



**REPUBLIC OF TRINIDAD AND TOBAGO
MINISTRY OF EDUCATION**

Secondary Education Modernization Programme

SECONDARY SCHOOL CURRICULUM

Forms 4 – 5

English Language Arts

© Ministry of Education

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Curriculum Planning and Development Division

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Minister's Foreword

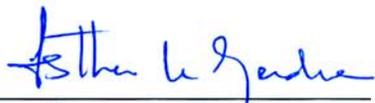
The Government of The Republic of Trinidad and Tobago, in its *Vision 2020 Draft National Strategic Plan*, has articulated a vision of “a united, resilient, productive, innovative and prosperous nation with a disciplined, caring, fun-loving society comprising healthy, happy and well-educated people and built on the enduring attributes of self-reliance, respect, tolerance, equity and integrity.”

In order to achieve this vision, the nation must ensure that its learners receive a high quality education. This requires that the Ministry of Education make quality education a national priority and that schools make it an institutional imperative.

Curriculum Guides are central to guiding the process to achieving quality. They set the standards for all stakeholders who have an input in the final years of secondary level education. They align the three critical elements of our education system: the teaching/learning process, resources, and the contribution of stakeholders.

We expect that teachers will implement these Guides to ensure that their lessons are relevant to the expressed needs of The Republic of Trinidad and Tobago, while simultaneously meeting the varied needs of the students. It is intended that this outcome will be achieved in a climate where students are taught in ways that are appropriate to their individual learning styles. The Guides support a teaching/learning process that is based on a curriculum that is itself rooted in sound and well established educational theories and practice.

On behalf of the Ministry of Education I thank all those who contributed to the development of these Curriculum Guides



Hon. Esther Le Gendre
Minister of Education
The Republic of Trinidad and Tobago

A Note to Teachers

These Curriculum Guides have been developed by educators, including practising teachers, for teachers. They are intended to assist you to prepare students to meet the rapidly changing demands of life in the 21st century, while ensuring that they acquire the core of general knowledge and experience essential for later education and employment. The new curriculum that they represent is designed to guide the adoption of a more student-centred approach to instruction and the provision of learning opportunities that are relevant to today's students and inclusive of varied learning needs and interests.

Since the beginning of the curriculum development process, we have seen profound changes in the use of technology in education and there is no doubt that similar shifts will take place in the coming years. The challenge for us as educators is to find ways to make our approach to teaching flexible, progressive, and responsive, so that we embrace and motivate change where it benefits learners. This entails becoming lifelong learners ourselves and creating environments that provide necessary community support and foster professional development.

The Guides embody the culmination of seven years of development and revision activity. The National Curriculum will, however, be regularly reviewed to ensure that it continues to meet the needs of all students and matches the goals of society. Your input in this process is vital and we welcome and encourage your ongoing feedback.

Instructional decisions must be based on sound, contemporary educational theory, practice, and research. These documents will serve as important guides for the development of instructional programmes to be implemented at the school and classroom levels. They are organized in several parts. Part 1 is common to all and provides the general philosophy and aims in which every subject is anchored. Part 2 is specific to each subject and includes specific outcomes and sample activities and strategies that may be used to achieve them. The rest of the document is designed to suit the particular needs of each subject area. All the Guides include suggested assessment strategies and recommended resources.

We in the Curriculum Planning and Development Division are confident that the new National Curriculum Guides for Forms 4 and 5 will contribute significantly to enhanced teaching and learning experiences in our secondary schools and, consequently, the achievement of personal learning and national educational goals.

Sharon Douglass-Mangroo
Director of Curriculum Development
August 2008

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- The Principals of non-pilot schools kindly released teachers to take part in writing activities.
- The staff of the School Libraries Division actively joined in workshops, facilitated research, and contributed to the infusion of information technology into the curriculum.
- Editors, past and present: Ms. Avril Ross, Ms. Lynda Quamina-Aiyejina, and Ms. Patricia Worrell devoted time, energy, and knowledge to editing the several versions of the documents.
- The Administrative staff of the Curriculum Planning and Development Division spent long hours typing and retyping the documents.
- Officers of the Divisions of Educational Services, Schools Supervision, Student Support Services, and Educational Research and Evaluation provided support as needed.
- Teachers throughout the secondary school system responded to requests for comments and other forms of feedback.
- The Curriculum Officers and members of the Curriculum Writing Teams brought their knowledge, skills and practical experiences of teaching and learning to the curriculum development workshops and skillfully synthesized all to produce these documents.

Part 1
The National Curriculum for
Forms 4 and 5

Background

From the Ministry of Education's *Corporate Plan 2008–2012* (p. 4)

The Government of Trinidad and Tobago, in its *Vision 2020 Draft National Strategic Plan*, has articulated a vision of “a united, resilient, productive, innovative, and prosperous nation with a disciplined, caring, fun-loving society comprising healthy, happy and well-educated people and built on the enduring attributes of self reliance, respect, tolerance, equity and integrity...”

Towards the achievement of this Vision, the Government has articulated five developmental pillars:

Developing Innovative People

Nurturing a Caring Society

Governing Effectively

Enabling Competitive Business

Investing in Sound Infrastructure and Environment

The Ministry of Education has been identified as one of the champions for *developing innovative people*. Central to the realization of this pillar is “A highly skilled, well-educated people aspiring to a local culture of excellence that is driven by equal access to learning opportunities.”

In conjunction with other key Ministries, the Ministry of Education has been charged with the realization of the following goals:

The people of Trinidad and Tobago will be well known for excellence in innovation.

Trinidad and Tobago will have a seamless, self-renewing, high-quality education system.

A highly skilled, talented and knowledgeable workforce will stimulate innovation driven growth and development.

The richness of our diverse culture will serve as a powerful engine to inspire innovation and creativity.

Nationally, the reform of the education system is driven by several local, regional and international perspectives. We are committed to a seamless, self-renewing, high-quality education system underpinned by a National Model for Education. This National Model has three (3) foci as follows:

- I. To ensure an alignment of the Education System to Government's Strategic Plan Vision 2020 which mandates that the education system produces caring and innovative citizens
- II. To ensure that the Education System produces citizens with a sense of democracy, respect for the rights of others and elders and with the ability to contribute meaningfully to the social and economic development of the country
- III. To build a strong sense of nationalism and patriotism in our citizens. (p. 7)

The Secondary Curriculum

In its commitment to comprehensive reform and expansion of the secondary school system, the Government of the Republic of Trinidad and Tobago, in 1996, adopted the report of the National Task Force on Education as educational policy. The specific recommendations for the improvement of secondary education led to discussions with the Inter-American Development Bank (IDB) for loan funding arrangements for a programme, the Secondary Education Modernization Programme (SEMP), to modernize secondary education in Trinidad and Tobago. One of the intended outcomes of this programme was improved educational equity and quality.

The Curriculum Guides produced for Forms 4 and 5 in eight subject areas are among the products and contribute to this outcome.

The Curriculum Underpinnings

The new Curriculum has been informed by a wealth of available curriculum theories and processes.

The major forces that influence and shape the organization and content of the Curriculum originate from:

1. Educational philosophy and the nature of knowledge
2. Society and culture
3. The learner and learning process
4. The nature and structure of subject matter to be learned
5. Learning theories

Considerations of these areas represent the foundation on which the National Curriculum is built. The philosophical concerns and educational goals that shaped the Curriculum also formed the basis for the dialogue with stakeholders in which the Curriculum Development Division engaged, with the aim of developing a coherent, culturally focused, and dynamically evolving Curriculum.

An internal analysis of the Education System, together with the research conducted in international forums, has shown that the curriculum is core to the development of innovative people. This Curriculum is aimed at attaining six Essential Learning Outcomes. The six Outcomes identified help to define universally accepted goals that have been developed and underscored by other educational jurisdictions and that have been agreed to be essential. The Essential Learning Outcomes help to define standards of attainment for all secondary school students.

The Essential Learning Outcomes

The learning outcomes deemed essential are in the areas of:

- Aesthetic Expression
- Citizenship
- Communication
- Personal Development
- Problem Solving
- Technological Competence

The achievement of these Essential Learning Outcomes by all students is the goal that every core curriculum subject must facilitate. The core curriculum subjects; their content; and the teaching, learning, and assessment strategies are the means to fulfill this end.

It is expected that by the end of the third year of secondary school, students' achievement in all six areas will result in a solid foundation of knowledge, skills, and attitudes that will constitute a platform for living in the Trinidad and Tobago society and making informed choices for further secondary education.

The Essential Learning Outcomes are described more fully below.

Aesthetic Expression

Students recognize that the arts represent an important facet of their development, and they should respond positively to its various forms. They demonstrate visual acuity and aesthetic sensibilities and sensitivities in expressing themselves through the arts.

Students, for example:

- use various art forms as a means of formulating and expressing ideas, perceptions, and feelings;
- demonstrate understanding of the contribution of the arts to daily life, cultural identity, and diversity;
- demonstrate understanding of the economic role of the arts in the global village society;
- demonstrate understanding of the ideas, perceptions, and feelings of others as expressed in various art forms;
- demonstrate understanding of the significance of cultural resources, such as museums, theatres, galleries, and other expressions of the multicultural reality of society.

Citizenship

Students situate themselves in a multicultural, multi-ethnic environment, and understand clearly the contribution they must make to social, cultural, economic, and environmental development in the local and global context.

Students, for example:

- demonstrate understanding of sustainable development and its implications for the environment locally and globally;
- demonstrate understanding of Trinidad and Tobago's political, social, and economic systems in the global context;
- demonstrate understanding of the social, political, and economic forces that have shaped the past and present, and apply those understandings to the process of planning for the future;

- examine issues of human rights and recognize and react against forms of discrimination, violence and anti-social behaviours;
- determine the principles and actions that characterize a just, peaceful, pluralistic and democratic society, and act accordingly;
- demonstrate understanding of their own cultural heritage and cultural identity, and that of others, as well as the contribution of the many peoples and cultures to society.

Communication

Students use their bodies, the symbols of the culture, language, tools and various other media to demonstrate their deeper understandings of synergies inherent in the exchange of ideas and information, and thus to communicate more effectively.

Students, for example:

- explore, reflect on, and express their own ideas, learning, perceptions, and feelings;
- demonstrate understanding of facts and relationships presented through words, numbers, symbols, graphs, and charts;
- demonstrate sensitivity and empathy where necessary in communicating various kinds of emotions and information;
- present information and instructions clearly, logically, concisely, and accurately for a variety of audiences;
- interpret and evaluate data, and express their conclusions in everyday language;
- critically reflect on and interpret ideas presented through a variety of media.

Personal Development

Students “grow from inside out,” continually enlarging their knowledge base, expanding their horizons, and challenging themselves in the pursuit of a healthy and productive life.

Students, for example:

- demonstrate preparedness for the transition to work and further learning;
- make appropriate decisions and take responsibility for those decisions;
- work and study purposefully, both independently and in cooperative groups;
- demonstrate an understanding of the relationship between health and lifestyle;
- discriminate among a wide variety of career opportunities;
- demonstrate coping, management, and interpersonal skills;
- display intellectual curiosity, an entrepreneurial spirit, and initiative;
- reflect critically on ethical and other issues;
- deal effectively with change and become agents for positive, effective change.

Problem Solving

Students know problem solving strategies and apply them to situations they encounter. They demonstrate critical thinking and inquiry skills with which they process information to solve a wide variety of problems.

Students, for example:

- acquire, process, and interpret information critically to make informed decisions;
- use a variety of strategies and perspectives flexibly and creatively to solve problems;
- formulate tentative ideas, and question their own assumptions and those of others;
- solve problems individually and collaboratively;
- identify, describe, formulate, and reformulate problems;
- frame and test hypotheses;
- ask questions, observe relationships, make inferences, and draw conclusions;
- identify, describe, and interpret different points of view;
- distinguish facts from opinions.

Technological Competence

Students are technologically literate, understand and use various technologies, and demonstrate an understanding of the role of technology in their lives, in society, and in the world at large.

Students, for example:

- locate, evaluate, adapt, create, and share information using a variety of sources and technologies;
- demonstrate understanding of and use existing and developing technologies appropriately;
- demonstrate understanding of the impact of technology on society;
- demonstrate understanding of ethical issues related to the use of technology in local and global contexts.

The Curriculum Design and Development Process

In order to achieve the outcomes defined by the underpinning philosophy and goals, the Curriculum Development Division of the Ministry of Education embarked on a design and development programme consonant with accepted approaches to curriculum change and innovation.

Curriculum Design

This Curriculum displays a learner-centered design. Its philosophical assumptions are mainly constructivist. Its major orientation is to curriculum as self-actualization. The Curriculum is student-centred and growth oriented. It seeks to provide personally satisfying experiences for each student. As the student moves from one level to another, activities also expand to allow him/her new insights and approaches to dealing with and integrating new knowledge.

Curriculum Development

The first stage of the curriculum development process consisted of consultations with stakeholders from a cross-section of the national community. Consultations were held with primary and secondary school teachers; principals; members of denominational school boards; members of the business community; the executive of the Trinidad and Tobago Unified Teachers' Association (TTUTA); representatives from The University of the West Indies (UWI), John S. Donaldson Technical Institute, San Fernando Technical Institute, Valsayn Teachers' College and Caribbean Union College; parents; librarians; guidance counsellors; students; curriculum officers; and school supervisors. They were focused on the philosophy, goals, and learning outcomes of education.

The result of these consultations was agreement on:

- the concept of a “core,” that is, Essential Learning Outcomes consisting of skills, knowledge, attitudes, and values that students must acquire at the end of five years of secondary schooling;
- the eight subjects to form the core;
- the desirable outcomes of Secondary School Education in Trinidad and Tobago.

In Stage 2 of the process, the officers of the Curriculum Development Division studied the reports of the consultations, the Education Policy Paper, the reports of the Curriculum Task Force and the Task Force for Removal of Common Entrance, as well as newspaper articles and letters to the editor on education during the preceding five years. The School Libraries Division and the Division of School Supervision assisted the Curriculum Development Division in this task. The result of the study was the identification and articulation of a set of desirable outcomes and essential exit competencies to be possessed by all students on leaving school. All learning opportunities, all teaching and learning strategies, and all instructional plans are to contribute to the realization of these outcomes and competencies.

At Stage 3, 10 existing schools were identified to pilot the new Curriculum. Teachers from eight subject areas were drawn from these schools to form Curriculum Writing Teams for each subject. Teachers with specific subject or curriculum development skills from other schools were also included in the teams. The outputs of this phase included learning outcomes specific to each subject that contribute to the fulfillment of the national outcomes; subject content; and teaching, learning, and assessment strategies to support the outcomes.

The draft Curriculum Guides for Forms 1 and 2 were approved by Cabinet for introduction into schools on a phased basis in September 2003. The draft guides for Form 3 were completed and introduced in the following year. Introduction of the new guides was accompanied by professional development and training for principals and teachers. The Ministry also began to supply new and/or upgraded facilities for teaching and learning, and educational technology. At the same time, work began on a new assessment and certification system.

Curriculum Revision

As implementation proceeded, feedback was received in the Curriculum Development Division through school visits, workshops, and reviews by UWI lecturers and other stakeholders. In 2007, a survey was conducted among teachers, followed by focus group meetings, in order to concretize feedback before embarking on the revision process. As in the original curriculum development exercise, revision—the final stage—was carried out by teams of practising teachers led by officers of the Curriculum Development Division.

Teaching of English Language across the Curriculum

Language is a uniquely human capacity. The development of language skills and the ability to understand and use language correctly, competently, and effectively is fundamental to the learning outcomes expressed in the national curriculum. Three simultaneous kinds of learning are envisaged: students learn language, they learn through language, and they learn about language.

The National Curriculum envisages that language development of students takes place across the curriculum and is therefore to be addressed in all subject areas. Students will develop and use patterns of language vital to understanding and expression in the different subjects that make up the Curriculum.

Language plays a major role in learning and occurs when students use the major modes of language—listening, speaking, reading, and writing—to achieve various purposes, among them: to communicate with others; to express personal beliefs, feelings, ideas, and so on; for cognitive development in various subjects of the curriculum; and to explore and gain insight into and understanding of literature. Language is linked to the thinking process, and its use allows students to reflect on and clarify their own thought processes and, thus, their own learning.

The student of Trinidad and Tobago functions in a bidialectal context, that is, the natural language of the student, the Creole, differs from the target language and the language of instruction, Internationally Acceptable English. Both languages are of equal value and worth and are to be respected. Students use their own language as a tool for interpreting the content of the curriculum and for mastering it, and are to be taught to use the target language as effectively and effortlessly as they would their natural language.

The exponential growth in information and the use of information and communication technologies provide the opportunity for students to be critical users of information. Language development and use in this context is also addressed in all subject areas.

Education Policies that Impact on the Curriculum

There are several Ministry of Education policies that impact on the National Secondary Curriculum, though some are still in the process of formalization. These include the National Model for Primary and Secondary Education in Trinidad and Tobago, the ICT policy, Standards for the Operation of Schools, and Quality Standards. Copies of these documents may be obtained from the Ministry offices or the website at www.moe.gov.tt. Three policies that have direct impact on the development and implementation of the Curriculum are discussed below.

National Curriculum Policy

A Draft National Curriculum Policy has been approved by Cabinet for consultation with stakeholders. The Policy statements are summarized as follows:

1. The Curriculum must articulate with the goals of national development and be supportive of the aspirations of individuals and their personal development. It must provide opportunities for every student to be equipped with the knowledge, skills, attitudes, values, and dispositions necessary for functioning in an interactive, interdependent society.
2. The Curriculum must be so managed as to ensure the provision of a quality curriculum experience for all students at all levels of the system.
3. At every level of the system, there must be equitable provision of requisite facilities, resources, services, and organizational structures that are conducive to and supportive of effective learning and teaching and healthy development.
4. Continuous quality management must support all curriculum and related activities at every level of the system.
5. Ongoing research and professional development activities must equip education practitioners for continued effective practice.

Though not yet formally accepted, these statements are worthy of consideration at all stages of the curriculum cycle.

Inclusive Education Policy

The Ministry of Education is committed to “support the delivery of inclusive education in all schools by providing support and services to all learners, and by taking appropriate steps to make education available, accessible, acceptable and adaptable to all learners.” An inclusive curriculum is acknowledged to be the most important factor in achieving inclusive education. In planning and teaching the school curriculum, teachers are therefore required to give due regard to the following principles:

- The National Curriculum Guides set out what most students should be taught at lower secondary school but teachers should teach the required knowledge and skills in ways that suit students’ interests and abilities. This means exercising flexibility and drawing from curricula for earlier or later class levels to provide learning opportunities that allow students to make progress and experience success. The degrees of differentiation exercised will depend on the levels of student attainment.
- Varied approaches to teaching, learning, and assessment should be planned to allow all students to participate fully and effectively. Account should be taken of diverse cultures, beliefs, strengths, and interests that exist in any classroom and that influence the way students learn.
- Students with special needs shall receive additional instructional support in the context of the regular curriculum, not a different one. The guiding principle of equity is to supply students who need it with additional help to achieve set standards rather than to lower the standards.
- Continuous formative evaluation must be used to identify learning needs and to shape instruction, thus maximizing students’ opportunities for achieving success. Assessment strategies must be appropriate to the way the curriculum is designed and delivered, as well as to each student’s individual learning profile and stage of development.
- Suitable technology shall be used in instruction to facilitate learning and enhance success.

ICT in the Curriculum

The following statements are taken from the Ministry of Education’s ICT in Education Policy (pp. 28–29).

Curriculum Content and Learning Resources

- Curriculum and content must increasingly maximize the use of ICT.
- ICT must be integrated into the development and delivery of the curriculum.
- ICT integration and ICT competency measures across the curriculum shall be driven through the development and delivery of an ICT-infused curriculum.

The Core Curriculum Subjects

These are subjects for which every student is required to demonstrate achievement of the stated outcomes in Forms 4 and 5. Additional subjects that contribute to students' holistic development and further their interests and aspirations may also be offered thereafter.

A minimum time allocation is recommended for each core subject. The Principal, as instructional leader of the school, will make the final decision according to the needs of the students and the resources available at any given time.

The subjects and the time allocations are as follows:

Subject	No. of Periods	Subject	No. of Periods
English Language Arts	6	Mathematics	5
Science	4	Health and Physical Education	2
Spanish	4	Visual and Performing Arts	4
Social Studies	4		

At the end of Form 5, students will be assessed for the National Certificate of Secondary Education (NCSE), Level 2.

Curriculum Implementation

Implementation of the Curriculum is a dynamic process, requiring collaboration of the developers (curriculum teams) and users (teachers). In implementation, teachers are expected to use the formal curriculum, as described in the Curriculum Guides, to plan work and teach in a manner that accomplishes the objectives described. Teachers translate those objectives into units of study, determining the appropriate sequence and time allocation according to the learning needs of their students. The new Curriculum Guides provide sample teaching and assessment strategies but it is the role of the professional teacher to select and use sound teaching practices, continually assessing student learning, and systematically providing feedback to the curriculum team for use in revising and improving the guides.

The Curriculum Development System advocated by the Ministry of Education involves stakeholders, specialist Curriculum officers, Principals, Heads of Departments, and Teachers, each with specific roles and responsibilities. Some of these are outlined in the table below.

SYSTEM COMPONENT	MEMBERS	ROLE
National Curriculum Council	Stakeholders	<ul style="list-style-type: none"> • Advise on curriculum policy, goals, and standards
Curriculum Planning and Development Division (Head Office and District based)	Curriculum Officers	<ul style="list-style-type: none"> • Curriculum planning • Provide leadership in identifying curriculum goals and determining the process for development of curriculum materials • Lead writing teams (includes teachers) • Monitor implementation • Provide teacher support • Advise on processes and materials for effective implementation and student assessment • Evaluate curriculum
School Curriculum Council	Principal/Vice Principal and Heads of Departments	<ul style="list-style-type: none"> • Make major decisions concerning the school curriculum such as assigning resources • Provide guidelines for Instructional Planning Teams

SYSTEM COMPONENT	MEMBERS	ROLE
Instructional Planning Teams/School Instructional Committees	Teachers	<ul style="list-style-type: none"> Cooperate on tasks necessary for effective implementation, such as: yearly work plans, units of study, development of materials to individualize the curriculum, identification and development of learning materials, student assessment and evaluation.

Curriculum Implementation at School Level

The “School Curriculum” refers to all the learning and other experiences that the school plans for its students. It includes the formal or written curriculum as well as all other learning activities, such as those offered by student clubs, societies, and committees, as well as sporting organizations (e.g., cricket team, debating society, Guides, Cadets).

The School Curriculum Council develops the School Curriculum in alignment with the National Curriculum. It consists of the Principal and/or Vice Principal and Heads of Department. The duties of the Council include the development of school culture, goals, vision, and curriculum in alignment with the National Curriculum and culture. It also provides support for curriculum work and performs evaluation functions.

In providing support for curriculum work, the Council:

- encourages teachers to identify challenges and try new ideas;
- timetables to allow for development of curriculum materials, for example, year plans, units, instructional materials;
- ensures availability of learning materials;
- provides instructional leadership;
- ensures appropriate strategies for student success.

In performing evaluation functions, the Council:

- monitors the curriculum (observation, test scores, student books, talks);
- assesses the hidden curriculum (discipline policies, fund allocation, physical environment);
- evaluates the school programme of studies.

The roles of the instructional teams and the individual teacher are described in the following tables:

Role of School Instructional Committees
Develop/Revise/Evaluate work programmes
Determine resource needs
Identify/Develop instructional materials
Conduct classroom action research
Integrate and align curriculum
Identify and develop appropriate assessment practices
Develop reporting instruments and procedures (student and teacher performance)
Keep records

Role of the Individual Teacher
Develop/Revise instructional programme
Individualize curriculum to suit students needs and interests
Develop/Evaluate/Revise unit plans
Develop/Select appropriate learning materials
Select appropriate teaching strategies to facilitate student success
Integrate as far as possible and where appropriate
Select appropriate assessment strategies
Monitor/Assess student learning; Keep records
Evaluate student performance
Evaluate classroom programmes
Conduct action research
Collaborate with colleagues

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Part 2
The English Language Arts
Curriculum
Forms 4 and 5

Acknowledgements

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Introduction

The English Curriculum has traditionally maintained a narrow focus on the development of skills related to Composition, Comprehension, knowledge of the Grammar of the English Language, and related Literature. The English Language Arts Curriculum as presented here, however, represents a shift in the teaching of English. It integrates and is intended to develop the skills of Listening, Speaking, Reading (mechanics, comprehension, literary appreciation), and Writing, as well as Media and Visual Literacy. In Trinidad and Tobago, this shift has resulted in the creation of a National English Language Arts Curriculum for the secondary level and has been accompanied by concomitant changes to the strategies for assessment of the subject, as reflected in the National Certificate of Secondary Education (NCSE) examination.

Philosophy

Language helps to create the lived reality of human beings. The possibilities of particular world views are made manifest through language and within language. All human beings must therefore be given the opportunity to become effective users of language in order to support their ability to realize all dimensions of their human potential, to function well in the world, and to maintain satisfying social relationships. They must be given opportunities to learn language skills by interacting with others in meaningful contexts to carry out personal and social functions that will enhance their lives and help them to assume the responsibilities of citizens of a democratic society. The English Language Arts Curriculum must therefore be perceived by students as being relevant to their lives and cultures; it must also satisfy their needs and interests.

English Language Arts education, therefore, should:

- facilitate a variety of forms of effective communication with others;
- allow entrance into other speech communities;
- provide the fundamental basis for development of competence in other subject areas;
- develop aesthetic appreciation for language itself and for other art forms;
- develop critical literacy and linguistic awareness;
- facilitate self- reflection and build self-esteem;
- prepare students for interaction in different contexts;
- prepare students for the world of work.

Vision

All students will acquire competence in the English Language Arts. Students will be able to communicate effectively, whether communication is expected to be in Standard English or in other dialects, and will be able to function effectively and out of a strong sense of values, not only at national and regional levels but also universally.

Rationale

The essential humanity of human beings is reflected in their ability to think creatively and critically; to speak, listen, read, and write; to establish satisfying interpersonal relationships; and to aspire to realize a vision of an ideal human being and an ideal culture. English Language Arts education seeks to develop the competencies that will support such an aspiration.

All individuals have a first language. Students enter school with a language of their own, characterized by a range of language forms and functions. Language is a means of self-expression and communication that they begin acquiring at birth. Students' first language must therefore be acknowledged and respected in the effort to develop their linguistic competence.

This Curriculum, while it targets the attainment of student competence in the official language of Trinidad and Tobago, Internationally Accepted English, also acknowledges the existence of students' first language. The Curriculum thus seeks to make possible an environment in which recognition is given to the role of differing dialects in communication and to suggest strategies that must be employed to allow movement along a continuum of competence.

The Curriculum acknowledges, that while our society uses written and spoken texts to communicate in the 21st century, communication takes place in multiple modes and contexts. Thus, the Curriculum seeks not only to enhance students' ability to negotiate written and spoken texts but also to enhance their ability to understand and employ other modes of communication.

This learner-centred Curriculum is designed to support the holistic development of students by creating a low-threat, high-challenge learning environment in which students feel safe to interact with others to address issues that are relevant to their life experiences. The strands of the Curriculum are intended to facilitate this process and to support the development of life skills that students will need when they enter the world of work.

The Curriculum also immerses students in the literatures of different cultures in order to encourage them to develop respect for diversity and aesthetic values, and, at the same time, to support their language learning process. It is expected that their curriculum experiences will allow students to develop skills associated with each strand, and will require them to integrate these skills to attain a high level of communicative competence.

The Curriculum proposes activities that encourage collaborative learning and require the use of all the communication skills, as well as the skills required for critical, creative, innovative thinking and problem solving.

Learning, in this Curriculum, is conceptualized as an interactive process which should allow students to participate in activities that require them to think and integrate new ideas. The teacher is seen as a facilitator of this process, providing students with opportunities to construct increasingly more sophisticated concepts about the world.

It is expected, then, that students who have been exposed to the English Language Arts Curriculum will develop the values and competencies that will empower them to achieve the Essential Learning Outcomes that have been determined will allow them to contribute positively

as citizens of Trinidad and Tobago and of the Caribbean region. In addition, as Trinidad and Tobago citizens continue to take their place on the world stage, learning to value diverse cultures and language experiences, they will develop those skills that have been deemed important for life in the 21st century and beyond (www.21stcenturyskill.org). These skills have been listed as follows:

- Accountability and Adaptability
- Communication Skills
- Creativity and Intellectual Curiosity
- Critical Thinking and Systems Thinking
- Information and Media Literacy Skills
- Interpersonal and Collaborative Skills
- Problem Identification, Formulation and Solution
- Self-Direction
- Social Responsibility

Intended Learning Outcomes of the English Language Arts Curriculum

The main Goal of the English Language Arts Curriculum is that students will be able to communicate and to use language effectively in different modes and contexts. Students will:

- be proficient in the communication skills of Listening, Speaking, Reading, Writing, and Visual representation;
- be able to select dialects and registers that are appropriate for different communicative contexts;
- demonstrate spontaneity and fluency in their use of language;
- obtain, interpret, and analyse information from different types of texts, including visual texts;
- respond sensitively to varied and meaningful types of oral and written literary texts;
- read and write for different purposes, using a variety of print and electronic media;
- comprehend and compose different genres of speech and writing to achieve a range of purposes — exposition, narration, description, reflection, argumentation, and persuasion;
- appreciate the language and literature of different cultures;
- use language to reflect on their personal experiences and to support creative and critical thinking;
- use language to develop competence in learning in different disciplines.

The Purpose and Organization of the Curriculum Document

The Form 4-5 English Language Arts Curriculum Guide continues from the Form 1–3 Guides and is meant to document the range of outcomes that students must attain on completion of five years of secondary schooling. The designers of the English language Arts Curriculum for Form 4-5 were cognizant of the developmental stage of the learner for whom the document is intended. Key concerns for secondary schooling at this stage recognize the learner as transitioning into the world of work or further education. In addition, a curriculum for the young adult must also take on board the greater attention being paid to character development and the role that the secondary school graduate will play as a contributing member of his society.

The designers of the Form 4-5 Curriculum Guide have taken into consideration the detailed nature of the Form 1–3 Curriculum Guides through which teachers, both novice and experienced, would have had a wide exposure to a variety of approaches to and strategies for the teaching of the English Language Arts at the secondary level, in keeping with the way in which the English Language Arts has been conceptualized. Familiarity with the Form 1–3 Guides is therefore assumed.

The designers of the Guide continue to acknowledge the competence and expertise of seasoned teachers who would wish to be exposed to different ways of implementing the Curriculum, while at the same time bringing their expertise to bear on their classroom practice. It is also expected that less seasoned teachers, through interaction with the Form 1–3 Guide, would have developed their expertise as they engage the learners in active learning and development of skills.

Teachers will therefore note, that while the Suggested Strategies continue to be aligned with the Learning Outcomes, the Suggested Strategies have been listed in the Content and have not been detailed as was done in the Form 1–3 guide. Teachers may therefore refer to the glossaries of Guides, Form 1–3 and Form 4–5, for further clarification where necessary.

It is further expected that teachers, in interacting with their students, will continue to find ways of negotiating the Curriculum and are not to be constrained by the Strategies suggested in the Guide. All teachers are therefore encouraged to use the Suggested Strategies freely, recognizing that teaching is an art which continues to be developed from one year to another, from one classroom to another and from one student to another. It is the dynamic nature of the teaching enterprise that fosters teachers' ability to know when they can effectively use some of the suggested strategies and when to devise their own.

The designers envisage that the community of teachers of the English Language Arts will continue to collaborate both in their schools and across schools to validate the strategies that work and to share their own good or best practices.

The document is designed to emphasize the message that as both teachers and students must continue to develop and hone skills, they will deepen their awareness of the inherent connections that must continue to be made in the teaching/learning enterprise. The creation of the sense of the

coherence and interconnectedness of the subject as it fosters deep learning in students, remains a critical outcome of the teaching/learning environment.

The document maintains the attention to Literature as playing a pivotal role in the development of language. A consistent, concerted and focused exposure to Literature must be viewed as providing students with the opportunity to continue to reflect the concerns of mankind. The teaching of Literature and the exposure of students to various works of the Literatures of different nations is therefore compulsory.

The approach taken in the Form 1–3 Guide to the teaching of the Grammar of the English Language has been maintained. Students would have been given a strong foundation in the differences between the vernacular and Internationally Accepted English, notwithstanding the shared lexicon. The Form 4–5 Guide continues the emphasis on the development of use of Grammar in context through knowledge of the rules and conventions of the Grammar of Internationally Accepted English.

It is intended, therefore, that the development of students' competence in the use of the Grammar will build upon grammatical structures to which they have previously been exposed. Their competence in the use of the Grammar should also develop further as they use the language more.

The Content has been organized to help teachers to see how the skills are interrelated. The objectives to be achieved by each of the strands, that is, Listening, Speaking, Reading, Writing, Literary Appreciation, and Media and Visual Literacy, have again been aligned in such a way as to show some of the connections that can be made in developing a unit of work. The Suggested Strategies that follow may also be combined to ensure full development of all the skills. The suggested Evaluation Strategies are meant to provide a range of authentic and contextualized performance-based assessments that make student learning meaningful and relevant.

While teachers are expected to ensure that the Objectives of the Curriculum are attained, they are also encouraged to explore other ways of using the Guide that can contribute to making student learning meaningful. The suggested approaches identified in the Form1–3 Guide, for example, the project based, theme-based, literature-based, and others, continue to be envisaged as a means of drawing on students' interests, thus ensuring student engagement.

Parts 3 and 4 of the Form 4–5 Guide are not as detailed as that found in the Form1–3 Guide. Again, the understanding is that sufficient teacher exposure to approaches and strategies would have been obtained and a foundation would have been laid for the development of teachers' expertise. However, additional unit and lesson plans have been included.

Content and Performance Standards

Content and Performance Standards

The Content Standards identified below indicate the general knowledge and skills that students must develop in Years 4 and 5 as a result of Teaching/Learning activities. The Performance Standards provide benchmarks that indicate the extent to which students are satisfactorily applying and demonstrating what they know and can do.

➤ **Listening and Speaking**

Content Standard

Students listen and speak for a variety of purposes with sensitivity to context in order to appraise information for shaping their views and to engage in meaningful discourse in order to gain a better understanding of themselves and others.

Performance Standard

Students listen with a high degree of comprehension and use verbal and non-verbal cues to effectively communicate with an audience.

- Demonstrate the ability to pronounce words accurately paying attention to enunciation and intonation;
- Speak Standard English with the ability to manipulate grammar/vocabulary/mechanics;
- Speak Standard English with sensitivity to the conventions of language (e.g., register, tone, diplomacy);
- Demonstrate ability to deliver effective oral presentations (e.g., expository, persuasive, narrative);
- Demonstrate a high ability to attend to, comprehend and assimilate information and respond appropriately;
- Demonstrate ability to listen critically in different communicative situations;
- Engage in discussion to share information, clarify and defend a position.

➤ **Reading**

Content Standard

Students read a variety of texts to understand and appreciate texts, themselves and others, and cultures of the world.

Performance Standards

1. Students read with fluency and a high level of comprehension.

- Read level-appropriate material with accuracy, confidence and expression;

- Use, with facility, multiple comprehension skills - literal, inferential, critical, and creative;
- Monitor comprehension of their reading and use a range of pertinent self-correcting skills;
- Draw on and integrate information from many sources to deepen understanding of texts, and to develop a position on a topic on interest.

2. Students use multiple reading strategies to derive meaning from texts.

- Use sophisticated word meaning and word analysis strategies to understand unfamiliar words in texts;
- Use textual cues and organizational patterns to understand text structure and to gain meaning;
- Use context to infer meaning of unknown words and to generate ideas/suggestions to fill in gaps in understanding;
- Examine context to interpret meanings of abbreviations, symbols, acronyms, as well as technical, idiomatic and figurative meanings of terms.

3. Students demonstrate a high level of analysis, synthesis, and evaluation in response to a variety of texts.

- Develop and apply criteria for the evaluation of text;
- Analyse and evaluate varying techniques used by authors to create impact;
- Evaluate the author's use of language to achieve a variety of purposes;
- Integrate learning from various texts to affirm, modify or change beliefs and to develop new ideas;
- Apply information from different texts in innovative ways.

➤ **Literary Appreciation**

Content Standard

Students interpret and respond to a range of genres (drama, poetry, prose fiction) with sensitivity to the writer's purpose and craft in order to understand self, to gain insight into the human condition and to appreciate diverse cultures.

Performance Standards

1. Students apply knowledge of the elements of Literature to derive optimal meaning from prose, poetry, and drama.

- Apply a variety of strategies to derive meaning from texts;
- Respond to language, meaning and ideas in a variety of literary texts and relate them to personal experience;
- Understand devices used by writers to accomplish specific purposes;

- Understand the relationship between literary works and the age in which they are written, as well as the cultures and setting in which they are located;
- Examine the relationship between all the elements of a text.

2. Students demonstrate a high level of analysis, synthesis and evaluation in response to prose, poetry and drama.

- Analyse and evaluate the effectiveness of the interrelatedness of the elements of literature;
- Analyse and evaluate how irony, tone and mood are used to achieve particular effects;
- Analyse and evaluate writers' styles in various texts;
- Organize interpretations of texts in a coherent manner using sustained examples from literature.

3. Students respond critically and with sensitivity to texts.

- Discuss and analyse language, meanings and ideas in texts, relating understanding to personal experience;
- Analyse similarities and differences within and among literary works;
- Evaluate the aesthetic qualities of texts;
- Value the importance of critical thinking as a form of self empowerment.

4. Students use the study of Literature to develop an understanding of life

- Value characters as representative of human thought, actions and feelings;
- Appreciate the value of conflict in life and in understanding relationships;
- Appreciate the importance of taking responsibility for one's actions;
- Value the power of the written and spoken word to affect others;
- Identify and respond to assumptions and basic beliefs underlying texts;
- Investigate ways in which authors, their works and styles have influenced or been influenced by social and cultural issues/events.

➤ **Writing**

Content Standard

Students write for different purposes with sensitivity to audience, genre and appropriate use of language in order to effectively communicate thoughts, ideas, and feelings.

Performance Standards

1. Students demonstrate competence in the skills of the writing process.

- Determine purpose for writing and select appropriate form;
- Select appropriate content for different writing tasks;
- Use appropriate language to establish tone, point of view and voice;

- Adhere to the conventions of the Grammar of Internationally Acceptable English.
- Organize and integrate ideas into a coherent, unified sequence;
- Analyse and refine Writing;
- Present Writing using a variety of media;

2. Students manipulate language effectively for different communicative purposes.

- Create **expository** pieces;
- Create **persuasive/argumentative** pieces;
- Produce **narrative/descriptive** pieces;
- Create **reflective** pieces;

➤ **Media and Visual Literacy**

Content Standard

Students interpret and produce a wide variety of visual and aural text in order to become sensitive to the impact of visual and aural language in their social, national, and global environments.

Performance Standards

1. Students demonstrate competence in interpreting a variety of media

- Become sensitive to audio/visual cues;
- Read the language of visual and aural imagery;
- Examine techniques used to convey meaning in audio/visual texts;

2. Students demonstrate ability to effectively appraise content and purpose of a variety of media.

- Determine author's intent;
- Critically evaluate the impact of audio/visual language cues;
- Analyse ways in which issues are explored in a variety of audio/visual texts;
- Critically evaluate the impact of visual and aural messages on audience;
- Deduce the relationship between graphics/sound and purpose.

3. Students demonstrate competence in producing and using audio/visual texts to clarify, support and generate ideas.

- Use a variety of texts to communicate messages;
- Create new texts from stimuli.

Content Framework

ENGLISH LANGUAGE ARTS CURRICULUM GUIDE FORMS 4 -5
LISTENING and SPEAKING
CONTENT FRAMEWORK
TERMS 1-5

TERM	SKILL	TOPIC	CONTENT
ONE	LISTENING AND SPEAKING	1. Pronunciation and Enunciation	<ul style="list-style-type: none"> • Creole and Standard English: pronunciation of selected words • Dictionary skills (pronunciation) • Enunciation skills
		2. Pace, Pitch, Volume	<ul style="list-style-type: none"> • Effective Communication • Pace, Pitch, Volume and Pausing • Definition of terms <ul style="list-style-type: none"> - Function - Impact
TWO		1. Critical Listening	<ul style="list-style-type: none"> • Emotional appeal • Loaded words • Speaker’s intent and bias • Well-supported statements versus conjecture • Use of reliable evidence • Fallacies
		2. Non-verbal Cues	<ul style="list-style-type: none"> • Non-verbal cues: <ul style="list-style-type: none"> - Types - Function • Interpretation of non-verbal cues • Impact of non-verbal cues
THREE		1. Conversation Etiquette	<ul style="list-style-type: none"> • Initiating conversation • Turn taking • Making appropriate responses • Respectful/ attentive listening Affirming
		2. Tone	<ul style="list-style-type: none"> • Function of tone in effective communication • Analysis of tone • Impact of tone • Use of tone in speech
FOUR		1. Language in Context (Informal)	<ul style="list-style-type: none"> • Code switching • Informal expressions • Examination of spoken language – bias, emotional appeal Language for specific purposes
FIVE		2. Language in Context (Formal)	<ul style="list-style-type: none"> • Speeches: Preparation and Delivery <ul style="list-style-type: none"> - Valedictory - Feature Address - Greetings - Vote of Thanks

ENGLISH LANGUAGE ARTS CURRICULUM GUIDE FORMS 4 -5
READING
CONTENT FRAMEWORK
TERMS 1-5

TERM	SKILL	TOPIC	CONTENT
ONE	READING	CONTENT AREA TEXT 1. Barriers to Comprehension	Text Structure <ul style="list-style-type: none"> • Internal and External Organization: <ul style="list-style-type: none"> - Identification - Examination - Impact - interpretation • Vocabulary (technical, idiomatic, figurative, ambiguous) • Complexity of sentence structure • Data presentation and misinterpretation • Implicit meaning • Making links between prior learning and new information • Making cross curricula connections
		2. Research Skills	<ul style="list-style-type: none"> • Sources of information • Information-recording strategies • Creating bibliographies
TWO		CONTENT AREA TEXT 1. Objectivity and Subjectivity in Language use	<ul style="list-style-type: none"> • Features of objective and subjective language • Impact of subjective language use
		2. Analysis of Perspectives	<ul style="list-style-type: none"> • Exploration of ideology • Varying perspectives • Relationship between ideology and perspective
THREE		CRITICAL READING (SYNTHESIS) 1. Making Connections	<ul style="list-style-type: none"> • Main idea • Connectives • Organization of content
		2. Transmediation	<ul style="list-style-type: none"> • Techniques of integration • Intellectual Property

ENGLISH LANGUAGE ARTS CURRICULUM GUIDE FORMS 4-5
READING cont'd
CONTENT FRAMEWORK
TERMS 1-5

TERM	SKILL	TOPIC	CONTENT
FOUR		CONTENT AREA TEXT 1. External Critical Evaluation	<ul style="list-style-type: none"> • Author’s qualification • Currency of information • Reliability/Credibility of publication • Primary and secondary source • Author’s bias and coverage of information
		2. Internal Critical Evaluation	<ul style="list-style-type: none"> • Subversive use of language: Fallacies in reasoning <ul style="list-style-type: none"> - Black and white argument - Stereotyping - Post hoc ergo - Ad hominem - Non sequitur - Character assassination • Perspective • Creation of rubric re: internal and external criteria • Language of evaluation
FIVE		CONTENT AREA TEXT 1. Impact of Language	<ul style="list-style-type: none"> • Use of rhetorical devices <ul style="list-style-type: none"> - Synecdoche - Metonymy - Paradox - Oxymoron • Use of diction • Use of tone • Evaluation of rhetorical devices, diction and tone
		2. Personal Response to Text	<ul style="list-style-type: none"> • Personal bias/prejudice • Links between personal bias experience and judgement • Language use <ul style="list-style-type: none"> - Satire - Irony - Sarcasm

ENGLISH LANGUAGE ARTS CURRICULUM GUIDE FORMS 4-5
READING: LITERARY APPRECIATION
CONTENT FRAMEWORK
TERMS 1-5

TERM	SKILL	TOPIC	CONTENT
ONE	READING: LITERARY APPRECIATION	VALUING POETRY, PROSE AND DRAMA 1. Structure of Literary Forms	<ul style="list-style-type: none"> • Literary structure: <ul style="list-style-type: none"> - Internal - External - Purpose - Impact
		2. Impact of Context on Text Creation	<ul style="list-style-type: none"> • Socio-historical context of text • Socio-historical context of writer
TWO		Elements 1. Inter- relatedness of Elements of Literature	<ul style="list-style-type: none"> • Key literary elements • Inter-relatedness of elements • Significance of the inter-relatedness of literary elements: <ul style="list-style-type: none"> - Impact of interrelated elements - Contribution of elements to crafted work - Theme as a unifying force in text
		2. Relationship between Plot, Sub-Plot and Structure	<ul style="list-style-type: none"> • Techniques of plot creation/development • Relationship between plot and sub-plot • Connection between plot and structure • Impact of conflict on plot development

ENGLISH LANGUAGE ARTS CURRICULUM GUIDE FORMS 4-5
READING: LITERARY APPRECIATION cont'd
CONTENT FRAMEWORK
TERMS 1-5

TERM	SKILL	TOPIC	CONTENT
THREE		WRITER'S STYLE: Language 1. Exploration of a Writer's use of Language	<ul style="list-style-type: none"> ● Aspects of language (e.g. diction, literary devices, prosody) ● Impact of language
		2. Effectiveness of a Writer's use of Language	<ul style="list-style-type: none"> ● Connection among aspects of language ● Evaluation of writer's use of language ● Comparative analysis of writers' styles
FOUR		WRITER'S STYLE: Literary techniques 1. Exploration of Techniques	<ul style="list-style-type: none"> ● Techniques <ul style="list-style-type: none"> - Authorial intervention - Language varieties - Dramatic and situational irony - Prosody - Time sequencing - Allusions ● Effects of techniques <ul style="list-style-type: none"> - Impact - Comparative analysis of techniques
		2. Effectiveness of Techniques	<ul style="list-style-type: none"> ● Impact of techniques ● Comparative analysis of techniques
FIVE		CRITICAL AWARENESS 1. Subliminal Messages of Writers	<ul style="list-style-type: none"> ● Subliminal messages <ul style="list-style-type: none"> - Contribution of language and perspective - Contribution of literary elements ● Power and influence of subliminal messages ● Relationships in text <ul style="list-style-type: none"> - Power play - Legitimization of social inequalities
		CRITICAL AWARENESS 2. Critical Response	<ul style="list-style-type: none"> ● Relationship between real-life issues and themes in literary texts ● Language for specific purpose ● Legitimate forms of social action

ENGLISH LANGUAGE ARTS CURRICULUM GUIDE FORMS 4-5
WRITING
CONTENT FRAMEWORK
TERMS 1-5

TERM	SKILL	TOPIC	CONTENT
ONE	WRITING	EXPOSITORY WRITING 1. Analysis of a Writing Task	<ul style="list-style-type: none"> ● Expository forms (e.g. bio-sketch, letter, manual) ● Purposes for writing expository pieces/summaries ● Language of expository/summary writing ● Tone suited to expository/summary writing
		2. Organisational Structure	<ul style="list-style-type: none"> ● Types of structure suited to form: <ul style="list-style-type: none"> <i>Internal structure</i> <ul style="list-style-type: none"> - Cause and effect - Problem-solution - Comparison and contrast <i>External structure</i> <ul style="list-style-type: none"> - Headings, sub headings - Captions - Bulleted statements - Paragraphing
TWO		CREATIVE/ REFLECTIVE WRITING 1. Analysis of a Writing Task	<ul style="list-style-type: none"> ● Types of narrative forms (e.g. story, poems, calypso) ● Elements of a short story ● Language <ul style="list-style-type: none"> - Emotive appeal - Imagery - Sensory details ● Use of dialogue ● Types of reflective forms : <ul style="list-style-type: none"> - Journal - Blogs - Eulogy - Letter - Soliloquy
		2. Organizational Structure	<ul style="list-style-type: none"> ● Types of structure suited to genre: <ul style="list-style-type: none"> - Narrative structure - Poetic structure - Dramatic structure - Reflective structure ● Point of view/perspective: <ul style="list-style-type: none"> - First person - Third person ● Purpose(s) for reflective forms

ENGLISH LANGUAGE ARTS CURRICULUM GUIDE FORMS 4-5
WRITING cont'd
CONTENT FRAMEWORK
TERMS 1-5

TERM	SKILL	TOPIC	CONTENT
THREE		PERSUASIVE WRITING 1. Analysis of Writing Task	<ul style="list-style-type: none"> ● Types of persuasive pieces (e.g. speeches, commendations, infomercials, posters) ● Purpose and audience for persuasive pieces ● Language: <ul style="list-style-type: none"> - Emotive appeal - Elements of logic ● Concise language ● Tone ● Rhetorical devices (e.g. analogies, repetitions)
		2. Organizational Structure	<ul style="list-style-type: none"> ● Types of structure suited to form ● Point of view/perspectives ● Thesis statement
FOUR		ARGUMENTATIVE WRITING 1. Analysis of a Writing Task	<ul style="list-style-type: none"> ● Types of argumentative pieces <ul style="list-style-type: none"> - Debates, speeches, rebuttals, essays, articles, editorials - Purposes and audience - Language in context
		2. Organizational Structure	<ul style="list-style-type: none"> ● Internal Organization <ul style="list-style-type: none"> - Comparison and contrast - Cause and effect - Problem and solution ● Elements of logic – inductive and deductive reasoning ● Syllogism ● Points of view/ perspectives ● Thesis statement

ENGLISH LANGUAGE ARTS CURRICULUM GUIDE FORMS 4-5

WRITING cont'd
CONTENT FRAMEWORK
TERMS 1-5

TERM	SKILL	TOPIC	CONTENT
FIVE		<p>WRITING</p> <p>1. Stylistic Enhancement</p>	<p>Expository Writing</p> <ul style="list-style-type: none"> - Objective language - Diction - Sentence structure - Internal structure - Linking words/ transitional phrases - Clarity of expression - Sustaining unity and coherence <p>Creative Writing</p> <ul style="list-style-type: none"> ● Style <ul style="list-style-type: none"> - Diction - Figures of speech - Internal structure - Sustaining unity and coherence ● Voice ● Originality ● Effective use of sentence types
		<p>WRITING</p> <p>2. Stylistic Enhancement</p>	<p>Persuasive/Argumentative Writing</p> <ul style="list-style-type: none"> ● Persuasive techniques ● Rhetorical devices e.g. analogies, rhetorical questions, statistical data, audience appeal ● Logic ● Language <ul style="list-style-type: none"> - Diction - Conciseness - Emotive words ● Avoidance of Fallacies ● Rebuttal techniques ● Figurative language ● Sustaining unity and coherence

ENGLISH LANGUAGE ARTS CURRICULUM GUIDE FORMS 4-5
MEDIA AND VISUAL LITERACY
CONTENT FRAMEWORK
TERMS 1-5

TERM	SKILL	TOPIC	CONTENT
ONE	MEDIA AND VISUAL LITERACY	UNDERSTANDING AUDIO-VISUAL TEXTS 1. Techniques in Audio-visual Text	<ul style="list-style-type: none"> • Codes, conventions and structures (internal and external) of audio-visual texts (<i>See Mini Lessons</i>) • Narrative features of audio-visual texts • Elements of audio- visual texts, e.g., characters, plot, sequence of events, perspective • Language-Technical Vocabulary to decode photographs, pictures, comics, sounds/songs, films, website • Emotional and sensory appeal of language-persuasive elements
		2. Effectiveness of Audio-visual Techniques	<ul style="list-style-type: none"> • Audio-visual cues • Audio-visual techniques • Impact of audio-visuals on audience
TWO		VISUAL TEXTS: Graphic Representation 1. Interpretation of Graphic Representation	<ul style="list-style-type: none"> • Purposes of graphic representations: <ul style="list-style-type: none"> - Simplify the complex - Focus attention on essential details - Aid interpretation, insight and understanding - Clarify patterns and relationships - Support brainstorming, concept/mind mapping processes - ‘ before, during and after tools’ • Exploration of symbols/icons • Relationships between graphics and accompanying text

ENGLISH LANGUAGE ARTS CURRICULUM GUIDE FORMS 4-5
MEDIA AND VISUAL LITERACY cont'd
CONTENT FRAMEWORK
TERMS 1-5

TERM	SKILL	TOPIC	CONTENT
		2. Creation of Graphic Representations	<ul style="list-style-type: none"> • Checklists for creating or selecting graphic organizer for task/purpose • Creation of graphic representations to support learning (mind maps, flow charts)
THREE		INTERPRETING VISUAL TEXTS: Print 1. Use of Visual Techniques	<ul style="list-style-type: none"> • Types of print texts- e.g. newspapers, photos/advertisements, comics • Purposes of visual texts • Techniques used in visual texts • Language of visual texts and writer's intent/bias • Meaning-making <ul style="list-style-type: none"> - main ideas and supporting details - narrative structure of print texts
		2. Interpretation of Visual Text: Print	<ul style="list-style-type: none"> • Checklists/rubrics for assessing the effectiveness of techniques used in print texts • Creation of print texts • Criteria for evaluation of techniques: <ul style="list-style-type: none"> - Syntactic features, e.g., scale, dimension, boldness, juxtaposition, perspective • Criteria for evaluating visual semantics, e.g., form, context and intended audience

ENGLISH LANGUAGE ARTS CURRICULUM GUIDE FORMS 4-5
MEDIA AND VISUAL LITERACY
CONTENT FRAMEWORK
TERMS 1-5

TERM	SKILL	TOPIC	CONTENT
FOUR		INTERPRETING VISUAL TEXTS: Non-Print 1. Analysis of Visual Techniques	<ul style="list-style-type: none"> • The use of techniques in non-print texts - camera angles, sound, lighting, juxtaposition • Connection between intent, form and meaning • Issues of ethics-Copyright, Intellectual Property
		2. Evaluation of Techniques in Non-print Texts	<ul style="list-style-type: none"> • Effectiveness of techniques used in non-print texts • Evaluation of visual texts • Critical thinking skills
FIVE		INTERPRETING VISUAL TEXTS 1. Design and Production of Audio-visual Texts	<ul style="list-style-type: none"> • Selection of cues and techniques • Application of techniques and principles in the design of visual texts • Production of print and non-print texts • Copyright issues (Protection of students' work)

Curriculum Content

Form 4 -Term 1

FORM 4 – TERM 1

STRANDS	LISTENING/SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	<i>ORACY SKILLS: PRONUNCIATION AND ENUNCIATION</i>	<i>STRATEGIC READING: CONTENT AREA TEXT-BARRIERS TO COMPREHENSION</i>	<i>VALUING POETRY, PROSE AND DRAMA: STRUCTURE OF LITERARY FORMS</i>	<i>EXPOSITORY WRITING/SUMMARY WRITING: ANALYSIS OF A WRITING TASK</i>	<i>UNDERSTANDING AUDIO-VISUAL TEXT: TECHNIQUES</i>
L E A R N I N G O U T C O M E S	<p><i>Students will:</i></p> <ul style="list-style-type: none"> - distinguish between Creole and Standard English pronunciation; - determine accurate pronunciation and enunciation of Standard English words; - use Standard English pronunciation consistently; - appreciate the importance of pronunciation and enunciation in effective communication; - develop appreciation of dialects of the regions. 	<ul style="list-style-type: none"> - identify barriers to comprehension; - determine the cause of their misunderstanding; - apply appropriate meta-cognitive strategies when reading; - discuss the ways in which internal structure facilitates comprehension; - interpret information from a variety of texts; - interpret data presented in a variety of modes; - make cross curricula connections; - develop greater confidence when reading. 	<ul style="list-style-type: none"> - relate form and content to meaning in a variety of literary texts; - appraise the use of various structures to achieve specific purposes; - appreciate the impact of various literary forms on audience/readers; - analyse the writer’s use of structure to achieve meaning. 	<ul style="list-style-type: none"> - determine form suited to writing purpose and audience; - determine language and tone appropriate for audience and purpose; - appreciate task analysis as essential for effective writing. 	<ul style="list-style-type: none"> - identify techniques used in audio-visual texts; - apply design principles to the creation of texts; - analyse the effect(s) of techniques; - select text depending on the task, purpose, setting/context and audience; - value creativity

FORM 4 – TERM 1

STRANDS	LISTENING/ SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	<i>ORACY SKILLS: PRONUNCIATION AND ENUNCIATION</i>	<i>STRATEGIC READING: CONTENT AREA TEXT – BARRIERS TO COMPREHENSION</i>	<i>VALUING POETRY, PROSE AND DRAMA: STRUCTURE OF LITERARY FORMS</i>	<i>EXPOSITION WRITING SUMMARY: ANALYSIS OF A WRITING TASK</i>	<i>UNDERSTANDING AUDIO-VISUAL TEXT: TECHNIQUES</i>
C O N T E N T	<ul style="list-style-type: none"> • Creole and Standard English pronunciation of selected words • Dictionary skills (pronunciation) • Enunciation skills 	<ul style="list-style-type: none"> • Text Structure: Internal and External Organization <ul style="list-style-type: none"> - Identification - Examination - Impact - Interpretation - Vocabulary (technical, idiomatic, figurative, ambiguous) - Complexity of sentence structure - Data presentation and misinterpretation - Implicit meaning - Making links between prior learning and new information • Making cross curricula connection 	<ul style="list-style-type: none"> • Literary Structure: <ul style="list-style-type: none"> - Internal - External - Purpose - Impact 	<ul style="list-style-type: none"> • Expository forms e.g., bio-sketch, letter, manual • Purposes for writing expository pieces/summaries • Language of expository/summary writing • Tone suited to expository/summary writing 	<ul style="list-style-type: none"> • Codes, conventions and structures (internal and external) of audio-visual texts (<i>See Mini Lessons</i>) • Narrative features of audio-visual texts • Elements of audio-visual texts (e.g., characters, plot, sequence of events, perspective) • Language-Technical vocabulary • Decoding photographs, pictures, comics, sounds/songs, films, websites • Emotional and sensory appeal of language-persuasive elements

FORM 4 – TERM 1

STRANDS	LISTENING/SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
<i>TOPICS</i>	<i>ORACY SKILLS: PACE, PITCH, VOLUME</i>	<i>STRATEGIC READING: CONTENT AREA TEXT RESEARCH SKILLS</i>	<i>VALUING POETRY, PROSE AND DRAMA: IMPACT OF CONTEXT ON TEXT CREATION</i>	<i>EXPOSITORY WRITING/SUMMARY WRITING: ORGANISATIONAL STRUCTURE</i>	<i>EFFECTIVENESS OF AUDIO-VISUAL TECHNIQUES</i>
L E A R N I N G O U T C O M E S	<p><i>Students will:</i></p> <ul style="list-style-type: none"> - determine purpose for variation in pace, pitch and volume; - vary intonation for specific purposes; - assess the impact of pace, pitch, volume and pausing in speech; - express themselves in well-modulated speech; - value the importance of pace, pitch, volume and pausing in effective communication. 	<ul style="list-style-type: none"> - formulate and revise questions to identify focus of research; - identify primary and secondary sources of information; - select appropriate information related to topic; - record information using a variety of strategies; - appreciate the importance of documenting sources 	<ul style="list-style-type: none"> - examine the socio-historical context of literary texts; - analyse the relationship between the writer’s social background and content of literary texts; - analyse the impact of the writer’s work on society. 	<ul style="list-style-type: none"> - select the structure (internal and external) best suited to form; - determine most effective point of view; - use a variety of organizational structures; - value the importance of well-organized pieces of writing. 	<ul style="list-style-type: none"> - justify the use of audio-visual cues; - assess the impact of audio-visual techniques; - become sensitive to the impact of audio-visuals on audience.

FORM 4 – TERM 1

STRANDS	LISTENING/SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	<i>ORACY SKILLS PACE, PITCH, VOLUME</i>	<i>STRATEGIC READING CONTENT AREA TEXT - RESEARCH SKILLS</i>	<i>VALUING POETRY, PROSE AND DRAMA IMPACT OF CONTEXT ON TEXT CREATION</i>	<i>EXPOSITORY WRITING/SUMMARY WRITING ORGANISATIONAL STRUCTURE</i>	<i>EFFECTIVENESS OF AUDIO-VISUAL TECHNIQUES</i>
C O N T E N T	<ul style="list-style-type: none"> • Effective Communication: <ul style="list-style-type: none"> - Pace, Pitch, Volume, Pausing - Definition of terms - Function - Impact 	<ul style="list-style-type: none"> • Sources of information <ul style="list-style-type: none"> - Primary - secondary • Information: recording strategies • Creation of bibliographies 	<ul style="list-style-type: none"> • Socio-historical context of text • Socio-historical context of writer 	<ul style="list-style-type: none"> • Types of structure suited to form • <i>Internal structure</i> <ul style="list-style-type: none"> - cause and effect - problem-solution - comparison and contrast • <i>External structure:</i> <ul style="list-style-type: none"> - Headings, sub headings - Captions - Bulleted statements - Paragraphing (topic sentences, opening and concluding statements, transitional words and phrases.) 	<ul style="list-style-type: none"> • Audio-visual cues; • Audio-visual techniques; • Impact of audio-visuals on audience

FORM 4 – TERM 1

STRANDS	LISTENING/ SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	<i>ORACY SKILLS</i>	<i>STRATEGIC READING CONTENT AREA TEXT</i>	<i>VALUING POETRY, PROSE AND DRAMA</i>	<i>EXPOSITORY WRITING/SUMMARY WRITING</i>	<i>AUDIO/VISUAL TEXTS</i>
S T R A T E G I C E S	<ul style="list-style-type: none"> • Story telling • Choral speaking • Games: <ul style="list-style-type: none"> - Word Bingo • Modelling • Call and Response • Role play • Mirroring • Simulation: <ul style="list-style-type: none"> - peer counselling - ushering - call-in shows • Read Alouds • Analysis of recorded dialects 	<p style="text-align: center;"><u>MINI LESSONS</u></p> <ul style="list-style-type: none"> • Interpreting questions from different subject areas • Technical vocabulary 	<ul style="list-style-type: none"> • Analysis of films/videos • Analysis of calypso, rapso, chutney, pichkaree • Critique of structure • Journal writing • Author’ s chair • Reassembling of texts • Creation of poems, stories, plays • Writer’s gallery • Research • Modelling • Student sampling • Process approach to writing. 	<ul style="list-style-type: none"> • Analyzing expository texts • Unscrambling essays • Graphic organizers (flow charts, Venn-diagrams, webs, five paragraph template) • Creating authors’ profiles • Creating synopses of movies/television shows • Summarising dialogues (written and from role play) • Letters writing • Role play 	<p style="text-align: center;"><u>MINI LESSONS</u></p> <ul style="list-style-type: none"> • Audio-visual cues: <ul style="list-style-type: none"> - colour - shape - direction - animation - sound - pictures - background/ - foreground - angle - lighting - panels/ - frames - symbolism

FORM 4 – TERM 1

STRANDS	LISTENING/SPEAKING	READING	READING- LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	ORACY SKILLS	STRATEGIC READING CONTENT AREA TEXT	VALUING POETRY, PROSE AND DRAMA	EXPOSITORY WRITING/SUMMARY WRITING	AUDIO /VISUAL TEXTS
E V A L U A T I O N	<ul style="list-style-type: none"> • Comparison of Standard English and Creole expressions • Self and peer evaluation using given rubric • Simulation <ul style="list-style-type: none"> - ushering - Master of Ceremony for school concerts - Front Desk personnel • Talk show • Panel discussion • Debate 	<ul style="list-style-type: none"> • Development of glossaries • Oral summaries • Reassembling of texts • Oral reading 	<ul style="list-style-type: none"> • Portfolio • Essay writing • Creative writing • Oral presentation • Group presentation 	<ul style="list-style-type: none"> • Expository writing • Summary writing • Project work • Portfolio 	<ul style="list-style-type: none"> • Identification of audio-visual cues • Audio-visual cues analysis • Audio-visual text critiques • Creation of audio-visual texts • Presentations
R E S O U R C E S	<ul style="list-style-type: none"> • Video/audio cassettes • CD/DVD • Realia • Dictionary • Texts <ul style="list-style-type: none"> - songs - speeches - poems • Camcorder 	<ul style="list-style-type: none"> • Film • Internet • Graphs, tables, maps, diagrams and brochures • Self-monitoring checklists • Teacher checklists 	<ul style="list-style-type: none"> • Films • Videos • Literary text: <ul style="list-style-type: none"> - calypso - rapso - chutney - pichkaree - short story - poem - play • Internet • Concept maps 	<ul style="list-style-type: none"> • Encyclopaedia • Dictionary • Thesaurus • Internet • Samples of expository texts • Graphic organizers 	<ul style="list-style-type: none"> • Camcorders • Digital voice recorders • Software e.g., Windows Movie Maker, Audacity, Photoshop, Sibelius • Internet • Websites, blogs • CDs, DVDs • Musical instruments • Rubric/checklist

Form 4 –Term 2

FORM 4 –TERM 2

STRANDS	LISTENING/SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	<i>ORACY SKILLS: CRITICAL LISTENING</i>	<i>CRITICAL READING (ANALYSIS) OBJECTIVITY AND SUBJECTIVITY IN LANGUAGE USE</i>	<i>ELEMENTS OF LITERATURE: INTER-RELATEDNESS</i>	<i>CREATIVE/DESCRIPTIVE /REFLECTIVE WRITING: ANALYSIS OF WRITING TASK</i>	<i>VISUAL TEXTS: INTERPRETATION OF GRAPHIC REPRESENTATION</i>
L E A R N I N G O U T C O M E S	<p><i>Students will:</i></p> <ul style="list-style-type: none"> - detect speaker’s intent/bias; - distinguish between well-supported statements and conjecture; - judge the validity and adequacy of arguments and hypotheses; - become more discerning listeners. 	<ul style="list-style-type: none"> - differentiate between objectivity and subjectivity in text; - analyse subjective language in texts; - become sensitive to the power of subjectivity in language use. 	<ul style="list-style-type: none"> - examine key literary elements in operation; - explore ways in which literary elements connect to one another; - state the significance of the inter-relatedness of the literary elements; - examine the effects of a lack of connection among the elements in a text; - analyze how the combined elements convey the writer’s concerns/message; - explore theme as a unifying force; - value the contribution of the individual elements to the crafted work. 	<ul style="list-style-type: none"> - determine form suited to writing purpose; - determine language and tone appropriate for audience and purpose; - appreciate task analysis as essential for effective writing 	<ul style="list-style-type: none"> - interpret graphic representations; - explain the relationship between graphics and accompanying texts; - value the importance of icons and symbols in various cultures; - appreciate the value of graphic organizers.

FORM 4 –TERM 2

STRANDS	LISTENING/SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	<i>ORACY SKILLS: CRITICAL LISTENING</i>	<i>CRITICAL READING (ANALYSIS) OBJECTIVITY AND SUBJECTIVITY IN LANGUAGE USE</i>	<i>ELEMENTS OF LITERATURE: INTER-RELATEDNESS</i>	<i>CREATIVE/ DESCRIPTIVE/ REFLECTIVE WRITING: ANALYSIS OF WRITING TASK</i>	<i>VISUAL TEXTS INTERPRETATION OF GRAPHIC REPRESENTATION</i>
C O N T E N T	<ul style="list-style-type: none"> • Emotional appeal • Loaded words • Speaker’s intent and bias • Well-supported statements versus conjecture • Use of reliable evidence • Fallacies 	<ul style="list-style-type: none"> • Features of objective and subjective language • Impact of language use 	<ul style="list-style-type: none"> • Key literary elements • Inter-relatedness of elements • Significance of the inter-relatedness of literary elements: <ul style="list-style-type: none"> - Impact of inter-related elements - Contribution of elements to crafted work - Theme as a unifying force in text 	<ul style="list-style-type: none"> • Types of narrative forms (e.g. story, poems, calypso) • Elements of a short story • Language <ul style="list-style-type: none"> - Emotive appeal - Imagery - Sensory details • Use of dialogue • Types of reflective forms : <ul style="list-style-type: none"> - Journal - Blogs - Eulogy - Letter - Soliloquy 	<ul style="list-style-type: none"> • Purposes of graphic representations: <ul style="list-style-type: none"> - Simplify the complex - Focus attention on essential details - Aid interpretation, insight and understanding - Clarify patterns and relationships - Support brainstorming, concept/mind mapping processes- ‘before, during and after tools’ - Exploration of symbols/icons - Relationships between graphics and accompanying text

FORM 4 –TERM 2

STRANDS	LISTENING/SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	<i>ORACY SKILLS NON-VERBAL CUES</i>	<i>CRITICAL READING (ANALYSIS) PERSPECTIVES</i>	<i>ELEMENTS OF LITERATURE RELATIONSHIP BETWEEN PLOT, SUB- PLOT AND STRUCTURE</i>	<i>CREATIVE/DESCRIPTIVE /REFLECTIVE WRITING: ORGANISATIONAL STRUCTURE</i>	<i>VISUAL TEXTS: CREATION OF GRAPHIC REPRESENTATION</i>
L E A R N I N G O U T C O M E S	<p><i>Students will:</i></p> <ul style="list-style-type: none"> - evaluate the effectiveness of non-verbal cues; - examine the function of gestures/facial expressions during oral communication; - value the importance of poise and gestures during oral communication. 	<ul style="list-style-type: none"> - determine point of view and perspective in texts; - respond personally and critically to perspectives in a variety of texts; - compare perspectives on controversial issues; - develop critical awareness of issues in society. 	<ul style="list-style-type: none"> - examine the techniques used in plot creation; - examine the relationship between plot and sub- plot; - analyse the connection between plot and structure; - analyse the role of conflict in plot development; - appreciate the beauty of a well-crafted plot. 	<ul style="list-style-type: none"> - select the structure best suited to form; - determine the most effective point of view; - use a variety of organizational structures; - value the importance of well-organized pieces of writing. 	<ul style="list-style-type: none"> - create graphic representations to support learning; - appreciate the contribution of graphic representations to the learning process.

FORM 4 –TERM 2

STRANDS	LISTENING/SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	ORACY SKILLS NON-VERBAL CUES	CRITICAL READING (ANALYSIS) PERSPECTIVES	ELEMENTS OF LITERATURE RELATIONSHIP BETWEEN PLOT, SUB- PLOT AND STRUCTURE	CREATIVE/DESCRIPTIVE /REFLECTIVE WRITING: ORGANISATIONAL STRUCTURE	VISUAL TEXTS: CREATION OF GRAPHIC REPRESENTATION
C O N T E N T	<ul style="list-style-type: none"> ● Non-verbal cues <ul style="list-style-type: none"> - Types - Function - Meaning 	<ul style="list-style-type: none"> ● Exploration of values and belief systems underlying text ● Perspective ● Relationship between writers’ values/beliefs and perspective in text 	<ul style="list-style-type: none"> ● Techniques of plot creation ● Connection between plot and structure ● Impact of conflict on plot development 	<ul style="list-style-type: none"> ● Types of structure suited to genre: <ul style="list-style-type: none"> - narrative structure - poetic structure - dramatic structure - reflective structure ● Point of view/perspective <ul style="list-style-type: none"> - First person - Third person ● Purpose(s) for reflective forms 	<ul style="list-style-type: none"> ● Checklists for creating or selecting graphic organizer for task/purpose ● Creation of graphic representations to support learning (mind maps, flow charts)

FORM 4 –TERM 2

STRANDS	LISTENING/ SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	<i>ORACY SKILLS</i>	<i>CRITICAL READING (ANALYSIS)</i>	<i>ELEMENTS OF LITERATURE</i>	<i>CREATIVE/ DESCRIPTIVE/ REFLECTIVE WRITING:</i>	<i>VISUAL TEXTS: GRAPHIC REPRESENTATION</i>
S T R A T E G I E S	<p style="text-align: center;"><u>MINI LESSONS</u></p> <ul style="list-style-type: none"> ● Fallacies ● Grammar <ul style="list-style-type: none"> - subjunctive mood ● Modals <ul style="list-style-type: none"> ● Simulation: <ul style="list-style-type: none"> - interviews - talk show - panel discussion ● Debate ● Rebuttal ● Inference game ● Use of audio texts <p style="text-align: center;"><u>MINI LESSONS</u></p> <ul style="list-style-type: none"> ● Non verbal cues <ul style="list-style-type: none"> - gestures - facial expressions - dress - graphics - space 	<p style="text-align: center;"><u>MINI LESSONS</u></p> <ul style="list-style-type: none"> ● Vocabulary related to critical analysis ● Emotive Language <ul style="list-style-type: none"> ● Double-entry journal ● Critiques <ul style="list-style-type: none"> - children’s stories - advertisements - websites - editorials ● Discovery logs ● Word bank ● Panel discussion ● Comparing perspectives ● Critical lens ● Analysing sub-texts 	<p style="text-align: center;"><u>MINI LESSONS</u></p> <ul style="list-style-type: none"> ● Elements of literature ● Structure <ul style="list-style-type: none"> ● Analysis of films and videos ● Book and film review ● Role play ● Author’s chair ● Mapping <ul style="list-style-type: none"> - Timelines - Venn-diagrams - Webs ● Interview ● Panel discussion ● The writing process ● Book and film review ● Reader-response journal ● Creation of rubrics for review of book/film 	<p style="text-align: center;"><u>MINI LESSONS</u></p> <ul style="list-style-type: none"> ● Tone ● Sensory appeal ● Figures of speech ● Grammar <ul style="list-style-type: none"> - concord - tense - sentence types ● Direct speech ● Language varieties in dialogues <ul style="list-style-type: none"> ● The Writing Process ● Field trips to publishing house ● Storyboarding ● Free-writing ● Writer’s workshop ● Writing prompts ● Round Robin writing ● Identifying plots in television shows, films, songs ● Re-writing endings of television shows, films, songs, short stories 	<ul style="list-style-type: none"> ● Modelling ● Text annotation ● Matching game ● Use of emoticons ● Portfolio ● Graphic representations of content area texts ● Examination of <ul style="list-style-type: none"> - computer icons - road signs - labels/logos - instructional manuals - safety signs

FORM 4 –TERM 2 (continued)

STRANDS	LISTENING/SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
<i>TOPICS</i>	<i>CRITICAL LISTENING NON-VERBAL CUES</i>	<i>CRITICAL READING (ANALYSIS)</i>	<i>ELEMENTS OF LITERATURE</i>	<i>CREATIVE/ DESCRIPTIVE/ REFLECTIVE WRITING:</i>	<i>VISUAL TEXTS GRAPHIC REPRESENTATION</i>
E V A L U A T I O N	<ul style="list-style-type: none"> ● Simulation ● Role play ● Project work ● Oral Presentations ● Listening Comprehension ● Assessment using rubric ● Oral summaries of texts 	<ul style="list-style-type: none"> ● Oral and written critique ● Double entry journal ● Role play ● Evaluation of commentaries ● Letter to the Editor ● Research project 	<ul style="list-style-type: none"> ● Matching exercises ● Portfolio ● Oral analysis of texts ● Peer evaluation ● Creative writing ● Book /Play review 	<ul style="list-style-type: none"> ● Exit slips ● Descriptive essays ● Project work ● Class anthologies ● RAFT ● Class blogs ● Reader-response journals 	<ul style="list-style-type: none"> ● Portfolio ● Creation of graphic organizers ● Creation of supporting text ● Oral and written presentations

FORM 4 –TERM 2

STRANDS	LISTENING/ SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	<i>CRITICAL LISTENING NON-VERBAL CUES</i>	<i>CRITICAL READING (ANALYSIS)</i>	<i>ELEMENTS OF LITERATURE</i>	<i>CREATIVE/ DESCRIPTIVE/ REFLECTIVE WRITING:</i>	<i>VISUAL TEXTS GRAPHIC REPRESENTATION</i>
R E S O U R C E S	<ul style="list-style-type: none"> • Video/audio cassette • Resource personnel • Radio/television clips • Realia • Excerpts from written texts • Camcorder • TV/DVD 	<ul style="list-style-type: none"> • Internet • A variety of texts: <ul style="list-style-type: none"> - Online text - Television/video clips - Taped panel discussions - Songs - Editorials • Thesaurus • Resource personnel • Computer • Library 	<ul style="list-style-type: none"> • Resource personnel: authors, poets, playwrights • A variety of literary texts • Graphic organizers • Film clips • Samples of rubrics 	<ul style="list-style-type: none"> • A variety of texts • Graphic organizers • Resource personnel • Films • Music 	<ul style="list-style-type: none"> • Content area text • Computers • Graphic software • A variety of visual texts:- <ul style="list-style-type: none"> - road signs - labels/logos - instructional manuals - graphic novels <p style="text-align: center;">Useful Websites</p> <p> http://olc.spsd.sk.ca/DE/PD/instr/strats/graphicorganizers/index.html http://www.fno.org/oct97/picture.html http://www.teach-nology.com/web_tools/graphic_org/ http://www.teachervision.fen.com/graphic-organizers/printable/6293.html?wtlA http://www.somers.k12.ny.us/intranet/skills/thinkmaps.html http://www.freeology.com/graphicorgs/ http://www.educationoasis.com/curriculum/graphic_organizers.htm </p>

Form 4 -Term 3

FORM 4 – TERM 3

STRANDS	LISTENING/SPEAKING	READING	READING- LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
<i>TOPICS</i>	<i>ORACY SKILLS CONVERSATION ETIQUETTE</i>	<i>CRITICAL READING (SYNTHESIS) SUMMARY SKILLS</i>	<i>WRITER'S STYLE: EXPLORATION OF A WRITER'S USE OF LANGUAGE</i>	<i>PERSUASIVE WRITING ANALYSIS OF WRITING TASK</i>	<i>INTERPRETING VISUAL TEXTS (PRINT) USE OF VISUAL TECHNIQUES</i>
L E A R N I N G O U T C O M E S	<p><i>Students will:</i></p> <ul style="list-style-type: none"> - identify and display behaviours that are appropriate during conversation; - listen respectfully during conversation; - respond with sensitivity; - value the importance of taking turns when conversing. 	<ul style="list-style-type: none"> - deduce main idea; - identify topic sentence/thesis idea; - organize content logically and concisely; - derive new insights from text read; - appreciate the value of concise language. 	<ul style="list-style-type: none"> - identify the ways in which the writer uses language in text creation; - examine the contribution of the language used; - develop individual writing styles; - value language as a powerful tool to convey meaning. 	<ul style="list-style-type: none"> - determine form suited to writing purpose and audience; - determine language and tone appropriate for audience and purpose; - appreciate task analysis as essential for effective writing. 	<ul style="list-style-type: none"> - identify the techniques used in print texts; - explain how techniques are used to convey meaning in print texts; - explore the ways in which techniques reveal creator's intent and bias; - develop critical awareness.

FORM 4 – TERM 3

STRANDS	LISTENING/SPEAKING	READING	READING LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	ORACY SKILLS CONVERSATION ETIQUETTE	CRITICAL READING (SYNTHESIS) MAKING CONNECTIONS	WRITER'S STYLE: EXPLORATION OF A WRITER'S USE OF LANGUAGE	PERSUASIVE WRITING WRITING: ANALYSIS OF WRITING TASK	INTERPRETING VISUAL TEXTS (PRINT) USE OF VISUAL TECHNIQUES
C O N T E N T	<ul style="list-style-type: none"> • Initiating conversation • Turn taking • Making appropriate responses • Respectful/ attentive listening • Affirming 	<ul style="list-style-type: none"> • Main idea • Connectives • Organization of content 	<ul style="list-style-type: none"> • Aspects of language (e.g. diction, literary devices, prosody) • Impact of language 	<ul style="list-style-type: none"> • Types of persuasive pieces (e.g. speeches, commendations, infomercials, posters) • Purpose and audience for persuasive pieces • Language: <ul style="list-style-type: none"> - Emotive appeal - Elements of logic • Concise language • Tone • Rhetorical devices (e.g., analogies, repetitions) 	<ul style="list-style-type: none"> • Types of print texts- e.g., newspapers, photos/advertisement, comics • Purposes of visual texts • Techniques used in creating visual texts • Language of visual texts and writer's intent/bias • Meaning-making <ul style="list-style-type: none"> - main ideas, - supporting details, narrative structure of print texts

FORM 4 – TERM 3

STRANDS	LISTENING/ SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
<i>TOPICS</i>	<i>ORACY SKILLS: TONE</i>	<i>CRITICAL READING: (SYNTHESIS) TRANSMEDIATION</i>	<i>WRITER'S STYLE: EFFECTIVENESS OF WRITER'S USE OF LANGUAGE</i>	<i>PERSUASIVE WRITING: ORGANISATION STRUCTURE</i>	<i>INTERPRETING VISUAL TEXTS (PRINT): EFFECTIVENESS OF TECHNIQUES USED</i>
L E A R N I N G O U T C O M E S	<p><i>Students will:</i></p> <ul style="list-style-type: none"> - use tone appropriately to convey meaning; - listen discriminatively in order to detect tone during communication; - value the importance of tone in effective communication. 	<ul style="list-style-type: none"> - integrate ideas from various texts to create original texts; - condense several texts to produce a new text; - restructure texts in a coherent, logical and creative way; - value creativity; - demonstrate respect for intellectual property. 	<ul style="list-style-type: none"> - identify aspects of language used in a variety of texts; - discuss ways in which aspects of language are connected to one another; - analyze the impact of the language used by a writer; - compare and contrast writers' styles; - value the importance of a writer's style to the success of a literary work. 	<ul style="list-style-type: none"> - select the structure best suited to form; - determine the most effective point of view; - use a variety of organizational structures; - value the importance of well-organized pieces of writing. 	<ul style="list-style-type: none"> - assess the effectiveness of techniques used in print texts; - evaluate the worth of visual texts; - develop critical thinking skills; - respect the opinions of others.

FORM 4 – TERM 3

STRANDS	LISTENING/SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	<i>ORACY SKILLS: TONE</i>	<i>CRITICAL READING (SYNTHESIS) TRANSMEDIATION</i>	<i>WRITER'S STYLE: EFFECTIVENESS OF WRITER'S USE OF LANGUAGE</i>	<i>PERSUASIVE WRITING ORGANISATION STRUCTURE</i>	<i>INTERPRETING VISUAL TEXTS (PRINT)</i>
C O N T E N T	<ul style="list-style-type: none"> • Function of tone in effective communication • Analysis of tone • Impact of tone • Use of tone in speech 	<ul style="list-style-type: none"> • Techniques of integration • Intellectual Property 	<ul style="list-style-type: none"> • Connection among aspects of language • Evaluation of writer's use of language • Comparative analysis of writers' styles 	<ul style="list-style-type: none"> • Types of structure suited to form • Point of view/perspective • Thesis statement 	<ul style="list-style-type: none"> • Checklists/rubrics for assessing the effectiveness of techniques used in print texts • Creation of print texts <ul style="list-style-type: none"> - Criteria for evaluation of techniques: <ul style="list-style-type: none"> - syntactic features (e.g. scale, dimension, boldness, juxtaposition, perspective) - Criteria for evaluating visual semantics (e.g. form, context and intended audience)

FORM 4 – TERM 3

STRANDS	LISTENING/ SPEAKING	READING	READING- LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	<i>ORACY SKILLS: CONVERSATION ETIQUETTE</i>	<i>CRITICAL READING (SYNTHESIS): TRANSMEDIATION</i>	<i>WRITER'S STYLE: LANGUAGE</i>	<i>PERSUASIVE WRITING</i>	<i>INTERPRETING VISUAL TEXTS (PRINT)</i>
S T R A T E G I E S	<ul style="list-style-type: none"> • Role play • Mime • Interviews • Viewing and critiquing conversation • Simulation <ul style="list-style-type: none"> - Telephone operating - Counselling - Panel discussions 	<p style="text-align: center;"><u>MINI LESSONS</u></p> <ul style="list-style-type: none"> • Connectives • Organization Strategies 	<p style="text-align: center;"><u>MINI LESSONS</u></p> <ul style="list-style-type: none"> • Literary Devices: <ul style="list-style-type: none"> - euphemism - hyperbole - metonymy • Vocabulary Terms: <ul style="list-style-type: none"> - examine - discuss - compare - contrast - analyse - evaluate • Grammar- <ul style="list-style-type: none"> - conditional tense - conditional clause - compound- complex sentences 	<p style="text-align: center;"><u>MINI LESSONS</u></p> <ul style="list-style-type: none"> • Emotive language • Rhetorical devices • Vocabulary development 	<p style="text-align: center;"><u>MINI LESSON</u></p> <p>Techniques :</p> <ul style="list-style-type: none"> - layout - symbolism - colour - captions - lettering/font - shape - depth-- - background/fore ground - proportion - composition
		<ul style="list-style-type: none"> • Shift and Share • Mimes • Tableaux • Creation of: <ul style="list-style-type: none"> - Power Point presentation - web pages • Change the genre • Text messaging • Creation of captions/slogans • Inventor's corner • Project work • Creation of fractured fairy tales • Role play • Painting • Creation of videos • Interpretive dance 	<ul style="list-style-type: none"> • Author's chair • Project work • Museum tour • Written critiques • Glossary of literary terms • Creation of texts • Graphic organizers 	<ul style="list-style-type: none"> • Simulations • E-mails • Infomercials • Advertisements • Ideas logs • Mapping • Research • Peer editing • Debating • Persuasive essays 	<ul style="list-style-type: none"> • Content area text <ul style="list-style-type: none"> - photos - diagrams - maps/charts • Comparison of techniques used in visual texts • Matching captions to texts • Museum tour • Creation of visual dictionary • Pictionary

FORM 4 – TERM 3

STRANDS	LISTENING/ SPEAKING	READING	READING- LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	<i>ORACY SKILLS</i>	<i>CRITICAL READING (SYNTHESIS)</i>	<i>WRITER'S STYLE: LANGUAGE</i>	<i>PERSUASIVE WRITING</i>	<i>EFFECTIVENESS OF TECHNIQUES USED IN PRINT TEXT</i>
E V A L U A T I O N	<ul style="list-style-type: none"> • Simulations • Role Play • Project work • Oral presentations 	<ul style="list-style-type: none"> • Portfolios • Rubrics creation • Inventor's corner • Re-structured texts • Peer appraisal • Summaries • Captions 	<ul style="list-style-type: none"> • Portfolios • Essays • Project work • Creative writing 	<ul style="list-style-type: none"> • Written work: <ul style="list-style-type: none"> - letters - speeches - essays - advertisements • Portfolio • Project work • Oral presentations 	<ul style="list-style-type: none"> • Peer/group assessment • Oral and written critiques • Creation of commercial posters • Creation of themes for visual texts
R E S O U R C E S	<ul style="list-style-type: none"> • Video/audio cassette • Resource personnel • Radio/television clips • Realia • camcorder • Cellular phones/ telephones 	<ul style="list-style-type: none"> • Computers • Internet • Video/Audio cassettes • CDs • Resource personnel 	<ul style="list-style-type: none"> • A variety of literary texts • Samples of graphic organizers • Resource personnel • Electronic media 	<ul style="list-style-type: none"> • Encyclopaedia • Dictionary • Thesaurus • Internet • Persuasive texts • Video cassettes 	<ul style="list-style-type: none"> • Computers • Software • Digital camera • Printers • Samples of visual texts e.g., <ul style="list-style-type: none"> - Maps - Graphs - Logos - Posters <p style="text-align: right; margin-top: 10px;"> <u>Useful Websites</u> http://english.unitechnology.ac.nz/resources/resources/exp_lang/frontpage.html </p>

Form 5 – Term 1

FORM 5 – TERM 1

STRANDS	LISTENING/SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	<i>ORACY SKILLS: LANGUAGE IN CONTEXT (INFORMAL)</i>	<i>CRITICAL READING (EVALUATION): EXTERNAL CRITICAL EVALUATION</i>	<i>WRITER'S STYLE: (LITERARY TECHNIQUES) EXPLORATION OF TECHNIQUES</i>	<i>ARGUMENTATIVE WRITING: ANALYSIS OF A WRITING TASK</i>	<i>INTERPRETING VISUAL TEXT (NON PRINT): ANALYSIS OF AUDIO- VISUAL TECHNIQUES</i>
L E A R N I N G O U T C O M E S	<p><i>Students will:</i></p> <ul style="list-style-type: none"> - vary style, diction, register and content of spoken language in informal contexts; - listen critically to oral presentations; - select appropriate words for given language context; - appreciate the importance of using language appropriate for informal contexts; - value the importance of appropriate word choice. 	<ul style="list-style-type: none"> - judge the credibility of information presented in texts; - make critical judgements about different forms of written communication; - value critical thinking as a means of assessing the quality of texts; - appreciate the importance of being critical in selecting reading material. 	<ul style="list-style-type: none"> - identify techniques that a writer uses in a text; - examine the effects of the techniques used; - appreciate the effects of techniques used in a variety of genres; - develop individual, creative writing styles. 	<ul style="list-style-type: none"> - determine form suited to writing purpose and audience; - determine language and tone appropriate for audience and purpose; - appreciate task analysis as essential for effective writing. 	<ul style="list-style-type: none"> - identify the techniques used in non-print texts; - explore the ways in which techniques are used to reveal the creator's intent/bias; - explain how the techniques are used to convey meaning; - develop critical awareness.

FORM 5 – TERM 1

STRANDS	LISTENING/SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	ORACY SKILLS: LANGUAGE IN CONTEXT (INFORMAL)	CRITICAL READING: (EVALUATION) EXTERNAL CRITICAL EVALUATION	WRITER'S STYLE: (LITERARY TECHNIQUES) EXPLORATION OF TECHNIQUES	ARGUMENTATIVE WRITING: ANALYSIS OF A WRITING TASK	INTERPRETING VISUAL TEXT: (NON PRINT) ANALYSIS OF VISUAL TECHNIQUES
C O N T E N T	<ul style="list-style-type: none"> • Code switching • Informal expressions • Examination of spoken language – bias, emotional appeal • Language for specific purposes 	<ul style="list-style-type: none"> • Author’s qualification • Currency of information • Reliability/Credibility of publication • Primary and secondary source • Author’s bias and coverage of information 	<ul style="list-style-type: none"> • Techniques <ul style="list-style-type: none"> - Authorial intervention - Language varieties - Dramatic and situational irony - Prosody - Time sequencing - Allusions • Effects of techniques <ul style="list-style-type: none"> - Impact - Comparative analysis of techniques 	<ul style="list-style-type: none"> • Types of argumentative pieces <ul style="list-style-type: none"> - Debates, speeches, rebuttals, essays, articles, editorials • Purpose and audience • Language in context 	<ul style="list-style-type: none"> • Use of techniques in non-print texts - camera angles, sound, lighting, juxtaposition • Connection between intent, form and meaning • Issues of ethics- Copyright, Intellectual Property

FORM 5 – TERM 1

STRANDS	LISTENING/SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	ORACY SKILLS	CRITICAL READING: (EVALUATION) INTERNAL CRITICAL (EVALUATION)	WRITER'S STYLE: EFFECTIVENESS OF LITERARY TECHNIQUES	ARGUMENTATIVE WRITING: ORGANIZATIONAL STRUCTURE	UNDERSTANDING VISUAL TEXTS: EVALUATION OF TECHNIQUES USED IN NON-PRINT TEXTS
L E A R N I N G O U T C O M E S		<p>Students will:</p> <ul style="list-style-type: none"> - examine texts for logical fallacies; - appraise texts for subversive use of language; - respond critically to the writer's language use; - develop critical language awareness; - create rubric for judging texts; - apply rubric when assessing texts; - value the use of rubrics in making sound judgements. 	<ul style="list-style-type: none"> - identify techniques used in a variety of genres; - assess the impact of techniques used; - compare the styles of writers in different genres; - appreciate the appeal of a well-crafted literary text. 	<ul style="list-style-type: none"> - select the structure best suited to form; - determine most effective point of view; - use a variety of organizational structures; - value the importance of well-organized pieces of writing. 	<ul style="list-style-type: none"> - identify the techniques used in non-print texts; - explore the ways in which techniques are used to convey meaning; - explain how the techniques are used to reveal author's bias; - develop critical awareness.

FORM 5 – TERM 1

STRANDS	LISTENING/ SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	ORACY SKILLS	<i>CRITICAL READING: (EVALUATION) INTERNAL CRITICAL (EVALUATION)</i>	<i>WRITER'S STYLE: EFFECTIVENESS OF LITERARY TECHNIQUES</i>	<i>ARGUMENTATIVE WRITING: ORGANIZATIONAL STRUCTURE</i>	<i>INTERPRETING VISUAL TEXTS: EVALUATION OF TECHNIQUES USED IN NON-PRINT TEXTS</i>
C O N T E N T		<ul style="list-style-type: none"> • Subversive use of language • Fallacies in reasoning <ul style="list-style-type: none"> - black and white argument - stereotyping - post hoc ergo - ad hominem - non sequitur - character assassination • Perspective • Creation of rubric re: internal and external criteria • Language of evaluation 	<ul style="list-style-type: none"> • Impact of techniques • Comparative analysis of techniques 	<ul style="list-style-type: none"> • Internal organization <ul style="list-style-type: none"> - Comparison and contrast - Cause and effect - Problem and solution • Elements of logic – inductive and deductive reasoning • Syllogism • Points of view/ perspectives • Thesis statement 	<ul style="list-style-type: none"> • Effectiveness of techniques used in non-print texts; • Evaluation of visual texts; • Critical thinking skills

FORM 5 – TERM 1

STRANDS	LISTENING/ SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
<i>TOPICS</i>	<i>ORACY SKILLS: LANGUAGE IN CONTEXT (INFORMAL)</i>	<i>CRITICAL READING: (EVALUATION) INTERNAL CRITICAL (EVALUATION)</i>	<i>WRITER’S STYLE: EFFECTIVENESS OF LITERARY TECHNIQUES</i>	<i>ARGUMENTATIVE WRITING</i>	<i>VISUAL TEXTS: ANALYSIS AND EVALUATION</i>
S T R A T E G I E S	<ul style="list-style-type: none"> • Role play • Interviews • Analysis of language in context- <ul style="list-style-type: none"> - written - oral • Simulation <ul style="list-style-type: none"> - Peer counselling - Talk show - News broadcasting - Call-in shows • Teacher modelling (Code switching) • Storytelling 	<ul style="list-style-type: none"> • Simulations <ul style="list-style-type: none"> - court scene - condemning/defending a text • Evaluation of editorials/feature articles/political speeches • Evaluation of banners • Evaluation of websites • Mind mapping • Collaboration to develop rubrics <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p style="text-align: center;"><u>MINI LESSONS</u></p> <p>Creation of Rubrics</p> <ul style="list-style-type: none"> • Internal and external criteria • Language of evaluation <ul style="list-style-type: none"> - Critique - Assess - Judge - Impact - Criteria </div>	<div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p style="text-align: center;"><u>MINI-LESSONS</u></p> <ul style="list-style-type: none"> - Literary Techniques - Vocabulary related to description of style, e.g., journalistic, wordy, conversational, ornate, poetic. </div> <ul style="list-style-type: none"> • Clone the technique • Change the style/ “Style Switch” • Comparative analysis of texts • Mapping • Project work • Reader-response journal • Critique • Panel discussion • Author’s chair • Rubric • Analysis of techniques in films/electronic ads/plays • Blogs 	<ul style="list-style-type: none"> • Concept Mapping • Ideas log • Research • Debating • Analysis of editorials • Detection of fallacies in texts 	<div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p style="text-align: center;"><u>MINI LESSONS</u></p> <p>Features of non-print texts :</p> <ul style="list-style-type: none"> - pace - sound/music - camera angles - effects (e.g. zoom, freeze frame) - juxtaposition of images - voice-over narration - sub-titles </div> <ul style="list-style-type: none"> • Interpretation of emotions/emoticons • Analysis of audio-visual texts <ul style="list-style-type: none"> - web pages, movies, music videos, cartoons, graphic novels • Interpretation of photo essays/journals • Comparison of e-cards • Creation of glossary of syntactic features

FORM 5 – TERM 1

STRANDS	LISTENING/SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
<i>TOPICS</i>	<i>ORACY SKILLS</i>	<i>CRITICAL READING: (EVALUATION)</i>	<i>WRITER'S STYLE: TECHNIQUES</i>	<i>ARGUMENTATIVE WRITING</i>	<i>VISUAL TEXTS: ANALYSIS AND EVALUATION</i>
E V A L U A T I O N	<ul style="list-style-type: none"> • Simulations • Role play • Oral presentations • Analysis of language in context • Checklist creation • Oral critique • Oral interviews • Improvisations 	<ul style="list-style-type: none"> • Oral/written critiques of all forms of text (e.g. political/corporate ads, commentaries, reviews of print/electronic texts) • Review of reviews of texts 	<ul style="list-style-type: none"> • Project (process and product) • Essay writing • Critiques (oral and written) • Collaborative work 	<ul style="list-style-type: none"> • Speeches, essays, letters, editorials • Debating • Portfolio • Graphic organizers 	<ul style="list-style-type: none"> • Projects • Portfolios • Oral and written critiques • Journals • Learning logs
R E S O U R C E S	<ul style="list-style-type: none"> • CDs/DVDs • Video/audio cassettes • Props - Cellular phones/telephone • Camcorder • TV • Resource personnel 	<ul style="list-style-type: none"> • A variety of texts • Internet • Dictionary/ Thesaurus • Sample rubrics 	<ul style="list-style-type: none"> • Film clips/films • Resource personnel • A variety of texts • Electronic advertisements 	<ul style="list-style-type: none"> • Encyclopaedia • Dictionary • Thesaurus • Internet • Argumentative texts • Graphic organizers 	<ul style="list-style-type: none"> • Non-print text • Resource personnel • Internet-podcasts • Animations • Rubrics • Checklists • Digital/video camera • Graphic software • Printers • Scanners

Form 5 –Term 2

FORM 5 –TERM 2

STRANDS	LISTENING/SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	<i>ORACY SKILLS: LANGUAGE IN CONTEXT (FORMAL)</i>	<i>CRITICAL READING: (EVALUATION) IMPACT OF LANGUAGE</i>	<i>CRITICAL AWARENESS: SUBLIMINAL MESSAGES OF WRITERS</i>	<i>CONSOLIDATION: STYLISTIC ENHANCEMENT</i>	<i>DESIGN AND PRODUCTION OF AUDIO-VISUAL TEXTS</i>
L E A R N I N G O U T C O M E S	<p><i>Student will:</i></p> <ul style="list-style-type: none"> - identify speeches appropriate to context; - determine the content of a speech; - vary style , diction, register and content; - create a variety of speeches appropriate to contexts; - deliver speeches using verbal and non-verbal cues; - appreciate the importance of using language appropriate for different situations. 	<ul style="list-style-type: none"> - assess the effectiveness of language; - respond critically to the author’s use of language; - appreciate the power of language to affect perspective. 	<ul style="list-style-type: none"> - examine how language and perspective convey subliminal messages; - analyse the nature of relationships in texts; - explore the interplay of literary elements in communicating subliminal messages; - develop sensitivity to subliminal messages. 	<ul style="list-style-type: none"> - use effective language to enhance writing; - use figurative language and rich descriptions; - manipulate sentence structure for stylistic effect; - write clear, coherent expository and creative texts; - create quality pieces using the writing process; - respond to the power and appeal of written texts; - value the importance of writing in everyday life. 	<ul style="list-style-type: none"> - employ audio/ visual techniques to design print and non-print texts for different purposes; - produce audio/visual texts; - show respect for intellectual property; - value individual creativity; - appreciate visual text as a powerful means of communicating messages.

FORM 5 –TERM 2

STRANDS	LISTENING/SPEAKING	READING	READING - LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
<i>TOPICS</i>	<i>ORACY SKILLS LANGUAGE IN CONTEXT (FORMAL)</i>	<i>CRITICAL READING (EVALUATION) IMPACT OF LANGUAGE</i>	<i>CRITICAL AWARENESS SUBLIMINAL MESSAGES OF WRITERS</i>	<i>CONSOLIDATION: STYLISTIC ENHANCEMENT</i>	<i>DESIGN AND PRODUCTION OF AUDIO-VISUAL TEXTS</i>
C O N T E N T	<ul style="list-style-type: none"> • Speeches: Preparation and Delivery <ul style="list-style-type: none"> - Valedictory - Feature Address - Vote of Thanks - Greetings 	<ul style="list-style-type: none"> • Use of rhetorical devices <ul style="list-style-type: none"> - Synecdoche - Metonymy - Paradox - Oxymoron • Use of diction • Use of tone • Evaluation of rhetorical devices, diction and tone 	<ul style="list-style-type: none"> • Subliminal Messages <ul style="list-style-type: none"> - Contribution of language and perspective - Contribution of literary elements • Power and influence of subliminal messages • Relationships in text <ul style="list-style-type: none"> - power play - legitimization of - social inequalities 	<p>Expository Writing</p> <ul style="list-style-type: none"> - Objective language - Diction - Sentence structure - Internal structure - Linking words/ transitional phrases - Clarity of expression - Sustaining unity and coherence <p>Creative Writing</p> <ul style="list-style-type: none"> • Style <ul style="list-style-type: none"> - Diction - Figures of speech - Internal structure - Sustaining unity and coherence • Voice • Originality • Effective use of sentence type 	<ul style="list-style-type: none"> • Selection of cues and techniques • Application of techniques and principles in the design of visual texts • Production of print and non-print texts • Copyright issues (Protection of students' work)

FORM 5 –TERM 2

STRANDS	LISTENING/SPEAKING	READING	READING- LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	<i>ORACY SKILLS: LANGUAGE IN CONTEXT (FORMAL)</i>	<i>CRITICAL READING: (EVALUATION) PERSONAL RESPONSE TO TEXTS</i>	<i>CRITICAL AWARENESS: CRITICAL RESPONSE</i>	<i>CONSOLIDATION: STYLISTIC ENHANCEMENT</i>	<i>DESIGN AND PRODUCTION OF AUDIO-VISUAL TEXTS</i>
L E A R N I N G O U T C O M E S	<p><i>Students will:</i></p> <ul style="list-style-type: none"> - determine the content of an introductory speech; - create a variety of speeches appropriate to contexts; - deliver speeches using verbal and non-verbal cues; - appreciate the importance of formal speech. 	<ul style="list-style-type: none"> - identify personal bias; - differentiate between personal bias and informed judgement; - make connections between personal experience and judgement; - respect differing views; - engage in reflection. 	<ul style="list-style-type: none"> - make connections between life experiences and those in literary texts; - become critically aware of real-life issues; - use knowledge and insights gained from a study of literature to engage in social action. 	<ul style="list-style-type: none"> - use effective language to enhance writing; - use figurative language and rich descriptions; - manipulate sentence structure for stylistic effect; - write clear, coherent persuasive/ argumentative texts; - create quality pieces using the writing process; - respond to the power and appeal of written texts; - value the importance of writing in everyday life. 	

FORM 5 –TERM 2

STRANDS	LISTENING/SPEAKING	READING	READING-LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	LANGUAGE IN CONTEXT: (FORMAL)	CRITICAL READING: (EVALUATION) PERSONAL RESPONSE TO TEXTS	CRITICAL AWARENESS: CRITICAL RESPONSE	CONSOLIDATION: STYLISTIC ENHANCEMENT	DESIGN AND PRODUCTION OF AUDIO-VISUAL TEXTS
C O N T E N T		<ul style="list-style-type: none"> • Personal bias/prejudice • Links between personal bias, experience and judgement • Language use <ul style="list-style-type: none"> - Satire - Irony - Sarcasm 	<ul style="list-style-type: none"> • Relationship between real-life issues and themes in literary texts • Language for specific purpose • Legitimate forms of social action 	<p>Persuasive/Argumentative Writing</p> <ul style="list-style-type: none"> • Persuasive techniques • Rhetorical devices e.g., analogies, rhetorical questions, statistical data, audience appeal • Logic • Language <ul style="list-style-type: none"> - Diction - Conciseness - Emotive words • Avoidance of Fallacies • Rebuttal techniques • Figurative language • Sustaining unity and coherence 	

FORM 5 –TERM 2

STRANDS	LISTENING/ SPEAKING	READING	READING- LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	<i>LANGUAGE IN CONTEXT: (FORMAL)</i>	<i>CRITICAL READING: EVALUATION</i>	<i>CRITICAL AWARENESS</i>	<i>CONSOLIDATION: STYLISTIC ENHANCEMENT</i>	<i>DESIGN AND PRODUCTION OF AUDIO-VISUAL TEXTS</i>
S T R A T E G I E S	<ul style="list-style-type: none"> ● Use of tapes / DVDs of formal speeches ● Role play ● Creation of speeches ● Delivery of speeches 	<div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p style="text-align: center;"><u>MINI LESSON</u></p> <ul style="list-style-type: none"> ● Language use </div> <ul style="list-style-type: none"> ● Concept mapping ● Creation and use of checklists ● Role play: court scene ● Group discussion ● Double-entry journal ● Tableaux ● Miming ● Cartoons ● Caricatures ● Blogs ● Wikis ● Spam ● Critique of texts <ul style="list-style-type: none"> - Digital/print 	<div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p style="text-align: center;"><u>MINI LESSON</u></p> <p>Vocabulary development</p> <ul style="list-style-type: none"> - subtext - subliminal messages - tokenism </div> <ul style="list-style-type: none"> ● Role-play ● Simulation ● Improvisation ● Analysis of film/video ● Reader-response journal ● Blogs ● Oral and written critiques ● Debates ● Mock trials ● Exit slips 	<ul style="list-style-type: none"> ● Writers’ conference ● Writers’ workshop ● Creative partners ● Collaborative writing ● Peer editing ● Discussion ● Guest authors ● Resource personnel ● Field trip to publishing house ● Creation of written texts 	<ul style="list-style-type: none"> ● Lecture/Discussion ● Copyright Issues ● Video presentation ● Design and produce <ul style="list-style-type: none"> - backdrop for Graduation ceremony - school web page - certificates - invitations - programmes - newsletters - brochures - magazine - Year Book - Website/blog <i>Draft</i> <i>Critique</i> <i>Edit</i> <i>Publish</i> ● Photojournalism

FORM 5 –TERM 2

STRANDS	LISTENING/ SPEAKING	READING	READING- LITERARY APPRECIATION	WRITING	MEDIA/VISUAL LITERACY
TOPICS	<i>ORACY SKILLS</i>	<i>CRITICAL READING</i>	<i>CRITICAL AWARENESS</i>	<i>CONSOLIDATION: STYLISTIC ENHANCEMENT</i>	<i>DESIGN AND PRODUCTION OF AUDIO-VISUAL TEXTS</i>
E V A L U A T I O N	<ul style="list-style-type: none"> • Simulations • Role play • Oral presentations • Analysis of language in context • Checklist creation • Oral critique 	<ul style="list-style-type: none"> • Reader-response journal • Critiques of texts (e.g. political/ corporate ads, commentaries, reviews of print/ electronic texts) • Review of reviews of texts • Tableaux • Cartoons • Comic Strip • Art work 	<ul style="list-style-type: none"> • Creation of graphic organizers • Project work • Journals • Portfolios • Oral and written critiques • Analysis of film/video • Essays • Debates 	<ul style="list-style-type: none"> • Creation of variety of texts <ul style="list-style-type: none"> - Expository - Creative - Persuasive - Argumentative • Group work • Portfolios • Written critiques 	<ul style="list-style-type: none"> • Project – design of materials for specific purpose • Creation of graduation invitations, programmes, certificates, brochures • Creation of photo journals/documentary/film • Oral and written presentation • Backdrop design
R E S O U R C E S	<ul style="list-style-type: none"> • CDs • Video/audio cassettes /DVD • Props - Realia/Stimulus material • Resource personnel • Radio/television excerpts • Excerpts from texts • Camcorder 	<ul style="list-style-type: none"> • A variety of texts <ul style="list-style-type: none"> - digital prints • Internet • Dictionary/Thesaurus • Graphic organizers 	<ul style="list-style-type: none"> • Film/video • Literary texts • Realia 	<ul style="list-style-type: none"> • Samples of written texts • Graphic organizers • Resource personnel • CDs • Internet • Rubrics 	<ul style="list-style-type: none"> • Design materials • Resource personnel • Internet • Rubrics • Checklists • Photographs • Graphic software • T & T Film Company • Digital voice recorder • Digital cameras http://www.wetpaint.com

Part 3

Teaching and Assessment Strategies

Introduction

The English Language Arts Curriculum is the major vehicle for the development of communication skills in students. It is concerned with the development of the skills of Listening, Speaking, Reading, Writing, Viewing and Visually representing—skills that are required for learning in all areas of life. The English Language Arts are viewed as foundational to learning across the curriculum.

The English Language Arts Curriculum reflects an integrated approach within the subject itself. There is an underlying understanding that the skills identified above cannot be taught in isolation as they serve to mutually reinforce each other.

The focus of the English Language Arts Curriculum is on developing within the student, knowledge of the language itself and the ability to use and produce language for various purposes.

Thus, as teachers seek to implement this Curriculum in their classrooms, we offer as a guiding principle, the following mission:

We aim to get our learners to develop linguistic fluency, not just the accuracy that has so consumed our historical journey. We are equipping our students with tools for generating unrehearsed language performance “out there” when they leave the womb of our classrooms. We are concerned with how to facilitate lifelong language learning among our students, not just with the immediate classroom task. We are looking at learners as partners in a cooperative venture. And our classroom practices seek to draw on whatever intrinsically sparks learners to reach their fullest potential.

H. Douglas Brown (2001)

SAMPLE UNITS

Listening and Speaking

Level: Form 4

Estimated Time: 180 minutes (Two 90-minute periods)

Teaching Point: **Using non-verbal communication as a complement to spoken language**

Prerequisite: An understanding of the purposes for communication
Introduction to non-verbal communication

Resources: Film clip, Whiteboard, Scripted Dialogue, Video camera, Rubric

Objectives

Students will:

- identify non-verbal cues within a text
- use non-verbal communication in their interaction with each other.
- produce creative and interesting non-verbal gestures and postures to enhance communication.

Procedure

Set Induction: Students view a short clip from “Mr. Bean”.

Step 1:

In groups, students discuss the clip, identifying examples of the use of non-verbal cues and how they aid in communication.

Step 2:

Students brainstorm to arrive at a definition of the term “*non-verbal communication*”.
Strategies –miming, dancing, PPT presentations

Step 3:

Teacher clarifies: *Non-verbal communication is usually equated with body language. It incorporates bodily gestures, facial expression, body posture and bodily contact. In some instances, the message conveyed by body language is in conflict with that conveyed by speech. Non-verbal communication also occurs when one uses sign conventions such as Morse code and navigational tools.*

Step 4:

Teacher distributes slips of paper with written phrases which have also been written on the board. Individual students dramatize/demonstrate the cues, while the rest of the group interprets and matches them to the cues/phrases on the board.

For example:

- Intimidation
- Stress
- Curiosity
- Fidgety movements
- Clenched fists
- Slumping posture
- “Fist Bounce”
- “Turkey neck”
- “The Hand”

Step 5:

Teacher prompts students to identify how body language (posture, gestures/attitude, space) may reinforce what a person attempts to communicate. Teacher writes students’ responses on the board.

Step 6:

Scripted dialogue is distributed to pairs of students.

Step 7:

Students enact their version of the dialogue. During this phase, students will volunteer to film the performances.

Scripted Dialogue

First, one student uses non-verbal cues in response to the dialogue read by another. Students take turns until both become familiar with the dialogue. They act out the whole dialogue first, using expressions, gestures and posture only. They then combine both the verbal and non-verbal.

A: Excuse me. Can you take a picture of me?

B: Yeah, sure.

A: Just press the button

B: Er, which one?

A: The one on the top.

B: Ok, right. Er...Can you move back a bit.

A: Is this okay?

B: Fine, now smile. That's it. Very nice.

A: Thanks.

B: Not at all. You've got a lovely smile. Er... Fancy a drink?

A: Okay, but I've got no money on me

B: That's okay. I'll pay.

Step 8:

Students in groups, view the filmed performances and critique presentations, using a given rubric.

Closure

Teacher summarizes lesson, using a combination of verbal and non-verbal cues.

Evaluation

Exit slip or reflective statement

Enrichment Activities

Miming, dancing, creation of PPT slides (non-verbal)

Reading

Level:	Form 4
Estimated Time:	180 minutes (Two 90-minute periods)
Teaching Point:	Transmediation
Prerequisite:	Identification of elements of prose and drama. Knowledge of stagecraft- stage areas, concept of blocking
Resources:	CD player; CDs; Copies of story; Whiteboard; Markers; Video camera

Objectives

Students will:

- analyse prose text
- compare-contrast elements of prose and drama
- restructure prose text into a dramatic piece
- appreciate the importance of *transmediation*
- value creativity

Procedure

Set Induction: Students listen to a song and give their own interpretation in dance. Students discuss reasons for the various interpretations.

Step 1:

The teacher writes the word '**Transmediation**' on the whiteboard. With guidance from the teacher, students analyse the word structure, consult the dictionary if necessary and determine the meaning of the term. They make connections between their interpretations of the song through the medium of dance and their understanding of the concept of 'Transmediation'.

Step 2:

Students are divided into groups and given copies of a short story, for example, one from their English B text or one of Aesop's fables. They read and discuss the story identifying its elements e.g. theme, character, plot- conflict.

Step 3:

Students discuss common characteristics of prose and drama texts. Using a Venn-diagram, they show the similarities and differences between prose and drama texts.

Step 4:

Teacher transitions class into a 'Playmaking' session. Students are grouped, and selected students improvise a scene from the story. This is video-taped. They view the video-taped version of their performance and discuss movements on stage, body language and other non-verbal cues evident. With guidance from the teacher, they block the scene (roles, interactions among characters, movement). As the scene is blocked, students write the script and insert stage directions.

Step 5:

Students next work in small groups to restructure the entire short story into a dramatic piece.

Step 6:

(Reader's Theatre) Each group presents a dramatic reading of their created piece. This segment is video-taped.

Closure

Affirmation of students' efforts by teacher and peers

Evaluation

Peer: Students evaluate their peers' dramatic pieces using a given rubric.

Teacher: Groups give oral explanations of the process of restructuring the story into a dramatic piece

Enrichment Activities

- Students create dramatic monologues, poems, calypsos based on fables, fairy tales.
- Creation of caricatures and comics based on newspaper reports on current events

Literature and Media and Visual Literacy

Level:	Form 4
Estimated time:	180 minutes (Two 90 minute periods)
Teaching point:	Literary Interpretation - Poetry
Prerequisites:	Elements of poetry, inferencing and navigation of websites
Resources:	Film clip; computers with Internet access; photocopies of lyrics of song; PowerPoint presentation multimedia projector; handouts; pre-cut pictures; magazines; CD player

Objectives

Students will:

- discuss elements of the genre
- interpret images from a range of texts
- infer behaviour/actions
- make inter-textual connections
- create original texts arising from their literary experience

Procedure

Set Induction: Students are shown a clip of Billie Holiday singing “Strange Fruit”
<http://www.youtube.com/watch?v=h4ZyuULy9zs>

After listening to the song, they work in pairs to answer the following questions.

- a. What do you think the song was about?
- b. How would you describe the experience narrated in song?
- c. How did the singer’s facial expression help you to arrive at your response?

Step 1:

Class regroups and discusses students’ responses. These are noted on the whiteboard.

Step 2:

Students are presented with a copy of the song’s lyrics. Each moves down one row and discusses with another peer where the event described took place and why such events occurred in that particular setting. <http://www.bluesforpeace.com/lyrics/strange-fruit.htm>

Step 3:

Students discuss as a whole class the ideas they had shared with each other. At this point, the word ‘lynching’ is introduced

Step 4:

Students are warned that the images they are about to view will be gruesome but that they would facilitate understanding of the experience narrated by the singer.

Students view the following sites. <http://www.withoutsanctuary.org/main.html>
<http://www.maafa.org>

If Internet access is unavailable, the teacher can take images off the site and place them in a PowerPoint presentation.

Step 5:

Students discuss how the images made them feel and the thoughts that ran through their minds.

Step 6:

Students read the poem, The Lynching by Claude McKay and note the similarities and differences between the song by Billie Holiday and the poem.

Step 7:

In small groups, students discuss the elements of the poem using the guiding handout. Include- theme, speaker, figurative language, tone, word choice, structure, format.

<http://public.doe.k12.ga.us/DMGetDocument.aspx/Grade%209%20-%20Poetry%20Unit%20%20Poetry%20Analysis%20Graphic%20Organizer%20Task.pdf?p=6CC6799F8C1371F6C8F6D3B2C917CE78B237D1F66FB5CD14B59DCD1C61437825&Type=D>

(See the Graphic Organizer at this site and modify for use by class)

Step 8:

Students use ideas from their discussion of the effectiveness of the elements of the poem to create individual analyses.

Step 9:

Students are shown PowerPoint presentation of “The Lynching”. They compare their analysis of the poem with the information gleaned from the PowerPoint presentation.

Closure

In groups, students create a collage entitled “Strange Fruit”, which expresses their feelings about ‘The Lynching’.

Evaluation

Students present their analysis of ‘The Lynching’ in a variety of modes. (Teacher and peer evaluation)

Enrichment Activities

Students are asked to create an interpretive dance based on the song 'Strange Fruit'. This can be filmed and presented.

In groups, students create a skit/dramatic presentation based on 'The Lynching'. This can be filmed and presented. In groups, students generate a comic strip based on the song/poem.

Individually, students write reflective pieces in which they identify with the persona or one of the other characters in 'The Lynching', e.g. the lynched man, one of the 'steely eyed' women, one of the 'little lads'.

Pretending to be a descendent of either the lynched man or one of the lynchers, students write a speech against prejudice.

Media and Visual Literacy

Level:	Form 4
Estimated time:	Three 90-minute sessions
Teaching point:	Analysis of elements of an audio visual text
Prerequisites:	Knowledge of camera angles and shots; knowledge of documentaries and world issues; research skills
Resources:	Computers; Handouts; Documentaries –online or local; Software- ‘Synchroneyes’ Internet access

Objectives

Students will:

- examine an audio-visual text
- discuss the elements of a documentary
- analyze how the elements interrelate to create the whole
- critique an audio-visual text

Procedure

Set Induction: Students are presented with two jugs, one of fruit punch and the other of mauby. They are asked to identify the ingredients used to create the drinks. Their answers are written on the whiteboard. Two volunteers sample the drinks and inform the class of the differences that they observed.

Students discuss why it is important to use recommended ingredients. Teacher informs class that it is just as important to use the right ingredients/elements when creating a documentary.

Step 1:

In groups, students discuss what a documentary is and make suggestions regarding the elements of a well made documentary.

Step 2:

Whole class shares what was discussed and teacher presents “Mini Lesson”- The Elements of a Documentary – Script, Storyboard, Interviews, Camera Shots & Footage (Cutaways, Chill Footage, Process Footage and Archive material.

Students are also informed of the value of including music and graphics at the editing phase.

This PowerPoint presentation can be modified for use as a teaching tool by teacher

<http://www.dvworkshops.com/newsletters/fiveelements.html>

http://pov.imv.au.dk/Issue_13/section_5/artc1A.html

andycarvin.com/vlogging101/podcamp-edu.ppt

[podcamp-edu.ppt](#)

Step 3:

Students conduct their own research online in the computer lab. Teacher may use ‘Synchron Eyes’ technology to transfer or broadcast a file on which the class could work either in pairs or individually. Students make entries in their journals.

Step 4:

Teacher selects relevant documentary which students examine to identify their elements.

Possible Examples:

“Burkina Faso: Protecting the environment by profiting from garbage”: a documentary.

<http://www.cultureunplugged.com/play/1206/Burkina-Faso--Protecting-the-environment-by-profiting-from-garbage>

“High Food Prices: Haiti on the Brink”

<http://www.cultureunplugged.com/play/1245/High-Food-Prices--Haiti-on-the-Brink--->

“UNODC World Drug Report 2008”

<http://www.cultureunplugged.com/play/1164/UNODC-World-Drug-Report-2008>

or

any suitable local documentary , e.g., Legacies of Our Ancestors: The Indian Presence in Trinidad & Tobago 1845-1917 (2003) Premier Video Productions: 2004

gideonvideo@hotmail.com

Step 5:

Students discuss the documentary and map ideas, using a graphic organizer. They identify the following: theme, types of camera angles/shots used, the type of footage used, how the music and/or graphics add to the documentary’s impact.

Step 6:

Teacher guides class discussion on the elements identified and how the “right ingredients” add to the overall impact of the documentary.

Closure

Students share their thoughts on the interrelatedness of the elements.

Evaluation

In groups, students go online to the following website: <http://www.onlinedocumentaries4u.com/>

Students select a documentary from the above site and write an article/review/critique for the school magazine/newsletter.

Teacher will provide guidelines and rubrics for the task. (See STEP 5 for elements)

Teacher and peer assessment is done.

Enrichment Activities

Students compare a documentary and a literary text based on the same theme and note how ideas are communicated in each genres.

Students visit the NALIS Heritage Library (POS) and access archival material on a selected topic. They discuss how the inclusion of such material adds to the authenticity of the experience being documented.

Students perform assigned tasks, using the video camera so that they can practice the suggested camera shots/angles which can be useful in the creation of a documentary.

MEDIA AND VISUAL LITERACY

Level:	Form 5
Time:	Five 90 minute sessions
Teaching point:	Design and production of a documentary <i>Documentary Topic: My SOS to the World</i>
Prerequisites:	Knowledge of camera angles and shots, documentaries and world issues, letter writing, narrative techniques, questioning skills, expository language.
Resources:	Handouts (printed material-KWL charts, sample scripts, lyrics) Computers and Internet access Projector; Camcorders; CD Player Expert personnel Required software-Windows Movie Maker & Windows Media Player

Objectives

Students will:

- design an audio-visual text
- produce a ten minute documentary
- use technology to create expository texts

Procedure

Set induction: Using the ELMO/OHP students view a number of headlines from a variety of sources which pertain to major world/local issues-youth crime, poverty, economic crisis, discrimination, war, youth and culture, sex and health issues...As they view these, ‘*Message in a Bottle*’ by The Police (1979), will be played.

Step 1:

Students read a handout of the song’s lyrics and discuss the reason for sending out an SOS. Teacher informs class that they will be producing their own “message in a bottle” or SOS; a documentary based on one of the issues presented in the headlines.

Step 2:

Students use a KWL chart and for one of the issues portrayed in the headlines, they fill in the first two sections of the chart.

Step 3:

Students share what they wrote on their KWL charts

Step 4:

Students then vote to determine the topic which would be selected for their documentary. Teacher informs class that they will be expected to keep a reflective journal which details their thoughts from the first to the last stage of the project. They are given some time to begin their entries.

LESSON 1 ENDS-----

Step 5:

In groups, students discuss what a documentary is and suggest what the elements of a well made documentary are.

Step 6:

Whole class shares what was discussed and teacher presents ‘Mini Lesson’- The Five Elements of a Documentary – Interviews, Cutaways, Chill Footage, Process Footage, Archive. Students are also informed about the value of including music and graphics at the editing phase.

<http://www.dvworkshops.com/newsletters/fiveelements.html>

http://pov.imv.au.dk/Issue_13/section_5/artc1A.html

Students conduct their own research

Students make entries in their journals

Step 7:

Teacher selects relevant documentary which students examine to identify the elements of a documentary.

Possible Examples: “Burkina Faso: Protecting the environment by profiting from garbage” documentary.

<http://www.cultureunplugged.com/play/1206/Burkina-Faso--Protecting-the-environment-by-profiting-from-garbage>

“High Food Prices: Haiti on the Brink”

<http://www.cultureunplugged.com/play/1245/High-Food-Prices--Haiti-on-the-Brink--->

“UNODC World Drug Report 2008”

<http://www.cultureunplugged.com/play/1164/UNODC-World-Drug-Report-2008>

or

any suitable local documentary, e.g., ‘Legacies of Our Ancestors: The Indian Presence in Trinidad & Tobago 1845-1917’ (2003) Premier Video Productions , 2004

gideonvideo@hotmail.com

Step 8:

Students discuss the documentary and map ideas, using a graphic organizer. They identify the following: theme, types of camera angles/shots used, the type of footage used, how the music and/or graphics added to the documentary's impact.

LESSON 2 ENDS-----

Step 9:

Students research the ethical issues that are entailed in the creation and presentation of a documentary. Teacher presents a 'Mini Lesson' on this topic, to ensure that the subject is not exploited and that permissions for use of other person's material is sought and received.

Students update their KWL charts

Step 10:

Students lead a discussion on ethical issues. Teacher facilitates discussion. Students make entries in their journals.

LESSON 3 ENDS-----

Step 11:

In groups, students begin planning their documentary. They list the people, places, resources that would be needed to perform the assigned task.

Step 12:

Students write interview questions.

Step 13:

Students write letters of request to organizations or persons would be highlighted in their documentary. They also seek permission to access sites and support for the project. Letters are distributed.

Step 14:

Students examine samples of documentary scripts and then plan the 'storyboard' and script for their documentary, using a template.

LESSON 4 ENDS-----

Step 15:

Students film footage for documentary within the community (class, school, neighbourhood, in Trinidad and Tobago).

Step 16:

Students edit film clips using Windows Movie Maker. Teacher and IT technician can guide this process.

LESSON 5 ENDS-----

Closure

Students broadcast their documentaries. Upload to the school's website or a suitable site on the Internet. They also submit their reflective journals in which they would have been documenting each stage of the process and their feelings about the tasks.

Evaluation

Students present their completed documentaries first to their peers in class and later at an assembly or in the library. Parents can be invited to view the students' products.

Enrichment activities

<http://www.onlinedocumentaries4u.com>

Students select a documentary from this website and write a review for the school magazine/newsletter.

Teacher will provide guidelines for the task. (See Step 5 for elements).

Students present orally or in dramatic skits, a different topic each week in the school's assembly in order to raise awareness of world issues.

Debates on controversial issues

Students engage in reciprocal teaching (taking the role of the teacher) and demonstrate their understanding by evaluating student-generated documentary scripts.

Framework for Unit of Lessons: Talk Show

Lesson 1: Viewing a talk show: Analysis of structure of the show

Strands: Media and Visual Literacy; Listening and Speaking

Students are introduced to the unit and informed that for the next few weeks, they will be creating their own talk show.

Students, in groups, view and analyse a popular talk show (e.g., The Tyra Banks Show, Dr. Phil)

Possible areas for examination:

- Number of segments
- Themes
- Content of each segment (e.g. introduction of topic, questioning of guests, discussion, closure)
- Roles and functions of participants (host/moderator, guests, audience)
- Conversation etiquette
- Registers
- Evidence of logic / bias (from talk show host/moderator, guests, audience)

Lesson 2: Selecting the topic for the talk show e.g. Impact of different genres of music and assigning of roles

Strand: Listening and Speaking; Writing

Essential Learning Outcomes: Citizenship, Communication, Personal Development

- Choice of topic is based on students' vote
- Distribution of sheets to all students with job description of host/moderator, director, time keeper, advertisement teams, guests, audience
- Selection of Host/Moderator is critical since he/she has to 'carry' the entire show.
- Identification of areas to be researched by students lesson

Strategies

Mini lesson on roles

Use of role play during this lesson

Students are divided into groups for group meetings

Lesson 3: Examining samples of Talk Show scripts

Strands: Reading/Literature; Listening and Speaking; Visual Representation

Students read scripts and engage in a variety of activities to aid comprehension, e.g. filling out flow charts and other graphic organizers and discussion.

- Critical reading
- Development of ideas
- Language
- Registers
- Evidence of logical thinking, bias/hidden agendas
- Transitions
- Values

Lesson 4: Creating Public Service Announcements or Advertisements to be aired during Commercials Breaks

Strands: Media and Visual Literacy; Writing; Listening and Speaking

Viewing public service announcements

Creating and performing them

Evaluation of announcements/advertisements

Announcements/advertisements are to be fully developed, including props and music to be used during the talk show.

- Writing
- Listening/Speaking
- Drawing
- Drama

Lesson 5: Preparation for the Talk Show

Strands: Listening and Speaking; Reading; Writing; Visual Representation

- Group meetings
- Researching of topic
- Making of props
- Writing of scripts for talk show hosts-opening and closing segments, list of questions for guests, comments to the audience etcetera
- Creation of PowerPoint presentations
- Selection of suitable media
- Creation of rubric to judge the show

Lesson 6: Staging of Talk Show

Strands: Listening and Speaking; Writing; Visual Representation

Teacher can invite guest evaluators.

Closure

Write a journal entry discussing your feelings about the process of producing this talk show.

Evaluation

Evaluate the process of planning for, researching and staging the talk show.

Enrichment activities

- Writing songs or stories based on a character/issue in the talk show
- Class debate on issues raised in the show
- Writing argumentative essay based on the issue/theme
- Field trip to a television or recording studio

TALK SHOW UNIT

Lesson 1

Level:	Form 4
Estimated Time:	75 minutes
Teaching point:	Viewing a talk show: analysis of structure of the show
Prerequisites:	Knowledge of television talk shows
Resources:	Copy of a recording of an episode of a popular talk show; television; DVD player; Talk Show Observation template

Objectives

Students will:

- identify roles of participants of the talk show
- analyse how a talk show is formatted
- value critical thinking as a part of everyday life

Procedure

Set Induction: Teacher encourages a brief discussion about how students feel about talk shows. Students are advised that despite seeming effortless, a talk show is a highly planned activity. Students are informed that over the next few lessons they will be planning their own talk show. Their first step will be to analyse a popular one.

Step 1:

Teacher distributes the Talk Show Observation Form and asks students to read the questions and keep them in mind as they watch the talk show. Students view the first segment of the pre-recorded talk show. Teacher pauses the DVD and engages students in a discussion about the topic, how the segment is structured, the role of the talk show host.

Step 2:

Students view other segments, following the same procedure as above.

Step 3:

Students, in pairs, fill out the observation form.

Students' Activities

Listening to discussions on talk shows.

Speaking to the teacher and to peers.

Reading from their notes

Writing on the observation form

Closure

Students write reflections on the talk show viewed previously.

Students think about how they want to structure their own talk show.

Evaluation

Students write a new point gleaned from looking critically at a talk show.

TALK SHOW UNIT

Lesson 1

Talk Show Observation Guideline Questions

1. Into how many segments is the show divided?
2. What is the topic/theme of the show?
3. How is the theme introduced? (e.g., Is there a brief discussion and is background information given on it? Is there a video presentation?)
4. How is each segment structured? (Length of each segment)
5. How are guests introduced?
6. How are commercials introduced, especially when the discussion is heated?
7. How does the host/moderator keep the audience interested? How does he/she bring calm to possibly explosive situations? How does host appeal to the audience's emotions?
8. How many guests are on the show? What is the purpose of each guest?
9. What is the role of the audience?
10. What main ideas/lessons do you glean from the show?

TALK SHOW UNIT

Lesson 1

Talk Show Observation Form

Title of talk show _____

Theme of talk show _____

Number of segments _____

Number of guests _____

Purpose of each guest

Main idea of segment 1 _____

Main idea of segment 2 _____

Main idea of segment 3 _____

Qualities/Characteristics of host/moderator _____

Techniques used by host _____

Role of the audience _____

Ways in which the host appeals to audience's emotions

TALK SHOW UNIT

Lesson 2

Level:	Form 4
Estimated Time:	180 minutes (Two 90-minute periods)
Teaching Point:	Researching topic for a Talk Show
Prerequisite:	Research skills, knowledge of primary and secondary sources of information, computer literacy
Resources:	Computers with Internet access; popular music; magazines; KWL template

Objectives

Students will:

- formulate questions to identify focus of research
- gather, analyze and evaluate information from primary and secondary sources
- select appropriate information related to the topic
- present information using a variety of strategies
- appreciate the importance of research skills

Procedure

Set Induction: Students view and discuss a popular music video.

Step 1:

Students brainstorm the topic to be researched, for example, ‘The influence of popular music on young people’. They record known ideas on the ‘K’ column of a KWL template.

Step 2:

Students then generate questions on **what they want to find out**

e.g.,

- What attracts young people to a particular kind of music?
- What is ‘popular’ music? What makes music ‘unpopular’?
- How has American music influenced the youth of Trinidad and Tobago?
- What is the impact of different types of music on local culture?

Questions are recorded on the ‘W’ column of the KWL template.

Step3:

Students are grouped and each group is assigned one question. Teacher gives groups a variety of sites to explore. For example:

www.journal-4-young-scientist.net/content/view/27/44

<http://www.linkroll.com/Self-Improvement--26603-Does-Music-Influence-Learning-in-Children.html>

http://www.aacap.org/cs/root/facts_for_families/the_influence_of_music_and_music_videos

<http://ezinearticles.com/?Rock-Music-A-Good-Influence?&id=1272859>

<http://well.blogs.nytimes.com/2008/02/05/under-the-influence-ofmusic/>

www.trinidadexpress.com/index.pl/article-news?id=161437890

www.alisonhinds.net

Class determines criteria for suitability of information.

Step 4:

Students navigate sites given and collect information on research topic. Groups then analyze information for accuracy, authority, timeliness, relevance, objectivity and usefulness. Teacher gives guidance and support to groups as needed.

Step 5:

Groups make audio-visual presentations on their research findings with focus on new knowledge gained.

Evaluation

Groups evaluate presentations for relevant information on assigned topic, logical and creative organization, credibility and authority of sources of information, analysis of information collected and conclusions drawn.

Closure

Students are encouraged to use information gained from research to prepare briefs for their Talk Show on given topic.

TALK SHOW UNIT

Lesson 4

Level:	Form 4
Estimated Time:	75 minutes
Teaching point:	Creating public service announcements/advertisements
Prerequisites:	Public service announcements, knowledge of scripts
Resources:	Copy of one local and one foreign public service announcement; DVD player; Television; Video camera

Objectives

Students will:

- identify features of selected public service announcements
- analyse techniques used in selected public service announcements
- create and present 30 second public service announcement
- value the importance of public service announcements

Procedure

Set induction: Students discuss the purpose of public service announcements. Students are told that they will be creating public service announcements which will be “aired” during the commercial breaks of their talk show.

Step 1:

Students view the pre-recorded public service announcements and work in pairs to fill out the PSA Observation Form. Teacher walks around, observing and sharing in discussions.

Step 2:

Students analyse the pre-recorded public service announcements for features and techniques evident.

Step 3:

Students make oral presentations on the features and techniques identified. These are represented on graphic organizers.

Step 4:

Students, in small groups, are asked to plan 30-second public service announcements. They then create suitable scripts.

Brainstorming

What is your main message?

Do you need a slogan/catch phrase?

Format of announcement- (song, dialogue, monologue, mix of all)

What image, logo, visuals will be used to catch viewers' attention?

Step 5:

Students present/perform their public service announcements. Class discusses strengths and weaknesses of each. The best three are chosen for use during the staged talk show.

Students' Activities

Listening to discussions, presentations.

Viewing of public service announcements

Speaking to teacher and peers.

Reading their notes

Writing scripts

Closure

Students are asked to refine the chosen announcements (getting music, props, costumes etcetera) for the actual talk show.

Students rehearse for presenting public service announcements during the staging of the talk show.

Evaluation

Ongoing evaluation

Peer and teacher evaluation of presented public service announcements.

Public Service Announcement (PSA) Observation Form

Length of PSA _____

Main idea of PSA _____

Techniques used:

Rhetorical question _____

Repetition _____

Catchy jingle/song/catch phrase _____

Others (please specify)

Striking visual images (e.g. logos, objects, recurring colours)

Guidelines for Teaching Grammar

As indicated in the introductory section, the Curriculum Guide emphasizes the teaching of grammar in context. In the section ‘Curriculum Content’, grammatical items that have challenged students seeking to acquire competence in English have been identified for direct instruction by the teacher.

It is expected that, as with other aspects of the syllabus, students will demonstrate different levels of competence, ranging from those who use the language with a degree of excellence and even flair, to those for whom the structures and patterns of English are more challenging, primarily due to the influence of the English-based Creole.

The teacher is therefore expected to model the use of the Standard in the classroom. Additionally, the teacher, in daily interaction with students, will be aware of those items of grammar (in addition to those signalled in the ‘Curriculum Content’) that require greater attention in the teaching/learning process and treat with them accordingly.

Teachers should also note that single citations of grammatical items in the “Content” should not be construed as one-off exercises in grammar drills. Recurrent use in the context of both receptive and productive activities is necessary.

Teachers are therefore expected to explore ways in which grammar may be taught to students in our linguistic context.

Resources for Teaching

The teacher of English Language Arts, even while in possession of a textbook that may help in providing enrichment activities for students, must draw on resources that are “out there” at his/her disposal, thus creating the supportive environment needed for language learning.

The teacher can therefore explore the use of the following suggested resources for teaching. The list is not exhaustive.

- School literature and other literature that appeal to students’ interests
- Newspapers
- Magazines
- The Internet
- Clips from television programmes/films
- Students’ experiences
- Flyers/posters
- Art
- Recordings of radio programmes
- Recordings of debates and other oral presentations
- The natural environment
- The social environment
- Field visits/trips/tours
- Other subject area content

Teachers must also be guided by the recognition that the student for whom instruction is being planned is immersed in and greatly influenced by the world of technology. Teachers must therefore integrate the use of modern technology at their disposal—the computer and available and suitable software, as well as any other devices—as an integral part of curriculum implementation.

The expertise and creativity of the teacher, together with the software and hardware:

- facilitate meaningful interaction between teacher and student, student and student, and student and curriculum;
- allow the teacher to cater to students’ needs, abilities, interests, learning styles, and pace;
- provide opportunities for students to take charge of their own learning while the teacher serves as guide and facilitator in the learning process.

Glossary

Glossary

Author's Chair

A student steps into role as the author of a text and responds to questions posed by peers. The 'author' improvises answers. The text extensions that arise out of these inventions contribute towards the deepening and extending of the text.

Blocking A Scene

This is the process of making decisions, when planning an improvisation, regarding roles of characters, interactions/relationships among characters, and motive for their movement on stage.

Blog

This is a website that contains an online personal journal with reflections, comments and hyperlinks provided by the writer. It is frequently updated and intended for public viewing. Blog is the abbreviated form of weblog.

Creative Partners (Gillis, 1997)

This strategy encourages collaborative learning as well as critical thinking. For a specified period, each student works with a peer, in the same class, a different class or another school. Students share their interpretations of texts they have read or viewed, using partner journals, emails or discussion. They also collaborate to create texts.

Critical Lens

Students are helped to recognize their response to a work is based on a particular perspective. Students are asked to record their initial interpretation in their learning logs. Later, they are introduced to a variety of critical perspectives e.g. Sociological/Formal/Feminist/Post Colonial Criticism. Students then return to their initial interpretation and determine which critical perspective it most closely resembles. Additionally, students can be encouraged to reflect on whether their understanding of the text has changed after looking at it from different perspectives.

Exit Slips (Gere, 1985)

These provide teachers with immediate feedback about student learning. At the end of the class, students summarize what they have derived from the lesson as well as write questions they might have on slips of paper. On submission of slips, students leave.

Double-Entry Journal

This journal helps students make meaning of texts. To make a double-entry journal students should divide each journal page into two columns, using the left column to record important quotations and to retell events or describe characters and using the right column to reflect upon or ask questions about the entries on the left. (Beach and Marshall, 1991)

Inventor's Corner

This is a display area for students' work. Students synthesize information from a completed unit of work and produce a variety of media for example posters, pamphlets, games, songs, models. The display of students' work facilitates enhanced performance and fosters a will for continuous learning.

Learning Logs

Logs allow students and teachers to keep abreast of ongoing learning and metacognition. Teachers can assess students' integration of new information as well as how well they modify their understanding to accommodate new ideas. Each student can write about his/her thoughts or experiences in whatever manner he/she wishes or jot notes on whatever the student felt was relevant during the lesson. Students can explore ideas and identify ways in which their thinking has been influenced by a variety of perspectives.

Metacognition

This is the process of considering and regulating one's own learning. Activities include assessing or reviewing one's current and previous knowledge, identifying gaps in that knowledge, planning gap-filling strategies, determining the relevance of new information, and potentially revising beliefs on the subject.

Museum Tour /Writers' Gallery

The strategy allows students to view writing as a communicative act. Students share their work both as a means of obtaining meaningful feedback and of fulfilling their communicative intentions. Students are encouraged to post their work around the classroom. In small groups, students move to each 'exhibit' and read what is written. They discuss the merits of each composition. This continues until all groups read all the writing that is posted.

Pichkaree

A song of social commentary with a calypso beat usually written in a combination of English and Bhojpuri. It developed out of Chowtal singing and is associated with phagwa.

RAFT (Vandervanter, 1982)

A writing strategy that allows for creativity and differentiated instruction since students get to choose their writing assignment based on their interest. It focuses attention on the four main areas a writer must consider:

R: Role of the writer (Who are you as the writer? - an eyewitness, an endangered animal)

A: Audience (To whom are you writing? – the youth, environmentalists)

F: Format (What form will the writing take? – a letter, an advertisement, a poem)

T: Topic (What is the subject/theme of the piece?)

Reassembling/Transformation of Texts/Change the Genre/Style-Switch

This involves changing a literary work from one genre or medium to another such as drama to poetry, prose to drama or prose to poetry. It can also involve changing the language as in Elizabethan English to Trinidadian Creole.

Shift and Share

Students work in groups, then one member of each group is encouraged to shift to another group and share the ideas of her group with the new group. This encourages discussion, critical responses and synthesis.

Simulation

An exercise designed to give students experience of a situation they are likely to encounter in real life, within a controlled environment. The exercise can facilitate the enhancement of language skills as well as personal development.

Strategic Reading

Readers use strategies and comprehension skills effectively before, during and after reading, to construct meaning from the text. Some of these strategies are activating prior knowledge, thinking aloud, questioning, understanding organizational patterns, making visual representation and summarizing.

Tableau

A Tableau is similar to sculpture or still photograph (derived from the French tableau vivant, a living statue). Students are frozen in time, depicting an exact moment. They display a particular gesture, expression or movement. The tableau method is effective and student-active. In preparing their living sculpture, they engage in discussion on character motivation and themes. Discussion is also generated among the audience as they attempt to interpret the sculpture.

Wikis

This is a server programme that allows users to collaborate in forming the content of a website. Users can edit the content, including hyperlinks, using a web browser. Wikipedia, the collaborative encyclopaedia, is a globally recognized wiki.

Writers' Conference

This forum within a class, allows students to discuss their writing under the guidance of their teacher. Students need to understand that their role is not to critique each other's work but to provide the writer with information about how the audience is likely to interpret and respond to various elements in their writing. The teacher's role involves initial instruction, review and debriefing, observation and participation as well as reflection.

Writers' Workshop

This activity allows writers predictable, concentrated amounts of time to write each day. Students write on a variety of topics of interest to them under the direction of the teacher who provides explicit instruction in the craft of writing. Writing workshops usually begin with a mini-lesson in which the teacher helps students to understand genres, demonstrates writing processes and offers instruction in writing skills, strategies and techniques. The teacher's support must be responsive to the writer's intentions and to where students are in the writing process. Writing workshops are of particular use to struggling writers.

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