seek out texts that simultaneously provide entertainment.

The first principle underlying critical thinking is that readers draw on background experiences to compose a text, engaging in an ongoing negotiation to arrive at meaning (Pearson, 1983). Readers will have the ability to relate new information to prior knowledge, in order to critically resolve problems and apply creative new knowledge.

The second principle is the acceptance of active learning. Freire contends that those who share in the learning process are empowered by critical consciousness of themselves as meaning makers. It is language that provides the tool for meaning construction. Language is a thinking process which allows students to learn and grow. In professional literature, teaching students to think while reading is referred to as "critical reading." It is defined as "learning to evaluate, draw inferences, and arrive at conclusions based on evidence."

Critical reading has two concepts: one, critical reading is a technique for discovering information and ideas within a text; and two, critical thinking is a technique for evaluating and filtering information and ideas.

Critical reading appears to come before critical thinking. Critical thinking monitors understanding as the text is read. Once learners fully understand a text, they can effectively evaluate their assertions.

Ways in which a reader is able to process different types of texts is a factor contributing to reading comprehension. Readers who understand their learning processes and deficits can exercise control over their understanding while reading better than those who believe that reading consists of decoding words. Good readers use metacognitive strategies and cognitive strategies to assist comprehension.

## LEARNING STYLES

When deciding on how relevant the curriculum is, the learning styles are as important as the development of skills or learning strategies. Learning styles are presented as possibilities to be included when planning learning activities to guarantee success in the formative process.

Gregorc defines learning style as the outward expression to the human mind's ability to mediate knowledge; that is, the means and capacities human beings employ to receive and express information.

Two principal factors in determining learning styles are the ways in which information is perceived and how it is ordered in our brains.

## MULTIPLE INTELLIGENCES

The theory of multiple intelligences, developed by Howard Gardner, introduces the concept of developing more than one type of intelligence. Traditionally, only the linguistic and logical mathematical intelligences were considered by educators. For more than eighty years an intelligent person was the one who had a high I.Q.

Recently, two other types of intelligence have been named: the naturalist and the spiritual. The addition of these two intelligences gives classroom teachers the possibility to incorporate more experiences to reach and help more students develop wholly. These additions to Gardner's theory are a concrete reminder that teachers must always seek new information and teaching strategies applicable to improving the teaching and learning process.

"The students are our only natural resource;  
their hearts, souls, and imaginations are the  
ultimate investment return."

Unknown

## GENERAL CURRICULAR CONTENTS

Over a decade ago, UNESCO published the report: *International Commission on Education for the Twenty-first Century*, led by Jacques Delors, which emphasized the four "pillars of learning" (learning to know, learning to do, learning to live together and learning to be) in order to promote a better quality programs for education.

The teaching process for the program of Literature in English Language sums up the previous pillars into three curricular content goals:

- Learning to know: how to get knowledge, how to live with dignity and contributing to society (methods and pleasure to know, to comprehend, and to discover), to concentrate, to analyze, to explore, use reflective and critical thinking, and to evaluate.
- Learning to do: things to contribute to society, necessity to acquire competences instead of abilities like how to work in groups, taking decisions, to relate, create synergies, to use creativity, etc.
- Learning to be and live together in community: maximum human development possible with autonomous thinking. To discover the other and his/her differences and interdependencies, knowing one first, and then, knowing how to communicate and socializing with others. (Demonstrating socio-affective skills and ethic and civic values, such as empathy, self-control, patience, perseverance, tolerance, respect for others needs and ideas and diversity, and solidarity.)

These general contents will be articulated in the mediation activities of the planning units, as transversal or transferable roles across the language, as a “backwards” curriculum design process.

Linguistic knowledge (learning to know)	Procedures (learning to do)	Attitude/behavioral (learning to be and live in community)
<ul style="list-style-type: none"> <li>➤ Use terms and concepts of literature in English language.</li> <li>➤ Apply literary elements/figures and genres.</li> <li>➤ Build and connect from prior knowledge and experiences.</li> <li>➤ Write creative and reflective book reports, prompts, journals, portfolios, self-reflective logs, etc.</li> <li>➤ Express through integrated skills processes.</li> <li>➤ Use related vocabulary and pertinent language structures about literary texts.</li> <li>➤ Identify main points and details from written and oral sources.</li> <li>➤ Identify a variety of genres and author’s communicative intentions.</li> <li>➤ Produce sequence information.</li> <li>➤ Make comparisons</li> </ul>	<ul style="list-style-type: none"> <li>➤ Integrate skills in various communicative tasks.</li> <li>➤ Apply different comprehension strategies (skimming, scanning, brainstorming, etc.)</li> <li>➤ Apply different writing techniques (completion of text, graphic organizers, outlines, etc.)</li> <li>➤ Use cognitive strategies to access a text.</li> <li>➤ Explore literary messages through participating in literary circles and inquiry communities (groups).</li> <li>➤ Use thinking and metacognitive processes.</li> <li>➤ Express ideas and emotions in different ways (graphic organizers, music, movies, body language, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>➤ Value own construction of meaning and literary possibilities.</li> <li>➤ Appreciate literature (oral and written) as tools to foster interest, pleasure, and long-life learning.</li> <li>➤ Value own and others’ customs, cultural traditions and beliefs present in literary works.</li> <li>➤ Demonstrate interest in developing time management skills.</li> <li>➤ Value the importance of literary processes.</li> <li>➤ Show appreciation and enjoyment when interacting with artistic material (visual or written).</li> <li>➤ Manifest willingness and enjoyment to discover truth, goodness, and beauty.</li> <li>➤ Demonstrate self-respect and respect of peers’ feelings, ideas and emotions.</li> <li>➤ Demonstrate willingness to engage in the class dynamics with self-commitment, honesty and efficiency in individual and group</li> </ul>

<p>and contrasts.</p> <ul style="list-style-type: none"> <li>➤ Make predictions.</li> <li>➤ Relate reading to personal experience.</li> <li>➤ Formulate meaningful questions based on literary works.</li> </ul>		<p>work.</p> <ul style="list-style-type: none"> <li>➤ Show self-confidence and pleasure to express and share own literary approaches in the class community.</li> <li>➤ Demonstrate willingness to work with autonomy and good working habits.</li> <li>➤ Value authors' literary contributions.</li> <li>➤ Demonstrate respect for copyrights.</li> </ul>
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## CURRICULAR CONTENTS BY GRADE LEVEL

### Third Cycle

Symbols have been used to focus term-content that is new or has been recycled (new \*/ recycled +).

Curricular Content for <b>Seventh Grade</b>		
Suggested Topics: friendship, emotions, interests, respect, solidarity, concern.		
Term I	Term II	Term III
<ul style="list-style-type: none"> <li>➤ Purpose of Literature</li> <li>➤ Difference between fiction and nonfiction</li> <li><b>NONFICTION</b></li> <li>➤ Biographies</li> <li>➤ Autobiographies</li> <li>➤ Personal Narratives</li> <li>➤ Letters</li> <li>➤ Diaries and Journals</li> <li><b>FICTION</b></li> <li>➤ Short stories (simplified versions)</li> <li>-elements of fiction</li> <li>+plot</li> <li>+setting</li> <li>(chronological and physical)</li> <li>+theme</li> <li><b>Predicting</b></li> </ul>	<ul style="list-style-type: none"> <li>➤ Short stories</li> <li>-elements of fiction</li> <li>+plot (beginning, middle, end)</li> <li>+setting (location: physical and historical)</li> <li>+theme</li> <li>+*characters (main and minor, protagonist and antagonists, and flat and round)</li> <li>+*climax and resolution</li> <li>+*point of view (first, second, and third)</li> <li><b>Predicting</b></li> <li><b>*Questioning</b></li> </ul>	<ul style="list-style-type: none"> <li>➤ Fables (morals)</li> <li>➤ Basic poetry (haikus, cinquains, epigrams, and lyrics)</li> <li>-form and syllables</li> <li>-elements of poetry</li> <li>+metaphor and simile</li> <li>+*imagery</li> <li>+*symbolism</li> <li><b>Predicting</b></li> <li><b>Questioning</b></li> <li><b>*Inferring</b></li> </ul>

*Note: The content in each term of each grade is flexible and should be adapted according to each class and each individual student.*

### Performance indicators for **Seventh Grade**

- Appreciate and enjoy simple oral and written literature.
- React to different oral and visual tasks (e.g., role plays, poems, songs, videos, dialogues and storytelling, etc.)
- Identify some literary figures (metaphor, simile, imagery, and symbolism).
- Value different contributions from influential world leaders and writers.
- Produce humorous passages, letters, diaries, journals, and insights to express personal emotions.
- Narrate meaningful life experiences.
- Identify humor.
- Demonstrate development of social strategies.
- Write basic poetry: cinquains, haikus, epigrams, and song lyrics.
- Identify some elements of fiction (characters, plot, setting, point of view).
- Value authors' literary contributions.
- Understand meaning in different contexts.
- Express ideas, feelings, likes and dislikes, preferences, and opinions using appropriate vocabulary in oral and written forms.
- Predict, question, and infer texts, events, consequences, et cetera of different literary passages.
- Apply collaborative work and learning strategies (outline, graphic organizers, etc.).
- Use self- and co-assessment strategies.

*Note: Not all the performance indicators stated above are measurable. Some of them are observable behaviors, but they are as equally important.*



Symbols have been used to focus term-content that is new or has been recycled (new \*/ recycled +).

Curricular Content for <b>Eighth Grade</b>		
Suggested Topics: historical figures' cultural influences, justice, feelings, fantasy, and imagination.		
Term I	Term II	Term III
<ul style="list-style-type: none"> <li>➤ Poetry</li> <li>-form (stanzas) and rhyme scheme</li> <li>+couplets</li> <li>+tercets</li> <li>+quatrains</li> <li>-elements of poetry</li> <li>+extended metaphor and simile</li> <li>+recurring imagery and symbolism</li> <li>+theme</li> <li>*author's intention (words as weapons)</li> <li><b>Predicting</b></li> <li><b>Questioning</b></li> <li><b>Inferring</b></li> <li>* <b>Sequencing</b></li> </ul>	<ul style="list-style-type: none"> <li>➤ Costa Rican folk tales and legends</li> <li>-storytelling</li> <li>+oral</li> <li>+written</li> <li>+visual</li> <li>-socio-cultural significance</li> <li>➤ Short stories</li> <li>-elements of fiction</li> <li>+simile and metaphor</li> <li>+imagery and symbolism</li> <li>+character</li> <li>+point of view</li> <li>+theme</li> <li>*allusion</li> <li>*flashback</li> <li><b>Predicting</b></li> <li><b>Questioning</b></li> <li><b>Inferring</b></li> <li><b>Sequencing</b></li> <li>*<b>Evaluating</b></li> </ul>	<ul style="list-style-type: none"> <li>➤ Novella</li> <li>+elements of fiction</li> <li>+plot</li> <li>+setting</li> <li>+characters</li> <li>*time line events</li> <li>*personification</li> <li>-Literary analysis</li> <li>*literature circles</li> <li><b>Predicting</b></li> <li><b>Questioning</b></li> <li><b>Inferring</b></li> <li><b>Sequencing</b></li> <li><b>Evaluating</b></li> <li>*<b>Comparing/Contrasting</b></li> </ul>

*Note: The content in each term of each grade is flexible and should be adapted according to each class and each individual student.*

### Performance indicators for **Eighth Grade**

- Appreciate and enjoy intermediate oral, visual, and written literature.
- React to different oral and visual tasks (role plays, poems, songs, videos, dialogues and storytelling, etc.).
- Identify some elements of fiction (plot, setting, simile and metaphor, imagery, symbolism, point of view, character, conflict and resolution, theme, allusion, flashback, and personification).
- Identify some elements of poetry (extended metaphor and simile, recurring imagery and symbolism, theme, and author's intention).
- Identify some elements of the English language (expressions).
- Produce poems (couplets, tercets, and quatrains)
- Appreciate and enjoy Costa Rican folk tales and legends.
- Produce basic fiction.
- Write an integrated project based on a literary piece.
- Understand main ideas and specific details in a variety of oral, visual, and written media.
- Enjoy and understand a variety of short literary passages.
- Understand meaning in context.
- Demonstrate development of social strategies.
- Express ideas, emotions, likes and dislikes, preferences, opinions, hypotheses, and defend arguments using appropriate vocabulary in oral and written forms.
- Appreciate and value Costa Rican culture.
- Value authors' and historical figures' literary and historical contributions.
- Predict, question, infer, sequence, evaluate, and compare/contrast texts, events, consequences, et cetera of different literary passages.
- Apply collaborative work and learning strategies (outline, graphic organizers, etc).

*Note: Not all the performance indicators stated above are measurable. Some of them are observable behaviors, but they are as equally important.*

Symbols have been used to focus term-content that is new or has been recycled (new \*/ recycled +).

Curricular Content for <b>Ninth Grade</b>		
Suggested Topics: popular beliefs, respect, cooperation, suspense, mythology, and history of the story.		
Term I	Term II	Term III
<ul style="list-style-type: none"> <li>➤ International folk tales</li> <li>➤ Myths               <ul style="list-style-type: none"> <li>-elements of fiction</li> <li>*archetypes</li> </ul> </li> <li>➤ Poetry               <ul style="list-style-type: none"> <li>-narrative</li> <li>-concrete</li> <li>-free verse</li> <li>-song lyrics</li> <li>-elements of poetry</li> <li>+symbolism                   <ul style="list-style-type: none"> <li>*alliteration</li> <li>*onomatopoeia</li> <li>*rhythm</li> </ul> </li> </ul> </li> </ul> <p> <b>Predicting</b>  <b>Questioning</b>  <b>Inferring</b>  <b>Sequencing</b>  <b>Evaluating</b>  <b>Comparing/Contrasting</b>  <b>*Visualizing</b> </p>	<ul style="list-style-type: none"> <li>➤ Short stories               <ul style="list-style-type: none"> <li>-Science fiction</li> <li>-Mystery</li> <li>-Crime/Detective</li> <li>-Horror</li> <li>-elements of fiction                   <ul style="list-style-type: none"> <li>*irony</li> <li>*narrator's point of view</li> </ul> </li> </ul> </li> </ul> <p> <b>Predicting</b>  <b>Questioning</b>  <b>Inferring</b>  <b>Sequencing</b>  <b>Evaluating</b>  <b>Comparing/Contrasting</b>  <b>Visualizing</b>  <b>*Paraphrasing</b> </p>	<ul style="list-style-type: none"> <li>➤ Graphic novels/comics               <ul style="list-style-type: none"> <li>+Analysis</li> </ul> </li> <li>➤ *Cartoon production\               <ul style="list-style-type: none"> <li>Humorous writing</li> </ul> </li> <li>➤ Short Novels               <ul style="list-style-type: none"> <li>-elements of fiction                   <ul style="list-style-type: none"> <li>*dialogue</li> </ul> </li> </ul> </li> </ul> <p> <b>Predicting</b>  <b>Questioning</b>  <b>Inferring</b>  <b>Sequencing</b>  <b>Evaluating</b>  <b>Comparing/Contrasting</b>  <b>Visualizing</b>  <b>Paraphrasing</b>  <b>*Summarizing</b> </p>

*Note: The content in each term of each grade is flexible and should be adapted according to each class and each individual student.*

### Performance indicators for **Ninth Grade**

- Appreciate and enjoy intermediate oral and written literature.
- React to different oral and visual tasks (role plays, poems, songs, videos, dialogues and storytelling, etc.).
- Identify some elements of fiction (archetypes, irony, narrator's point of view, and dialogue.)
- Identify some elements of poetry (alliteration and onomatopoeia).
- Identify some elements of the English language (idioms, diction, and syntax).
- Produce poems (narrative, free verse, lyrics, and concrete)
- Appreciate and understand various genres of fiction (e.g., mystery, sci-fi, and horror).
- Produce simple cartoons.
- Write an integrated project based on a literary piece (short play).
- Understand main ideas and specific details in a variety of oral, visual, and written passages.
- Enjoy and understand a variety of literary passages.
- Understand meaning in context.
- Express ideas, feelings, likes and dislikes, preferences, opinions, hypotheses, and defend arguments using appropriate vocabulary in oral and written oral forms.
- Value authors' literary contributions.
- Demonstrate development of social strategies.
- Visualize, paraphrase, and summarize different literary passages.
- Analyze short drama.
- Appreciate and talk about other cultures.
- Predict, question, infer, sequence, evaluate, compare/contrast, visualize, paraphrase, and summarize texts, events, consequences, et cetera of different literary passages.
- Apply collaborative work and learning strategies (outline, graphic organizers, etc.).

*Note: Not all the performance indicators stated above are measurable. Some of them are observable behaviors, but they are as equally important.*

## Diversified Education

Symbols have been used to focus term-content that is new or has been recycled (new \*/ recycled +).

Curricular Content for <b>Tenth Grade</b>		
Suggested Topics: racism, equity, climate change/global warming, and the future of literature.		
Term I	Term II	Term III
<ul style="list-style-type: none"> <li>➤ Myths and heroes               <ul style="list-style-type: none"> <li>-elements of fiction</li> <li>+extended metaphor and simile</li> </ul> </li> <li>➤ Poetry               <ul style="list-style-type: none"> <li>-sonnet (Petrarchan and Shakespearean)</li> <li>-elements of poetry</li> <li>+rhythm and sound</li> <li>+feet and meter</li> </ul> </li> <li>➤ Plays (comedy and tragedy)               <ul style="list-style-type: none"> <li><b>Predicting</b></li> <li><b>Questioning</b></li> <li><b>Inferring</b></li> <li><b>Sequencing</b></li> <li><b>Evaluating</b></li> <li><b>Comparing/Contrasting</b></li> <li><b>Visualizing</b></li> <li><b>Paraphrasing</b></li> <li><b>Summarizing</b></li> <li><b>*Concluding</b></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>➤ Plays (comedy and tragedy)</li> <li>➤ Identify:               <ul style="list-style-type: none"> <li>*main divisions</li> <li>*cast</li> <li>*spoken words of characters</li> <li>*stage directions</li> <li>*writer intention</li> <li>*language style</li> </ul> </li> <li>➤ Write adapted version of play               <ul style="list-style-type: none"> <li><b>Predicting</b></li> <li><b>Questioning</b></li> <li><b>Inferring</b></li> <li><b>Sequencing</b></li> <li><b>Evaluating</b></li> <li><b>Comparing/Contrasting</b></li> <li><b>Visualizing</b></li> <li><b>Paraphrasing</b></li> <li><b>Summarizing</b></li> <li><b>Concluding</b></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>➤ Acting out play</li> <li>➤ Literature adaptations (e.g., movies, graphic novels, plays, parodies, television shows, and "twitterature")</li> <li>➤ Analysis of a novel               <ul style="list-style-type: none"> <li>-Arc of inquiry</li> <li>-elements of fiction</li> <li>extended personification</li> <li>*hyperbole</li> </ul> </li> <li><b>Problem and solution e</b></li> <li><b>Predicting</b></li> <li><b>Questioning</b></li> <li><b>Inferring</b></li> <li><b>Sequencing</b></li> <li><b>Evaluating</b></li> <li><b>Comparing/Contrasting</b></li> <li><b>Visualizing</b></li> <li><b>Paraphrasing</b></li> <li><b>Summarizing</b></li> <li><b>Concluding</b></li> </ul>

*Note: The content in each term of each grade is flexible and should be adapted according to each class and each individual student.*

### Performance indicators for **Tenth Grade**

- Appreciate and enjoy intermediate oral and written literary pieces.
- React to different oral and visual tasks (role plays, poems, songs, videos, dialogues and storytelling, among others).
- Identify some literary figures (metaphor, simile)
- Identify some elements of fiction (tone)
- Produce poems (Sonnet- Sound Effects)
- Appreciate and enjoy myths, movies, and novels.
- Write an integrated project based on literary pieces (novel)
- Understand main ideas and specific details in a variety of oral and written passages.
- Enjoy and recognize a variety of short literary passages.
- Understand meaning in context.
- Express ideas, feelings, likes, dislikes, preferences, opinions, hypotheses and defend arguments using appropriate vocabulary in oral and written oral forms.
- Value authors' literary contributions.
- Demonstrate development of social strategies.
- Understand meaning in different context.
- Compare and contrast different literary passages (novels).
- Apply collaborative work and learning strategies (outline, graphic organizers, etc).
- Persuade audience.

*Note: Not all the performance indicators stated above are measurable. Some of them are observable behaviors, but they are as equally important.*

Symbols have been used to focus term-content that is new or has been recycled (new \*/ recycled +).

Curricular Content for <b>Eleventh Grade</b>		
Suggested Topics: Human Rights in the world village and role and social responsibility of the individual to the world.		
Term I	Term II	Term III
<ul style="list-style-type: none"> <li>➤ Types of essays</li> <li>➤ Selection and analysis of a cinematographic novel. (Reasonable philosophical judgments, discussion groups, robust questioning)</li> <li>➤ Writing a five-paragraph essay about the movie, in pairs.               <ul style="list-style-type: none"> <li>-elements of essays (Introduction, body, and conclusion)                   <ul style="list-style-type: none"> <li>+thesis</li> <li>+topic sentence</li> <li>+transitions</li> </ul> </li> <li>-elements of writing process                   <ul style="list-style-type: none"> <li>+prewriting (Brainstorming and outlining)</li> <li>+drafting</li> <li>+editing and revising</li> <li>+publishing</li> </ul> </li> </ul> </li> </ul> <p><b>*Persuasive/Analytical/Enjoyment/Problem and solution Essay</b></p>	<ul style="list-style-type: none"> <li>➤ Analysis of selected novels in groups (Reasonable philosophical judgments, discussion groups, robust questioning)</li> <li>➤ Book report (Students must demonstrate accumulative knowledge learned since seventh grade)</li> </ul>	<ul style="list-style-type: none"> <li>➤ Analysis of selected novels in groups (Reasonable philosophical judgments, discussion groups, robust questioning)</li> <li>➤ Book report (Students must demonstrate accumulative knowledge learned since seventh grade)</li> </ul>

*Note: The content in each term of each grade is flexible and should be adapted according to each class and each individual student.*

### Performance indicators for **Eleventh Grade**

- Appreciate and enjoy intermediate oral and written literary pieces.
- React to different orals and visual tasks (role plays, poems, songs, videos, dialogues and storytelling, among others).
- Literary figures (review all)
- Produce poems (Refrains, Concrete Poetry)
- Appreciate and enjoy mystery stories, poems, short drama and comedy.
- Write an integrated project based on literary pieces (essays).
- Understand main ideas and specific details in a variety of oral and written passages.
- Enjoy and recognize a variety of short literary passages.
- Understand meaning in context.
- Express ideas, feelings, likes, dislikes, preferences, opinions, hypotheses and defend arguments using appropriate vocabulary in oral and written oral forms.
- Value authors' literary contributions.
- Demonstrate development of social strategies.
- Understand meaning in different context.
- Visualize and summarize different literary passages.
- Analyze short drama.
- Apply collaborative work and learning strategies (outline, graphic organizers, etc).
- Appreciate and talk about other's cultures
- Infer meaning from words in context.

*Note: Not all the performance indicators stated above are measurable. Some of them are observable behaviors, but they are as equally important.*



## PRINCIPLES FOR ASSESSING LITERATURE

The three dimensions of assessment: diagnostic, formative, and summative will guide the evaluative progress in the literature class.

When assessing literature, teachers should keep in mind that assessment should

- be directly related to mediation activities;
- require planning, time, and experience;
- be appropriate to the students' level;
- promote active mental processes and prior knowledge
- focus on communicative competence;
- be carried out systematically and on a regular basis;
- be used as a tool to motivate students to continue their learning processes.

As students read literature, they should have a clear idea what they need to know, how to select important information, how to relate it to prior knowledge, retain what they consider essential, and apply the information to their context. Students should be taught to reflect on what they have learned and relate it to their original learning goals.

Self and co-assessment will be developed within the literature course as a tool to empower students with skills to reflect on their learning process. According to O'Malley and Valdez (1996, p. 38), "effective assessment involves students and enables them to see possibilities for reflection, redirection, and confirmation of their own learning efforts."

The mediation activities in the Literature class will respond to the social-cultural construct of individual and collective knowledge of the students within the class community. As a result, the assessment process is weighted on the formative evaluation and teachers will construct and implement a variety of assessment instruments (portfolios, rubrics, checklists, and others), for co and self evaluation, to record student's performance. (See annex 4, pp.50-51)

## Evaluation Components

Because of the nature and purpose of the teaching of Literature in English Langue in *Liceos Experimentales Bilingues* schools, the following percentages are proposed for assessing the student's performance in this subject.

Criteria	Percentage
Daily work	45%
Assignments	20%
Test (2 minimum)	25%
Concept	5%
Attendance	5%

## Activities and Assignments Suggested

For lower levels, learners will be able to participate in individual or collective in-class tasks, as well as to develop short assignments in each term, such as:

- \_ Portfolios reflections
- \_ Journal writing /Reflections on readings
- \_ Choral speak poetry
- \_ Creating mobiles of characters and their traits
- \_ Creating dioramas
- \_ Making timelines of story event, one character and/ or historical events that took place during the setting of the reading
- \_ Dramatizing a scene from the reading
- \_ Designing a movie poster – If the reading is made into a movie, what would the advertisement look like
- \_ Illustrating a scene from the reading
- \_ Designing a book cover
- \_ Creating an advertisement and/or commercial to sell the reading
- \_ Writing songs or chants about a scene in the reading
- \_ Developing games based on the reading, i.e. trivia
- \_ Panel discussions with the characters of the book so students can ask questions about how/why
- \_ Making a human barometer to express students' opinions about moral issues that evolved from the reading
- \_ Writing a letter to the author to ask questions/make suggestions about the reading

- \_ Writing or presenting a biography about one of the characters in the reading
- \_ Making cartoon strips about a scene or chapter of the reading
- \_ Cast actors who would best depict the characters from the reading
- \_ Writing and/or illustrating own ending of a reading
- \_ Rewriting and/or illustrating new versions of part or parts of the reading
- \_ Illustrate your own version of part or parts of the reading
- \_ Description of a character and have other students guess the character's identity
- \_ Use graphic organizers, sequence events in the reading
- \_ Comparing and contrasting yourself to a character in the reading
- \_ Comparing and contrasting two characters in the reading
- \_ Sequencing events in a characters life – bibliography
- \_ Summarizing the reading using a pie chart

For higher levels, learners will be able to develop assignments as continuous task-based projects. For example a book report, beginning in Term I, students will choose a project theme and start working on that project. By the end of Term I, students will have finished one-third of a larger, culminating project.

In Term II, students will create and finish the next assignment; so, by the end of Term II, students will have completed two-thirds of their culminating project.

In Term III, students will create and complete the final one-third of the culminating project.

The projects from Term I, Term II, and Term III will combine to create one large, culminating project. The idea is to allow students the opportunities to monitor their educational progress and to revise each project accordingly.

Each project third must be completed by the end of each term. However, during the proceeding term (or in between terms for the ambitious students), students can modify their project according to reflection and new knowledge attainment. This way, rather than a start-and-stop approach (i.e., starting Term I, ending Term I, then starting Term II, etc.), students' learning is continuous and connected.

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## ANNEXES

### Annex 1-Cross-Curricular Themes

Cross-curricular themes are inserted in the curricula with the purpose of preparing students to be able to transform and to create new knowledge through the investigation and processing of information, the capacity to solve problems in a reflexive and systematic way, with a critical attitude and self-criticism being committed especially to problems of daily life. There is also concern for the ethical formation of the students, emphasizing the importance of practice their freedom and their self- autonomy, as well as to show generosity and solidarity toward their fellowmen.

Cross-curricular themes have been linked closely with the formation for life, acquiring particular value and strength to reach a balance between an education that prepares the students for productivity and employment, along with growth on social and personal values.

The challenge of cross-curricular themes is to identify under which objectives and contents of the subject can cross-curricular themes be covered. Many of the contents, procedures, attitudes and values included in the syllabus are presented to be related to the scope and competencies of cross-curricular themes, crystallizing them in a pedagogical activity clearly designed within time and space. The subject keeps its identity, but at the same time takes advantage of a cross-curricular theme to be enriched.

#### Human Rights for Democracy and Peace

Starting from this cross-curricular theme, mechanisms are created to promote true participation of family, community institutions and civilians in general. Thus civilians should be well informed and knowledgeable of the legal system that the country offers, so all citizens participate effectively, and not just for electoral purposes.

#### Education for Health

The promotion of health through the school as a center of socialization of childhood allows early learning related to the understanding of health and its main factors. The search for spaces for reflection and analysis of concrete realities in health, favors the development of healthy lifestyles during childhood

and adolescence.

During the elementary school years, students go through different stages which produce physical, psychosocial and cognitive changes. All these phenomena submit the students to social pressure that cause them a series of health problems that affect their school life.

### Environmental Culture for Sustainable Development

Environmental education is considered a suitable instrument for the construction of an environmental culture of people and societies, to reach sustainable human development, by means of a process that allows them to understand their interdependence with the environment, starting from critical and reflexive knowledge of the immediate reality-biophysical, social, economic, political and cultural.

Education as an instrument for the achievement of an environmental culture requires the invigorating of basic values for sustainable development, such as love, peace, equity and responsibility.

The education for the acquisition of an environmental culture implies an integral view of reality, in order to make the most appropriate decisions that allow to maintain and to improve the quality of individual and collective life that pursues the systematic satisfaction of physical and intellectual needs, as well as those of moral, spiritual, cultural and social nature in harmony with socio-cultural and natural environments.

### Integral Education of Sexuality

Education of human sexuality begins from the first childhood and lasts along one's life. First, it is a right and a duty of parents. The educational system, as a socializing and humanizing space, requires that its educational institutions promote development and learning to attend and to complete the education given by parents. It is the Nation's responsibility to subsidize and encourage parents to take action in the field of the education and the information stated in the Childhood and Adolescence Code.

The methodology to be used in the integral education of sexuality favors reflection, investigation and analysis, within a process of authentic dialogue that promotes participation of the family and the educational community; promoting the development of relationships of equity among peers, adults, youngsters and children.

## Annex 2- Learning Strategies in the classroom

Metacognitive Strategies		
Strategy Name	Strategy Description	Strategy Definition
Planning	Preview Skim Gist	Previewing the main ideas and concepts of a text; identifying the organizing principle.
Organizational Planning	Plan what to do	Planning how to accomplish the learning task; planning the parts and sequence of ideas to express.
Selective Attention	Listen or read selectively Scan Find specific information	Attending to key words, phrases, ideas, linguistic markers, types of information.
Self-management	Plan when, where, and how to study	Seeking or arranging the conditions that help one learn.
<b>Monitoring</b>		
Monitoring Comprehension	Think while listening Think while reading	Checking one's comprehension during listening or reading.
Monitoring Production	Think while speaking Think while writing	Checking one's oral or written production while it is taking place.
<b>Evaluating</b>		
Self-assessment	Check back Keep learning log Reflect on what you learned	Judging how well one has accomplished a learning task.
Cognitive Strategies		
Strategy Name	Strategy Description	Strategy Definition
Resourcing	Use reference materials	Using reference materials such as dictionaries, encyclopedias, or textbooks.
Grouping	Classify Construct graphic organizers	Classifying words, terminology, quantities, or concepts according to their attributes.
Note-taking	Take notes on main maps, T-lists, etc.	Writing down key words and concepts in abbreviated verbal, graphic, or numerical form.
Elaboration of Prior Knowledge	Use what you know Use background knowledge Make analogies	Relating new to known information and making personal associations.
Summarizing	Say or write the main idea	Making mental, oral, or written summary of information gained from listening or reading.
Deduction/Induction	Use a rule/Make a rule	Applying or figuring out rules to understand a concept or complete



		a learning task.
Imagery	Visualize Make a picture	Using mental or real pictures to learn new information or solve a problem
Auditory Representation	Use your mental tape recorder Hear it again	Replaying mentally a word, phrase, or piece of information.
Making Inferences	Use context clues Guess from context Predict	Using information in the text to guess meanings of new items or predict upcoming information
Social/Affective Strategies		
Strategy Name	Strategy Description	Strategy Definition
Questioning for Clarification	Ask questions	Getting additional explanation or verification from a teacher or other expert.
Cooperation	Cooperate Work with classmates Coach each other	Working with peers to complete a task, pool information, solve a problem, get feedback.
Self-Talk	Think positive!	Reducing anxiety by improving one's sense of competence.

### Learning Strategies for Literature and Composition

**Metacognitive Strategies:** Students plan, monitor, and evaluate their understanding of literature and development of writing

**Advance Organization** Can the title and chapter headings help me get a general idea of what this story is about?

**Selective Attention** What are the most important parts of the story to pay attention to?

**Organizational Planning** What's my purpose for reading, listening, speaking or writing? How should I organize my story, book report, or presentation? How do I begin and end? What's the best sequence of ideas or events? How can I describe and present the characters?

**Self-monitoring** Am I understanding this? Does it make sense? Am I achieving my purpose? How is this task going? Do I need to make any changes right now?

**Self-assessment** Did I understand this story or poem? What was the main point I got from reading or listening? How do I feel about the story and characters? What revisions are necessary in my writing? Do I need more information? Should I re-read?

**Cognitive Strategies:** Students interact with literature and composition experiences, relating it to what they know and personalizing or organizing the material to understand and appreciate it.

**Elaborating Prior Knowledge** What do I already know about this type of literature or writing? What experiences have I had that are related to this? How does this information relate to other things I know about literature or writing?

**Taking notes** What's the best way to write down what I need to remember? Outline? Chart? List? Diagram? Story map? Drawing?

**Grouping** How can I classify the characters or events in this story? Can I organize this information graphically?

**Making Inferences** What does this word or phrase probably mean? What clues can I use? What predictions can I make?

**Summarizing** What's the most important information to remember about this story? Should my summary be oral, written, or mental?

**Using Imagery** What can I learn from illustrations, diagrams, and pictures in the text? Can I draw something to help me understand this story? Can I make a mental picture or visualize this event or place or character?

**Linguistic Transfer** Are there any words, prefixes, or suffixes that I recognize because of their similarity to my native language?

**Social/Affective Strategies:** Students interact with peers, teachers, and other adults to assist learning, or use attitudes or feelings to assist learning.

**Questioning for Clarification** Who should I ask for additional explanation or correction or suggestions? How should I ask?

**Cooperating** How can I work with friends or classmates to understand this or complete this task or improve what I have written or presented orally?

**Self-talk** Yes, I can do this-I just need the right strategies

## Annex 3 –SAMPLE LESSON PLAN

Literature in English Language

7<sup>TH</sup> GRADE

TARGET CONTENT: FABLE

Objectives of the didactic planning unit:

At the end of the unit students will be able to:

- extract the moral of a fable
- react and identify the elements of a fable
- develop social skills

Curricular Content and functions	Mediation Activities	Values/Attitudes and culture	Performance Indicators evaluation strategies
<p><b>Content</b></p> <ul style="list-style-type: none"> <li>• Fable</li> </ul> <p><b>Functions</b></p> <ul style="list-style-type: none"> <li>• Expressing ideas, opinions and feelings</li> <li>• Applying social strategies</li> <li>• Producing creative written texts</li> </ul>	<p><b>Warm up</b></p> <ul style="list-style-type: none"> <li>• Ss brainstorm words and phrases about friendship and write ideas to complete a sentence, using a graphic organizer.</li> </ul> <p><b>Pre-Reading Activities</b></p> <ul style="list-style-type: none"> <li>• Individually, S designs a poster or chart to describe what a friend is. S can use pictures and drawings.</li> <li>• In pairs, Ss compare their charts and ideas.</li> <li>• Individually, S writes a haiku poem about friendship and shares it with a partner.</li> <li>• Individually, S thinks about a person they think would be a good friend. They create a web using nouns, verbs and adjectives to describe the importance of having a friend.</li> </ul>	<ul style="list-style-type: none"> <li>• Recognizing the value of friendship.</li> <li>• Showing self – respect and respect for others.</li> <li>• Value collaborative attitude.</li> </ul>	<ul style="list-style-type: none"> <li>• Expresses ideas, feelings and opinions, using appropriate vocabulary on a brainstorming activity.</li> <li>• Applies collaborative work and learning strategies, using completing charts.</li> <li>• Writes a basic haiku poem.</li> </ul>

### During /while reading Activities

- Individually, S reads the fable understanding the context and identifies the new vocabulary, metaphors and similes in the text, using symbol/color codes.
- In pairs, Ss discuss about the fable, share findings and identify the moral.

### Post- reading Activities

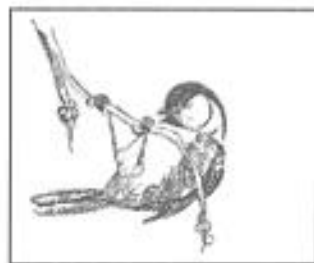
- In pairs, Ss analyze the fable identifying causes and effects in the story.
- Ss consider all the classmates and find someone who is not a friend. Ss talk to that person to find interesting facts about each other.
- Ss plan activity to do together.
- Ss analyze the traits of their partners and draw some conclusions.

- Identifies literary figures.
- React to different oral and visual task while reading.
- Oral expression of ideas, opinions and/or reasons about the topic being discussed.
- Applies collaborative work and learning strategies, completing a cause and effect graphic organizer.
- Share social strategies.

## Lesson Sample Supplementary Material

### The Squirrel's Loan

By Partap Shama



The magpie and the squirrel lived on the lower slopes of the Himalayas. One cold and snowy winter, the magpie borrowed some nuts from the squirrel, and the squirrel borrowed some feathers to warm his hole in the tree.

In summer, the magpie brought some nuts to return the loan, but the squirrel said, "It's summer and I have plenty of nuts now. You took them from me in winter, so return them to in winter."

The magpie wondered what he would do because he knew there would be no nuts to be found in winter. So when the squirrel came to return the loan of feathers, he said, "I have plenty of feathers in my nest now. You took them from me in winter."

"Very well," said the squirrel, and he stored the feathers along with his horde nuts.

But it was so hot summer, and the squirrel's house felt like furnace with all those feathers in it. So he threw the feathers out, thinking he'd pick them up when winter came around and it was time to return the loan.

In winter, there was ice and snow everywhere the feathers were buried underneath. Try as he might, the squirrel could not dig them out.

He said to the magpie, "I'm afraid I can't find feathers in winter."

"Nor can I find nuts at this time," said the magpie.

And the squirrel remembered his loan and his words to the magpie, and he was ashamed. He said, "I should expect you to return the nuts when you can, not when you cannot. A loan is meant to help a friend, not to give him trouble."

From then on they helped each other in winter and repaid their debts in summer. They continued to live happily and became even better friends thereafter.



### Vocabulary

**magpie:** a black and white bird, known for its chatter, with a long tail and short wings

**horde:** a large group or amount of something

**repay:** to pay back or make some return for

**debt:** something owed by one person to another

## Pre-reading Activities

### Invent-a-Friend

A- **Individually:** Brainstorm a list of words and phrases to complete this sentence:

An ideal friend is someone who \_\_\_\_\_

---

B- **Pair/share:** Compare your ideas in your chart /poster with those of a classmate.

C- In groups: Use the box below to create a plan for a **chart or poster**. It should display your ideas about what an ideal friend is. You might want to include illustrations as well as words in your plan.



**What does it mean to be a friend?**

**Remember**

A Haiku poem is a very short poem with an easily memorable form consisting of three non-rhyming lines containing 17 syllables, usually in groups of five, seven, and five.

Write a Haiku poem for friendship. Use the box below.

Friendship

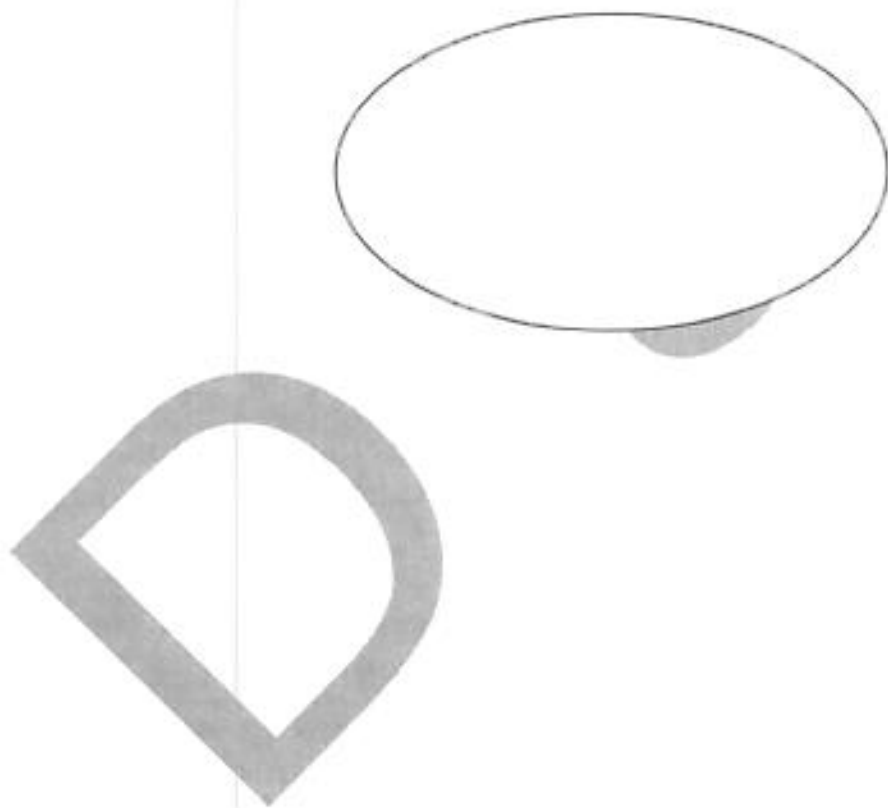
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## What does it mean to have a friend?

Individually, in the oval below, write the name of someone, either real or imaginary, whom you think would be a good friend. Then create a web by writing nouns, verbs, adjectives, and adverbs describing the friend's importance in your life. Draw a circle around each term and connect it to the center oval.





## Post-Reading Activities

### The Squirrel's Loan

**Cause and Effect** A cause sets into motion an action or a series of actions. An effect is an event or a situation that happens as a result.

For each cause below, write one or more effects.

CAUSES	EFFECTS
The winter is cold and snowy.	The squirrel borrows feathers from the magpie. The magpie borrows nuts from the
The squirrel tells the magpie to return the nuts in the winter.	
The summer is hot.	
The snow covers the feathers.	
The squirrel realizes that the magpie should return the nuts when he can, not during the winter when he cannot find	

## Your New Buddy!

A- Look at your classmates. Find a classmate you don't know well. Why didn't you consider him/her a friend? Go and talk to that person. Try to find his/her likes and dislikes.

B- In pairs: Now that you know that classmate. Decide on a creative activity for the class (i.e.: song, poem, phrase, jazz chant, acrostic, etc.).

C- What traits do you find now in this person? Can you find positive characteristics? Write and send a note to him/her.

Source: Adapted from Collins, N.D. (1993). *Critical Thinking Reading through Literature*. ED [363869]. Retrieved May 13<sup>th</sup>, 2008, from <http://ericdigests.org/1994/literature.htm>

## Annex 4 – Self and co Assessment Instrument Samples

### Oral Presentation Rubric 1

Name: \_\_\_\_\_ Group \_\_\_\_\_ Date: \_\_\_\_\_

	Exceptional	Admirable	Acceptable	Amateur
<b>Content</b>	An abundance of material clearly related to thesis; points are clearly made and all evidence support thesis; varied use of materials	Sufficient information That related to thesis; Many good points made but there is an uneven balance and little variation	There is a great deal of information that is not clearly connected to the topics	Topic is not clear; Information included that does not support thesis in any way
<b>Coherence and Organization</b>	The topic is clearly stated and developed; specific examples are appropriate and clearly develop topic; conclusion is clear; shows control; flows together well; good transitions' succinct but not choppy; well organized	Most information presented in logical sequence; generally very well organized but better transitions from idea to idea and medium to medium needed	Concept and idea are loosely connected; lacks clear transitions; flow and organization are choppy	Presentation is choppy and disjointed; does not flow; development of the topic is vague; no apparent logical order of presentation
<b>Creativity</b>	Very original presentation of material; uses the unexpected to full advantage; captures audience's attention	Some originality apparent; good variety and blending of materials/media	Little or no variation; Material presented with little originality or interpretation	Repetitive with little or No variety; insufficient use of multimedia
<b>Material</b>	Balanced use of multimedia materials; properly used to develop the topic; use of media is varied and appropriate	Use of multimedia not as varied and not as well connected to a topic	Choppy use of multimedia materials; lacks smooth transition from one medium to another; multimedia not clearly connected to thesis.	Little or no multimedia used or ineffective use of multimedia; imbalance in use of materials- too much of one, not enough of another
<b>Speaking Skills</b>	Poised, clear articulation; proper volume; steady rate; good posture and eye contact; enthusiasm; confidence	Clear articulation but not as polished	Some mumbling; little eye contact; uneven rate; little or no expression	Inaudible or too loud; no eye contact; rate too slow/ fast; speaker seemed uninterested and used monotone
<b>Audience Response</b>	Involved the audience in the presentation; points made in creative way; held the audience's attention throughout	Presented facts with some interesting "twist"; held the audience's attention most of the time	Some related facts but went off topic and lost the audience; mostly presented facts with little or no imagination	Incoherent, audience lost interest and could not determine the point of the presentation
<b>Length of Presentation</b>	Within two minutes of allotted time +/-	Within four minutes of allotted time +/-	Within six minute of allotted time +/-	Too long or too short; ten Or more minutes above or below the allowed time.

## Oral Presentation Evaluation Form

Name \_\_\_\_\_ Group \_\_\_\_\_ Date \_\_\_\_\_

	Exceptional (4)	Admirable (3)	Acceptable (2)	Amateur (1)
Content				
Coherence and Organization				
Creativity				
Material				
Speaking Skills				
Audience Response				
Length of Presentation				

**Comments:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## Annex 5- Glossary of Some Concepts mentioned in the program.

**Communicative Competence:** the ability to recognize and produce authentic and appropriate language correctly and fluently in any situation; the use of language in realistic, everyday settings; involves grammatical competence, sociolinguistic competence, discourse competence, and strategic competence.

**Content-based instruction:** also called content-based English as a second language, a model of language education that integrates language and content instruction in the classroom; an approach to second to second language learning in which second language teachers use instructional materials, learning tasks, and classroom techniques from academic content areas as the vehicle for developing second language, content cognitive, and study skills.

**Language Proficiency Levels:** the demarcation along the second language acquisition continuum that is defined within the standards by a series of sample performance indicators.

**Metacognitive awareness:** the knowledge of a range of problem-solving strategies, such as planning and goal setting, regarded as the key to successful language learning.

**Sample Performance Indicators (SPIs):** Illustrative language behaviors associated with each language proficiency level; examples of assessable tasks that students can be expected to know or to do as they approach the transition to the next level of English language proficiency in any given standard.

**Standards:** relatively stable criteria used to judge persons, institutions, programs, performance, and/or other outcomes, statements that describe the attainment, excellence, or requirement for desired behavior or practice; knowledge and skills that a learner or teacher should possess to perform well.

**Strategy:** an individual instructional activity as it occurs in the classroom with built-in support for English language learners.

Source: Gottlieb, Margo, et al., (2006). *PreK-12 English Language Proficiency Standards*. Alexandria, Virginia: Teachers of English of Other languages, Inc. (TESOL)

**Ability:** the present or potential competency of an individual to perform a task or to use skills, including ones that are intellectual and physical.

**Alternative Assessment:** a variety of assessment approaches that do not use multiple-choice or closed-response items, but instead require the examinees to generate or produce responses or products. Generally this includes any assessment technique other than traditional norm-referenced or criterion-referenced paper-and-pencil tests. Examples are essays, portfolios, interviews, observations, work samples, and group projects.

**Assess:** to stimulate the degree of quality or quantity, or to describe or document the nature of an aspect of behavior, learning, or performance.

**Assessment:** the process or instrument used to measure, quantify, and/or describe those aspects of learning or performance related to the attributes.

**Benchmark:** a referenced behavior for comparing an observed performance at a given level.

**Checklist:** an instrument that specifies criteria or indicators of merit and on which the assessor or evaluator marks the presence or absence of the attribute being assessed.

**Criterion, Criteria:** an external basis upon which a performance (e.g. learning, acquisition of a skill) is rated or judged as successful or meritorious. Each criterion falls within a domain covered by the assessment or evaluation system and is defined by elements, indicators, and descriptors.

**Curriculum:** (1) a comprehensive overview, including activities planned for delivery to the students, the scope of content, the sequence of materials, interpretation and balance of subject matter, and motivational, instructional, and assessment techniques to be used. (2) a set of ordered, intended learning outcomes.

**Evaluation:** the systematic process of determining or judging the merit, value, or worth of someone (the evaluatee, such as a teacher, student, or employee) or something (the evaluand, such as a product, program, policy, procedure, or process).

**Higher-Order Thinking Skills (HOTS):** those thoughts processes that are needed to solve problems and make necessary decisions in everyday activities, as well as the mental processes needed to benefit from instruction. Examples of such skills are observing, summarizing, justifying, developing explanations, and making inferences (deductive and inductive).

**Journal:** a daily or weekly record of events which individuals may be asked to keep as part of the instructional activities, jobs, or programs in which they participate. Journal entries may be used to judge writing, progress on projects, and perceptions of experiences. In classrooms, journals can be designed and used to measure changes in writing skills over time.

**Learning Outcomes:** the products of instruction or exposure to new knowledge or skills. Examples include mastery of a new skill, successful completion of a course or program, finishing a project or report, or attaining a given level of performance on an assessment.

**Metacognition:** the psychological processes that guide individuals through learning tasks. These processes include planning, activating, monitoring, and evaluating of lower-order skills. Self-evaluation of cognitive activities can be developed to enhance performance.

**Portfolio:** a purposeful collection of documents concerning an individual's performance (e.g., awards, assessment results) and of products produced by the person (e.g., a book report, a drawing of an object, a tape of a talk given to a group, or photographs on a specific topic).

**Project:** a form of complex performance assessment involving several types of activities and products for completion. Most projects involve planning and usually end with a report (oral or written) or product. Examples are: completing several data collection activities on neighborhood needs and writing a report; or planning an experiment on oral erosion and setting up several situations to compare results; or designing a piece of furniture and building a prototype.

**Reflection:** the process by which an individual reviews his/her past performance as a means of improving future performance.

**Scale (Rating):** a series of numerical or descriptive rating on a continuum used to assess or judge specific levels of performance.

**Scoring Rubric:** a set of rules, guidelines, or benchmarks at different levels of performance, or prescribed descriptors for use in quantifying measures of attributes and performance.

Source: Wheeler, Patricia, Ph.D. and Haertel, Geneva D. *Resource Handbook on performance Assessment and Measurement: A tool for students, Practitioners, and Policymakers*. California, U.S.A.

## Glossary of Some Terms and Techniques in Poetry

<p><b>Concrete Poetry:</b></p>	<p>Poetry in which the shape of the printed form is related to its subject.</p> <p><b>Easter Wings</b> <b>George Herbert</b></p> <p>Lord, who created man in wealth and store, Though foolishly he lost the same Decaying more and more Till he became Most poor, With thee O let me rise As larks, harmoniously, And sing this day thy victories: The shall the fall further the flight in me.</p> <p>My tender age in sorrow did begin: And still with sicknesses and shame Thou didst so punish sin, That I became Most thin, With thee Let me combine, And feel this day thy victory: For, if I imp my wing on thine, Affliction shall advance the flight in me.</p>
<p><b>Hyperbole:</b></p>	<p>Exaggeration for effect.</p> <p>Time shall moult away his wings, Ere he shall discover In the whole wide world again Such a constant lover. Sucking, "The Constant Lover"</p>
<p><b>Lyric:</b></p>	<p>A poem, often short, presented by a single speaker and expressing some basic emotion.</p> <p><b>Night Friends</b> <b>S.J. Marks</b> Terror we expect, but we are always surprised by love. -Thomas Williams</p> <p>What you taught me and how I remember it When I lie in the dark I write on the cold trees, I see what you see through the corner of my eyes</p>
<p><b>Metaphor:</b></p>	<p>An implied comparison between two things.</p> <p>Nothing signs from <b>these orange trees</b>, "These orange trees", with the implied comparison to steel frameworks, is a metaphor.</p>



<p><b>Paradox:</b></p>	<p>An apparent contradiction that is nevertheless true. The statement, "Failure is success," expresses a paradox.</p>
<p><b>Personification:</b></p>	<p>The attributing of human qualities to nonhuman things.          Night's candles are burnt out, and jocund day          Stands tiptoe on the misty mountain tops.          Shakespeare, <i>Romeo and Juliet</i></p>
<p><b>Refrain:</b></p>	<p>The repetition of phrases or lines in a poem or song.</p> <p style="text-align: center;"><b>"The Rainy Day"</b>  <b>Longfellow</b></p> <p>The day is cold, and dark, and dreary;          It rains, and the wind is never weary;          The vine still clings to the moldering wall,          But at every gust the dead leaves fall,          And the day is dark and dreary.</p>
<p><b>Rhythm:</b></p>	<p>The measured movement or beat in the musical flow of poetry</p> <p style="text-align: center;"><b>ODE TO BEN JONSON</b>  <b>Robert Herrick</b></p> <p style="text-align: center;">Ah Ben!          Say how or when          Shall we, thy guests,          Meet at those lyric feasts,          Made at the Sun,          The Dog, the Triple Tun;          Where we such clusters had          As made us nobly wild, not mad;          And yet each verse of thine          Outdid the meat, outdid the frolic wine.</p>
<p><b>Simile:</b></p>	<p>A figure of speech which involves a direct comparison between two unlike things, usually with the words <b>like</b> or <b>as</b>.</p> <p style="text-align: center;">... the dragon-fly          Hangs like a blue thread loosened from the sky...          Rossetti, "Silent Noon"</p>
<p><b>Sonnet:</b></p>	<p>A fourteen-line lyric with any one of several, particular rhyme schemes.</p> <p style="text-align: center;"><b>CREDO</b>  <b>Edwin Arlington Robinson</b></p> <p>I cannot find my way: there is no star          In all the shrouded heavens anywhere;          And there is not a whisper in the air          Of any living voice but one so far          That I can hear it only as a bar          Of lost, imperial music, played when fair          And angel fingers wove, and unaware,          Dead leaves to garlands where no roses are.</p>

	<p>No, there is not a glimmer, nor a call,          For one that welcomes, welcomes when he fears          The black and awful chaos of the night;          For through it all –above, beyond it all–          I know the far-sent message of the year,          I feel the coming glory of the Light.</p>
<b>Symbolism:</b>	<p>Anything used to represent something else. In literature the term symbol usually refers to a concrete image used to designate an abstract quality or concept. The lovely, short-lived rose is often used to symbolize a young, beautiful, beloved girl.</p>
<b>Theme:</b>	<p>The central idea developed in a literary work.</p>
<b>Tone:</b>	<p>The attitude and feelings of an author expressed in a given work, as determined by word choice, style, images, connotation, sound and rhythm.</p> <p style="text-align: center;">REFUGEE-1945                                  RUTH MOORE</p> <p style="text-align: center;">She was an American civilian in Hong Kong          When the Japanese took the city          She saw death,          Not decently, as we at home/see death,          Embalmed in a coffin with carnations...</p>

Miller, JR. James E. et. al. (1974). *The Lyric Potential*. Scott, Foresman and Company. U.S.A.

<b>Alliteration</b>	<p>The repetition of the same consonant sounds in a sequence of words, usually at the beginning of a word or stressed syllables: "descending dew drops"; "luscious lemons."</p>
<b>Archetype</b>	<p>A term use to describe universal symbols that evoke deep and sometimes unconscious responses in a reader. In literature, characters, images, and themes that symbolically embody universal meanings and basic human experiences, regardless of when or where they live.</p>
<b>Drama</b>	<p>A play that is performed before an audience according to stage directions and using dialogue. Classical drama has two genres: tragedy and comedy.</p>
<b>Epigram xxxxxxxx</b>	<p>A brief, pointed, and witty poem that usually makes a satiric or humorous point. Epigrams are most often written in couplets, but take no prescribed form. xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx</p>
<b>Essay</b>	<p>A narrative (written or oral) description, analysis, explanation, interpretation, opinion, and/or summary that demonstrates an individual's use of information and language in generating a coherent document about a particular topic or in response to a question.</p>

<b>Free verse</b>	Also called OPEN FORM POETRY, free verse refers to poems characterized by their nonconformity to established patterns of meter, rhyme, and stanza. Free verse uses elements such as speech patterns, grammar, emphasis, and breath pauses to decide line breaks, and usually does not rhyme.
<b>Narrative poem</b>	A poem that tells a story. A narrative poem may be short or long.
<b>Onomatopoeia</b>	A term referring to the use of a word that resembles the sound it denotes. Buzz, rattle, bang, and sizzle all reflect onomatopoeia.
<b>Pun</b>	A play on words that relies on a word's having more than one meaning or sounding like another word. Shakespeare and other writers use puns extensively, for serious and comic purposes; in Rome and Juliet, the dying Mercurio puns, "Ask for me tomorrow and you shall find me a grave man."
<b>Rhyme</b>	The repetition of identical or similar concluding syllables in different words, most often at the ends of lines. Rhyme is predominantly a function of sound rather than spelling; thus, words that end with the same vowel sounds rhyme, for instance, day, prey, bouquet, weigh, and words with the same consonant ending rhyme, for instance vain, feigh, rein, lane.
<b>Stanza</b>	In poetry, stanza refers to a grouping of lines.
<b>Tercet</b>	A three-line stanza
<b>Tragedy</b>	In classical drama tragedy depicts a novel hero or heroine who makes a mistake of judgment that has disastrous consequences.

<b>Elements of Fiction</b>	
<b>Character</b>	<p>The people (or animals, things, etc. presented as people) appearing in a literary work.</p> <p><b>Types of Characters:</b></p> <ul style="list-style-type: none"> <li>• Round Character: convincing. True to life.</li> <li>• Dynamic Character: undergoes some type of change in story.</li> <li>• Flat Character: stereotyped, shallow, often symbolic.</li> <li>• Static Character: does not change in the course of the story.</li> </ul>

	<p><b>Methods of Characterization</b></p> <ol style="list-style-type: none"> <li>1. Direct: "he was an old man.."</li> <li>2. Own Words and Actions</li> <li>3. Reaction of other Characters</li> <li>4. Physical appearance</li> <li>5. Own thoughts</li> </ol>
<p><b>Other Fiction Elements</b></p>	<ul style="list-style-type: none"> <li>• <b>Allusion:</b> a reference to a person, place or literary, historical, artistic, mythological source or event.</li> </ul> <p>"it was in St. Louis, Missouri, where they have that giant McDonald's thing towering over the city..." (Bean Trees 15)</p> <ul style="list-style-type: none"> <li>• <b>Atmosphere:</b> the prevailing emotional and mental climate of a piece of fiction.</li> <li>• <b>Protagonist:</b> The leading character in a literary work. Holden in The Catcher in the Rye, Taylor in the Bean Trees.</li> <li>• <b>Antagonist:</b> The character who opposes the protagonist.</li> <li>• <b>Dialogue:</b> the reproduction of a conversation between two of the characters.</li> <li>• <b>Foreshadowing:</b> early clues about what will happen later in a piece of fiction.</li> <li>• <b>Irony:</b> a different between what is expected and reality.</li> <li>• <b>Style:</b> a writer's individual and distinct way of writing. The total of the qualities that distinguish one author's writing. The total of the qualities that distinguish one author's writing from another's.</li> </ul> <p><b>Structure:</b> the way time moves through a novel.</p> <ul style="list-style-type: none"> <li>-<b>Chronological:</b> starts at the beginning and moves through time.</li> <li>-<b>Flashback:</b> starts in the present and then goes back to the past.</li> <li>-<b>Circular or Anticipatory:</b> starts in the present, flashes back to the past, and returns to the present at the conclusion.</li> <li>-<b>Panel:</b> same story told form different viewpoints. (Lou Ann and Taylor chapter in The Bean Trees.</li> </ul> <p><b>Google-Elements of Fiction Power Point</b>  <a href="http://www.pschuzel.com?Forms%20Fiction/elements%20of%20fiction.pp">www.pschuzel.com?Forms%20Fiction/elements%20of%20fiction.pp</a></p>
<p><b>Plot</b></p>	<p>The series of events and actions that takes place in a story.</p>

	<p><b>Elements of Plot</b></p> <p><b>Conflict</b></p> <ul style="list-style-type: none"> <li>• Man VS Man</li> <li>• Man VS Nature</li> <li>• Man VS Society</li> <li>• Man VS Himself</li> </ul> <p><b>Plot line</b></p> <p><b>Climax:</b> The turning point. The most intense moment (either mentally or in action).</p> <p><b>Rising Action:</b> the series of conflicts and crisis in the story that lead to climax.</p> <p><b>Falling Action:</b> all of the action which follows the Climax.</p> <p><b>Exposition:</b> The start of the story. The way things are before the action starts.</p> <p><b>Resolution:</b> The conclusion, the tying together of all the threads.</p>
<p><b>Point of View</b></p>	<p><b>Who is telling the story?</b></p> <p><b>Omniscient Point of View:</b> The author is telling the story.          "The boy with fair hair lowered himself down the last few feet of rock and began and began to pick his way toward the lagoon. Though he had taken off his school sweater and trailed it now from one hand, his grey shirt stuck to him and his hair was plastered to his forehead. All around him the long scar smashed into the jungle was a bath of heat."          The Lord of the Flies- William Golding</p> <p><b>Limited Omniscient:</b> Third person, told from the viewpoint of a character in the story.          "In his black suit he stood in the dark glass where the lilies leaned so palely from their waisted cut glass vase. He looked down at the guttered candles tub. He pressed his thumbprint in the warm wax pooled on the oak veneer. Lastly he looked at the face so caved and drawn among the folds of funeral cloth, the yellowed moustache, the eyelids paper thin. That was not sleeping. That was not sleeping."          All the Pretty Horses-Cormac McCarthy</p> <p><b>First Person:</b> Story is told from point of view of one of the characters who uses the first person pronoun "I."          "I have been afraid of putting air in a tire ever since I saw a tractor tire blow up and throw Newt Hardbine's father over the top of the Standard Oil sign. I'm not lying. He got stuck up there. About nineteen people congregated during the time it took for Norman Stick to walk up to the Courthouse and blow the whistle for the volunteer fire department."          The Bean Trees-Barbara Kingsolver</p>

<p><b>Setting</b></p>	<p><b>Setting:</b> the time, place and period in which the action takes place.          Examples: - The Catcher in Rye: New York, 1940s          -Lord of the Flies: Desert Island, the future.          -The Bean Trees: Arizona/ Oklahoma 1980s.</p> <p><b>Setting:</b> can help in the portrayal of character.          "...it was so quiet and lonesome out, even though it was Saturday night. I didn't see hardly anybody on the street. Now and then you just saw a man and a girl crossing the street with their arms around each other's waists and all, or a bunch of hoodlum-looking guys and their dates, all of them laughing like hyenas at something you could bet wasn't funny. New York's terrible when somebody laughs on the street very late at night. You can hear it for miles. It makes you feel so lonesome and depressed."          The Catcher in the Rye(81)</p> <p><b>Setting:</b> in some works of fiction action is so closely related to setting that the plot is directed by it.          "The new man stands, looking a minute, to get the set-up of the day room. One side of the room younger patients, known as Acutes because the doctors figure them still sick enough to be fixed, practice arm wrestling and card tricks...Across the room from the Acutes are the culls of the Combine's product, the Chronics. Not in the hospital, these to get fixed, but just to keep them from walking around the street giving the product a bad name.          One Flew Over the Cuckoo's Nest(19)</p> <p><b>Setting:</b> can establish the atmosphere of a work.          "During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country."          "The Fall of the House of Usher" by          Edgar Allan Poe</p>
<p><b>Symbolism</b></p>	<p>A symbol represents an idea, quality, or concept larger than itself.  <b>Examples:</b></p> <ul style="list-style-type: none"> <li>• A Journey can symbolize life.</li> <li>• Black can represent evil or death</li> <li>• Water may represent a new beginning.</li> <li>• A lion could be a symbol of courage.</li> </ul>

<p><b>Theme</b></p>	<p>The theme of a piece of fiction is its central idea. It usually contains some insights into the human condition.</p> <p>-In most short stories, the theme can be expressed in a single sentence.</p> <p>- In longer works of fiction, the central theme is often accompanied by a number of lesser, related themes, or there may be two or more central themes.</p> <ul style="list-style-type: none"> <li>• Themes should be stated as a generalization</li> </ul>
<p><b>Cinquain</b></p>	<p>Poetry form A five-line poem that follows a 22-syllable count, usually in this format: Line 1: 2 syllables Line 2: 4 syllables Line 3: 6 syllables Line 4: 8 syllables Line 5: 2 syllables</p> <p style="text-align: center;">"Winter in Chicago: the freezing white landscape chills the warmest spine...loud barking— Damn dog!"</p>
<p><b>Concrete poem/shape poem</b></p>	<p>Poetry form Are picture poems made out of letters and words. They are strongly visual, breaking all traditional poetic forms. <b>Easter Wings</b></p> <p style="text-align: center;"><b>George Herbert</b></p> <p style="text-align: center;">Lord, who created man in wealth and store, Though foolishly he lost the same Decaying more and more Till he became Most poor: With thee O let me rise As larks, harmoniously, And sing this day thy victories: The shall the fall further the flight in me.</p> <p style="text-align: center;">My tender age in sorrow did begin: And still with sicknesses and shame Thou didst so punish sin, That I became Most thin. With thee Let me combine, And feel this day thy victory:</p>

	<p>For, if I imp my wing on thine, Affliction shall advance the flight in me.</p>
<b>Couplets</b>	<p>Poetry Form</p> <p>It is the simplest form poetry which consists of two lines bound together by rhyme.</p> <p>"I climbed the tree The bird to see."</p> <p>"While still I may I write for you The life I lived, the love I knew." –W.B.Yeats</p>
<b>Haiku</b>	<p>Poetry Form</p> <p>A very short poem with an easily memorable form: It is a Japanese poetic form consisting of three non-rhyming lines containing 17 syllables, usually in groups of five, seven, and five. It is best to use the form only as a suggestion. Haikus usually have a nature theme.</p> <p>"Flowers so beautiful But they will die now When you cut the flowers"</p>
<b>Quatrains</b>	<p>Poetry form</p> <p>A four-line stanza, usually—not always—following a rhyme scheme (e.g., <i>abab</i>, <i>aabb</i>, <i>abba</i>)</p> <p>"Today, I did not earn my rest, for my limbs I did not stretch, and my mind I did not stress, but tomorrow, I'll be refreshed."</p>