

# Convenio M.E.C./ British Council

**Guidelines for the development of the  
Integrated Curriculum: 3 ESO  
English**

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# WHAT IS LITERACY?

Literacy is much more than just the teaching of the mechanics of reading. Literacy encompasses the four skills of language: understanding, speaking, reading and writing. An integration of these skills provides the student with a greater chance of survival in English and encourages self-esteem, self-identity and emotional development. Literacy enables access to both fiction and non-fiction materials that will shape and develop the student intellectually. In addition, learning through an integrated curriculum gives students the opportunity to experience different social and cultural worlds. Furthermore, as students become more confident and literate, their knowledge of, and control over the language become more individual and personalised.

## How should Literacy be developed within a whole-school context?

Being able to read and communicate with fluency and enjoyment in English are skills which are found across the curriculum in primary. For this to continue to be developed in Secondary, it is necessary for teachers to:

- Always address the students in English, in any situation.
- Ensure a bilingual environment, (posters, signs etc.).
- Coordinate between departments, sharing key vocabulary, concepts, developing joint projects
- Promote 'bilingual events' e.g. book week, St. Patrick's Day etc. whenever possible

## Where should Literacy be taught?

A daily focus on Literacy is essential but should not be confined only to the English lesson. It should also be developed in the other subject areas being taught in English.

## How should Literacy be organised in a classroom context?

The teaching of literacy skills should be planned to ensure that speaking, listening, reading and writing are worked on in a balanced and integrated way.

Listening with confidence depends upon the knowledge and experience of the students as well as their motivation and involvement. They listen best when the information is meaningful and interesting to them, and has a clear purpose.

Purpose	Organisation
<ul style="list-style-type: none"> <li>• Instruction</li> <li>• Gist</li> <li>• Specific information</li> <li>• Interaction</li> <li>• Pleasure</li> </ul>	<p style="text-align: center;">1. <u>Teacher led</u></p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="border: 1px solid black; background-color: #e0f2f1; padding: 5px; margin: 5px;">Whole Class</div> <div style="border: 1px solid black; background-color: #00bcd4; padding: 5px; margin: 5px;">group</div> <div style="border: 1px solid black; background-color: #00bcd4; padding: 5px; margin: 5px;">pair</div> <div style="border: 1px solid black; background-color: #9575cd; padding: 5px; margin: 5px;">individual</div> </div> <p style="text-align: center;">2. <u>Student led</u></p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="border: 1px solid black; background-color: #e0f2f1; padding: 5px; margin: 5px;">Whole Class</div> <div style="border: 1px solid black; background-color: #00bcd4; padding: 5px; margin: 5px;">group</div> <div style="border: 1px solid black; background-color: #00bcd4; padding: 5px; margin: 5px;">pair</div> <div style="border: 1px solid black; background-color: #9575cd; padding: 5px; margin: 5px;">individual</div> </div> <p style="text-align: center;">1. <u>Other performances</u></p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="border: 1px solid black; background-color: #c8e6c9; padding: 5px; margin: 5px;">Visiting other classes</div> <div style="border: 1px solid black; background-color: #bbdefb; padding: 5px; margin: 5px;">Theatre groups</div> <div style="border: 1px solid black; background-color: #ffcdd2; padding: 5px; margin: 5px;">Audio Resources</div> <div style="border: 1px solid black; background-color: #fff9c4; padding: 5px; margin: 5px;">Visiting speakers</div> </div>

- **Recounts:** As teachers, we must ensure that there is a specific time when students are provided with the opportunity to speak even if this is not teacher-supervised. E.g. Talking partners.
- **Reporting news:** Use *when? who? where? what? and why?* prompts. Students will be already able to report events with less prompting and this can lead to oral presentations and performing reports as if on the television news. These can be videoed and the students can then evaluate their own and each others' performances.
- **Book Reviews:** Students retell a story, give a personal opinion and recommendation.
- **Role play:** Situations can be developed into a written script, memorized and performed. This provides students with the opportunity to use learned structures and develop intonation, pronunciation, rhythm and stress.
- **Functional English:** Students will already have a repertoire of basic classroom phrases. These need to be developed so that the students can transfer them to other subject areas in and outside the school.
- **Oral Presentations:** Students can prepare oral presentations. **(This is an area in which social subjects and sciences can be integrated)** Evaluation of these presentations is valuable as it encourages class discussion.

### How do we teach knowledge awareness?

- **Spelling** Students should be able to use a variety of strategies to spell words correctly. These can be selected from words with spelling similarities, common irregular words or topic vocabulary (close links with other English-medium subjects). The use of dictionaries to check spelling should also be encouraged.
- **Dictionaries** We recommend that the students use a monolingual dictionary for the majority of their work. Bilingual dictionaries and thesauruses should be available as an additional resource.
- **Sentence structure and grammar** Students should use familiar grammatical structures correctly in writing. We are aiming for fluency and accuracy and in this respect it is a good idea to try and co-ordinate with the Spanish *Lengua* teachers to take advantage of the links

between the two languages. Grammatical awareness can be taught in an experimental and investigative way using real texts. During the 2nd year of the ESO students need to revisit grammatical structures they have acquired in Primary and 1<sup>st</sup> year of the ESO.

- **Punctuation** Students should be taught to recognise the importance of punctuation and to show in their reading how punctuation affects how a passage is read. They should be shown in guided writing where to punctuate and be encouraged to do so in imaginative and personal writing. Reflecting on how an author has used punctuation can provide the students with a motivating example of how to use punctuation in their own writing.
- **Vocabulary** Students should use a wider range of vocabulary drawn from texts used in class, other areas of the curriculum and personal experience. They should be encouraged to keep a vocabulary notebook with interesting, new words with explanations, drawings and examples of use to refer to when writing.
- **Reading** Reading is the basis of developing cultural and language awareness. Reading allows students to see structures and vocabulary in a natural context. Reading develops student interest and enthusiasm. Students should have the opportunity to read in shared and individual situations.

**Class readers** Students should be reading more extensive texts. Class readers are a good way of encouraging confidence with difficult texts. The teacher should guide the students in a variety of ways: reading around the class, reading to the class and individual reading.

Whilst reading around the class, each student should tackle paragraphs by reading continuously. If a difficult word or phrase arises, he should not stop until the teacher indicates. It is not important that the students understand every single word of the text. The teacher should use his/her discretion to check comprehension and explain words, which are essential for understanding.

Some of the sessions can include the teacher reading the text to the class both with students looking at the text and with the text covered. This is a very good listening skill.

Sometimes students should be encouraged to read sections individually, whilst the teacher concentrates on slower readers. Once again it is important that the students do not interrupt the flow of the reading by asking about new words or using dictionaries. They should understand that comprehension is not dependent on knowing every word.

Sometimes it will be appropriate for students to use guessing strategies to work out unknown words.

Where possible, students should have access to an area in the library, which is dedicated to the project. They should be able to choose from a range of stories, poems, plays and non-fiction texts and be able to select books to read at home on a regular basis. Having access to books with the text recorded on tape can be enjoyable for students to listen to, as well as providing support for them to read aloud more confidently and fluently.

Games, puzzles and activities aimed at word, sentence or text level can be fun for students, motivate them and consolidate understanding.

**Non-fiction texts.** The teacher should be aware of the usefulness and importance of using non-fiction texts between departments.

Play scripts forms an integral part of language development and are an excellent tool to support development in the four language skills.

Learning about writers and illustrators can be appealing to students and stimulate interest in reading their works, and using ideas from them in their own writing.

○ **Writing**

Students should practise modelling their writing from given texts and using writing frames e.g. sentence starters, linking words, story sequencers..... This can be achieved first by starting with whole class activities, guided by the teacher, and then by gradually allowing students to work on their own in pairs and/or individually. The students should be encouraged to draft and redraft. Personal research projects are ideal opportunities for students to write for interest and purpose and allow them to put their writing skills into practice.

**Writing for different purposes**

Students will be expected to write for different purposes; **recount, report, instruct, explain, persuade and discuss.** This can take the form of: formal and informal letters, news reports, scientific experiments, stories, dialogues and play scripts.

## Literacy Toolkit



OHP



White boards for students



Computers



Box of readers



## **LISTENING AND SPEAKING TARGETS**

### **Listening**

To listen, understand and respond to others, students should be taught to:

1. Listen to somebody reading from a book.
2. Identify the gist and key points when listening to readings, radio, T.V. programmes, etc., and recall them in order to use this information to explore, reflect and argue about these topics.
3. Answer relevant questions to demonstrate and clarify understanding and extend ideas.
4. Begin to identify explicit and implicit meanings paying attention to tone of voice and body language.
5. Identify the main methods used by presenters to explain, persuade, amuse, or argue a case. E.g., emotive vocabulary, humour, transition words.
6. Listen and respond appropriately to others (peer group, visiting speakers, teachers), taking into account what they say.
7. Recognise the features of a variety of day-to-day situations (offerings, requests, suggestions, advice, instructions, directions, and explanations) such as vocabulary, tone, grammar structures.
8. Listen to and recognise different types of questions (open, closed, leading, rhetorical, etc). [ref. Teaching Tip 1]



## Speaking

To speak with confidence in a range of contexts, adapting what they say to purpose and audience, students should be taught to:

1. Read aloud from a variety of texts.
2. Recount or summarize and identify the differences between the oral and the written version of a story, anecdote or experience.
3. Prepare and give short oral presentations with certain fixed features: [ref. Teaching Tip 2]
  - Search and organisation information (most students will need some guidance)
  - Audience awareness
  - Consideration to language features
  - Delivery (body language, eye contact, intonation, speed)
  - Structure (introduction, body, conclusion and evaluation of experience)
  - Topic and subtopics
  - Evaluation of own and others' presentations
- 4.
5. Use question forms correctly, both in structure and purpose. [ref. Teaching Tip 1]
6. Reply to questions justifying answers and using logical connectors in a correct way.
7. Use day-to-day language for a variety of situations (offerings, requests, suggestions, advice, instructions, directions, and explanations).
8. Draw on vocabulary from other subject areas and sources.
9. Consolidate the use of persuasive language.

## **Group dialogue and interaction targets:**

Students should be taught to talk effectively as members of a group by: [ref. Teaching Tip 3]

1. Assuming different responsibilities in discussion, such as acting as group leader, secretary and observer.
2. Contributing in a relevant way to promote, oppose, explore and question within a discussion.
3. Using language to perform a variety of functions to expand thinking, such as:
  - Speculating
  - Making deductions
  - Justifying opinions and actions
  - Evaluating ideas
  - Reporting
  - Explaining and clarifying
  - Researching
  - Planning
4. Coping with disagreement and negotiating distribution of task and deadlines.

## **READING AND WRITING TARGETS**

### **Text level work**

### **General Skills – Reading and Writing**

#### **Students will be able to:**

1. Consolidate reading skills: skimming, scanning, inferring ...
2. Make clearly-organised notes: using key words, bullet points, abbreviations, etc.
3. Plan and organise the contents of their writing (whether fiction or non-fiction), bearing in mind purpose, audience, paragraphing, etc, and using a range of methods to organise and explore ideas (flow charts, lists, Venn diagrams, mind-maps, spider diagrams).
4. Draft and proof-read their writing according to the purpose and audience, by using checklists and other devices.
5. Be responsible for the legibility of handwriting and layout and improve presentation.
6. Retrieve information from different sources in an effective way: using indexes, glossaries, hot links, diagrams, web pages.
7. Consolidate the skills required to divide texts into paragraphs:
  - Recognise and use cues to start new paragraphs – change of time, viewpoint and topic.
  - Identify the main idea in a paragraph and how the rest of the sentences support or illustrate it: facts, opinions, examples, appeal to authority, etc.
  - Recognise and use cohesion techniques in the organisation of paragraphs:
    - introduction (attention-catching and thesis statement)
    - body
    - conclusion (rewording or restatement of thesis and main points and call for action or give some “food for thought” for the reader).
8. Reinforce the use of IT to improve written work – plan, revise, edit, acknowledge sources, etc.

9. Notice the different ways in which information can be given to create meaning by comparing and contrasting: web pages, printed texts, flow charts, presentations, graphs, moving images, etc.
10. Learn to systematically state sources of information.
11. Use significant reading approaches to make sense of texts: making connections, questioning and predicting, visualizing, inferring and synthesizing. See *Kensuke's Kingdom* Class Reading Activities sent to schools along with last year's guidelines for 2º ESO. [ref. Teaching Tip 4]
12. Identify the key points of a given text and be able to summarize it. [ref. Teaching Tip 5]
13. Consolidate ways to distinguish explicit and implicit points of view ("reading between the lines") – irony, word choice, understatement, etc.
14. Recognise different points of view in a text: author or narrator, sources, characters in a novel or play, agents.
15. Be aware of the techniques that an author uses to adapt texts to a given purpose and audience – that is, the style: choice of vocabulary, register, rhetorical devices, etc.
16. Bear in mind different strategies to adapt writing to audience and purpose and transform one genre into another.
17. Consolidate the ability to recognise elements of fact and opinion.
18. Analyse texts using appropriate terminology, such as: plot, theme, character, structure, viewpoint, restatement of thesis, conclusion, audience, purpose, style ...
19. Work out the meaning of new words using context, etymology, morphology, compound patterns and sounding.

## Fiction

### Students will be able to:

20. Develop a critical reflection and personal response to a selection of literary texts by means of keeping journals, discussing ideas with others, relating them to their own lives. [ref. Teaching Tip 6]
21. Reflect about themes and language styles in the different genres.
22. Investigate a range of texts from different cultures, considering patterns of relationships, social customs, attitudes and beliefs;
  - Identify these features by reference to the text;
  - Consider and evaluate these features in relation to their own experience.
23. Identify different points of view and tone in a fiction text (novels, short stories, poems, plays) by e.g.:
  - Identifying the narrator
  - Explaining how this influences the reader
  - Explaining how events might look from a different point of view
  - Recognising different tones: ironic, cynical, joyful, sad, pessimistic, mysterious...
24. Identify and use description, dialogue and action to portray characters, directly and indirectly.
25. Consolidate aspects of narrative structure and how they are used and developed by the writer, e.g.:
  - How chapters in a book (or paragraphs in a short story or chapter) are linked together;
  - How authors handle time, e.g. flashbacks, stories within stories, dreams;
  - How the passing of time is conveyed to the readers;
  - Compare texts of similar type (i.e. suspense) and understand how the writer has made it effective.
26. Write effective openings and endings to stories based on previous reading, focusing on the quality and effectiveness of writing.
27. Explore and experiment different devices to make poems effective: rhythm, rhyme, line length, alliteration, imagery, etc.
28. Read short scripts or extracts from longer plays and compare their structure with other genres.
29. Write a short script based on the class reader, a poem, a persuasive text, or based on their own experience.

## Non-Fiction

Non-fiction: Information, Explanation, Instruction.

### Students will be able to:

30. Consolidate understanding of biography and autobiography and draw on this in their own writing. (Historical characters/ figures could be used by History teachers).
31. Use inference and deduction to be aware of implicit and explicit points of view and the differences between the two.
32. Read and start to use a range of non-fiction texts (Science, History, Geography) identifying the characteristic features of impersonal style and start to use them in their writing.
  - Complex sentences
  - Use of passive voice
  - Technical vocabulary
  - Hypothetical language (conditionals)
  - Use of connectives: sequential, causal, logical
  - Distinguish between fact and opinion, bias and objectivity.
33. Secure knowledge of instructional texts in terms of their purpose; organisation and layout; clarity and usefulness.
34. Use understanding of recounted texts to write chronological and non-chronological reports (such as sports reports, diaries, police reports) including the following:
  - Structuring introduction and closing paragraph to orientate reader;
  - Chronological sequencers, sentence markers and logical connectors;
  - Supporting examples.
35. Secure the non-chronological style of journalistic reporting considering:
  - Selection and presentation of information
  - Balance and ethics
  - Fact and opinion.

## **Non-fiction: Persuasion**

### **Students will be able to:**

36. Collect and analyse examples of persuasive devices from reading and start to use them in their own writing e.g.<sup>1</sup>:
  - Exaggeration
  - Rhetorical questions
  - Repetition
  - Statistical evidence
  - Testimonies
  - Deliberate ambiguity
  - Appeal to authority
  - Answer to potential objections to an argument.
  - List of threes
  - Sequence and linking of points
  - An awareness of the known views of the audience.

## **Non-fiction: Discursive writing**

### **Students will be able to:**

37. Use visual aids to plan opposing arguments before developing them (mind maps, Venn diagrams, fish-bone diagram, grids ....)
38. Clarify viewpoints before writing.
39. Use persuasive devices to write the arguments ( see number **36** above)

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<sup>1</sup> <http://www.teachit.co.uk/pdf/persbngo.pdf>

## Sentence level work

### Grammatical awareness and Sentence construction and punctuation

#### Students should be taught to:

1. Discuss, proof read and edit their own writing for clarity and correctness:
  - Use different word classes correctly;
  - Use correct word order in sentences;
  - Expand their knowledge and use of complex sentences by:
    - identifying them in texts (main and subordinate clauses, connectives, appropriate punctuation..)
    - learning the functions of the different types of subordinate clauses (relative, adverbial)
    - being able to use subordinate clauses in a variety of positions within the sentence.
  - Make sure the subject and the verb agree.
  - Check use of singular and plural “*This books are mine*”.
  - Check for ambiguity in sentences e.g. unclear use of pronouns, word order ...
2. Investigate the use of active and passive verbs further:
  - Analyse examples of active and passive verbs in texts understanding their effects
  - Transform sentences in different tenses (present, past and future) from active to passive and vice versa. Noting how word order is affected.
2. Consolidate the language conventions and grammatical features of the different types of text such as:
  - Narrative (e.g. stories and novels) using past simple, past continuous and past perfect
  - Recounts (e.g. anecdotes, accounts of observations, experiences) using past tense, clear chronology, connectives and sequences
  - Instructional texts (e.g. instructions and directions) clearly sequenced using the imperative
  - Reports (e.g. factual writing, description, science report)
  - Explanatory texts (how and why) using present tense and impersonal voice in a clear structure
  - Persuasive texts (e.g. opinions, promotional literature) emphasizing logical links
  - Discursive texts (e.g. balanced arguments)
4. Recognise use of proverbs, dialect (slang), headlines.
5. Investigate and use connecting words and phrases:
  - Classify and use examples from reading and thesauruses



- Identify connectives which have multiple purposes (e.g. since, for, as, but ..)
6. Recognise the value of using a variety of sentence lengths for effect such as short sentences to build up tension.
  7. Use texts to analyse features of complex sentences:
    - identifying main and subordinate clauses
    - ways of connecting clauses
    - appropriate use of punctuation
    - non-finite clauses
  8. Work on contracting sentences for:
    - note making
    - editing
    - summarising
  9. Consolidate conditionals through texts:
    - ask students to consider scientific truths , etc (general conditionals)
    - ask students to speculate, threaten, promise, etc: what will happen next if.....? then, might, could, would; (real conditionals)
    - hypotheses using if..... would; (hypothetical conditionals)
  10. Use punctuation marks correctly to clarify meaning: colon, semi-colon; inverted commas, dashes, brackets and speech punctuation. Avoid overuse of commas.
  11. Revise and extend the work on different verbal tenses
    - present versus present continuous to narrate, recount, describe or inform.
    - different tenses to express future plans, intentions, arrangements and predictions (future simple, present simple, going to, present continuous)
    - present perfect and past to speak about experiences, and in descriptive, informative and explanatory writing.
  12. Revise and extend the work on modal verbs for discursive writing, to speculate, to instruct, to infer and deduce.

## Word level work

### Students should be taught to:

1. Continue to use spelling strategies from 2<sup>o</sup> ESO and check new vocabulary and individual errors. Use analogy as a spelling strategy.
2. Consolidate the knowledge and spelling of prefixes and suffixes stressing similar sounding endings such as –cian, -sion, -tion.
3. Revise the spelling of common homophones.
4. Continue working on derivations and origins of words. Be aware of the origins of proper names (cross curricular links) place names such as –borough or –chester, surnames MacDonald, days of the week, months of the year, names of products...
5. Secure the use of the apostrophe: possessive apostrophe (plurals and nouns ending in “-s”)
6. Use adverbs in context with the audience in mind. Concentrate especially on:
  - “never, ever, just” combined with the Present Perfect.
  - “Too, enough”
  - Adverbs of frequency
7. Understand the use of figurative language in texts: simile, metaphor, onomatopoeia, alliteration, oxymoron, hyperbole, etc
8. Collect a word bank of proverbs, idioms, phrasal verbs and connectors.
9. Make effective use of a variety of dictionary resources (monolingual, bilingual, etymology, collocations and thesauruses both on paper and on-line) and other ICT based resources.

## **BANDS OF ASSESSMENT**

The bands of attainment described are for **the end of the third year of the E.S.O** and are organised as follows:

**Listening and Speaking**

**Reading**

**Writing**

There are three bands (Band 1 being the lowest). Approximate estimations would be:

**Band 1 - 20%**

**Band 2 - 70%**

**Band 3 - 10%**

## **Listening and Speaking**

### **Band 1**

- Students speak audibly and clearly.
- They talk and listen with growing confidence within the range of contexts and subjects that have been taught.
- They begin to speak in formal situations and recognise differences between informal and formal language.
- They begin to engage the interest of the listener as they include a range of taught vocabulary and vary their expressions.
- They begin to use discussion techniques and pay attention to what is being said by others.
- In interaction they listen carefully, make contributions and ask questions that are responsive to other's ideas and views.
- They can develop ideas, describe events and convey opinions.
- They show an increasing awareness of grammar and are using taught tenses more confidently.
- They continue to demonstrate an awareness of standard English vocabulary.

### **Band 2**

- Students talk and listen with increasing confidence within the range of contexts and subjects that have been taught.
- They are able to use formal language when appropriate and can recognise and use informal language.
- They engage the interest of the listener as they naturally include a wide range of taught vocabulary and vary their expressions.
- In discussion, they pay close attention to what is being said.
- During discussions they ask questions to develop ideas and make contributions that take into account others' ideas and views.
- They begin to show fluency in the use of grammar and use tenses confidently

### **Band 3**

- Students talk, listen and adapt their language confidently to the range of contexts and subjects that have been taught.
- They are able to use formal and informal language when appropriate.
- They are able to engage the interest of the listener using a variety of taught vocabulary, expression and intonation.
- During discussion, students show sensitivity and understanding of others' ideas by asking questions and responding appropriately.
- Students speak fluently using Standard English, grammar and tenses.

## **Reading**

### **Band 1**

- ❑ Students respond to a range of fiction and non-fiction texts,
- ❑ They begin to select key points from these texts independently.
- ❑ They begin to use inference and deduction.
- ❑ They begin to respond to key features, themes and characters, selecting sentences, phrases and relevant information to support their ideas.
- ❑ They retrieve and collate information from a range of sources.
- ❑ Students can read aloud with expression.

### **Band 2**

- ❑ Students show understanding of a range of fiction and non-fiction texts.
- ❑ They select essential points from these texts.
- ❑ They use inference and deduction where appropriate.
- ❑ They respond to key features, themes and characters, selecting sentences, phrases and relevant information to support their ideas.
- ❑ They retrieve and collate information from a range of sources with growing confidence.

### **Band 3**

- ❑ Students begin to show understanding of the ways in which information and meaning are conveyed in a range of texts both fiction and non-fiction.
- ❑ Students can select aspects from these texts and respond personally to language, structure and themes in texts.
- ❑ They justify their views using aspects of the texts to support them.
- ❑ They can identify layers of meaning and comment on their effect and significance.
- ❑ They can summarise information from a range of texts.
- ❑ They show understanding of how social, cultural and historical contexts relate to what is written.
- ❑ Students can make simple comparisons between texts.

## **Writing**

### **Band 1**

- ❑ Students' writing, in a range of forms, is becoming interesting and thoughtful.
- ❑ Their ideas begin to be organised in paragraphs.
- ❑ They begin to produce writing for an audience and a purpose.
- ❑ The basic grammatical structure of sentences is usually correct.
- ❑ Complex sentences begin to take form.
- ❑ They use taught vocabulary appropriately.
- ❑ Vocabulary choices are beginning to be more adventurous and words are beginning to be used for effect.
- ❑ They usually use punctuation accurately.
- ❑ Handwriting is legible.

### **Band 2**

- ❑ Students use a range of forms in their writing which are interesting and thoughtful.
- ❑ Their ideas are sustained and organised in paragraphs
- ❑ Students begin to use impersonal style where appropriate.
- ❑ The grammatical structure of sentences is usually correct.
- ❑ Complex sentences are often well used.
- ❑ They show recognition of audience and purpose.
- ❑ Vocabulary choices are imaginative and generally spelled correctly.
- ❑ They use punctuation accurately.

### **Band 3**

- ❑ Students write using a range of forms and registers which is engaging and interesting.
- ❑ Students can use impersonal style where appropriate.
- ❑ Pupils are able to use a range of sentence structures, complex and compound, correctly.
- ❑ Spelling is generally accurate, including some irregular words.
- ❑ Punctuation is used accurately.
- ❑ Ideas are organised into clearly structured paragraphs.
- ❑ Varied vocabulary is used to create effects.

## **ASSESSMENT**

Education is concerned with a wide range of aspects of learning. It involves not only the knowledge and skills as specified in this integrated curriculum but also the attitudes, values and interests that are to be encouraged in students. Assessment relates to all these aspects of education.

### **Evaluation or assessment?**

Although both terms are often used synonymously , they are different:

- We call **evaluation** the global process of ascertaining a student's progress (whether good or bad), taking into account several variables previously determined.
- We call **assessment** the practice of establishing how good or bad a certain performance is.

### **Assessment should be:**

- balanced and comprehensive– contemplating both fluency and accuracy in the four skills
- individually -oriented – i.e. it must cater for every type of learning style
- valid – reflecting what has been taught and the way it has been taught
- continuous – i.e. it must be an ongoing process, both formal and informal
- informative – teachers and students should obtain data about their teaching and learning.
- formative and summative – regular feedback as well as assessment.
- practical – tasks and frequency of assessment tasks should be realistic
- accountable – the assessment process must be transparent for teachers, students, parents and institutions
- positive – focusing on achievement rather than on failure.

### **What can we assess?**

Some specialists claim that the answer to this question is – everything, anything. Many teachers tend to focus their assessment around one particular aspect of teaching and learning, but genuine assessment should cover all:

- Students' knowledge of the language (grammar, vocabulary ..i.e. accuracy)
- Linguistic skills (ability to use the language orally and in writing and to understand a written text)
- Attitude and participation

### **When to assess?**

Since virtually every single activity can become the source of assessment, it is possible to assess a student's performance continuously. Tradition has established several key assessment moments: at the beginning of the academic year, at the end of every term, at the end of the academic year. This range can and should be extended, for assessment is a process that should take place as often as possible. However, it is also useful to remember that assessment does not have to take place all the time: although it is important to have a wide and comprehensive record of every student, teachers do not have to assess all the students in every single activity.

### **How to assess?**

Assessment is often based around tests and exams – however, tests should not be the only assessment technique teachers use. Other suggestions can include:

- Using a quiz format where students both design and answer questions on a given topic.
- Video students doing a presentation and let them comment on their own performance.
- Individual records (for self assessment)

The more varied and diverse the teachers' assessment techniques, the better; this way the teacher will adapt to every type of student in their class and thus will cater for every individual need.

### **Who should assess?**

Part of the teachers' role is to assess their students' progress. Students themselves can also become part of the process using self-assessment.

### **Why should we assess?**

- To inform students, parents, teachers and future teachers
- To facilitate planning
- To measure own success



## **ANNEXES**

- Suggestions to develop cross-curricular literacy
- Teacher Tips
- List of recommended books
- List of useful websites

## **SUGGESTIONS TO DEVELOP CROSS CURRRICULAR ACTIVITIES**

What follows is a list of suggestions which can be expanded according to the conditions of your particular school:

- All teachers in the Bilingual Project can revise the curriculum for 6<sup>th</sup> year of primary to inform primary teachers of the most interesting objectives from a cross-curricular perspective.
- English teachers should hold meetings with teachers of other subjects to revise their curricula and detect what language needs can be supported in the English lessons. The needs will vary depending on the teachers. They should share language objectives in this curriculum with teachers of other subjects to find common areas of development.
- Science and Social Science teachers should contribute non-fiction texts to be analysed in the English lessons: biography, autobiography, newspaper articles, informative, factual and instructional texts, etc.
- Students' oral presentations can be about the topics that teachers of other subjects suggest. They can make a list of interesting topics linked to content. Students can present their topics in the English lesson or assist the teaching of other subjects with their presentations. (See teacher tip 2 below)
- Writing Frames can be jointly created to write: reports (Science), discursive/persuasive essays (History), evaluations, etc. They can be displayed on the walls or given to students in a laminated copy.
- Suggest other subject teachers to display key words and terminology on the walls. This obviously helps students with spelling of terms. It can be done before dealing with the topic as a tool for prediction, speculation and linking to students' life and previous experience.
- Subject teachers can provide model answers to questions where they detect problem areas. They can be discussed with English teachers who can help develop learning materials around that.
- Encourage subject teachers to demonstrate in class the type of writing they expect from their students.

- Set up non-fiction sections in the library or have book boxes available in classrooms to encourage reading.
- Give rewards in class or on school notice-boards for best English spoken / written each month.
- Invite other teachers to share ideas in role play, hot seating<sup>2</sup>, grammar...by going to each others' lessons.
- Library Lesson on 'Dewey Decimal System' and where to find newspapers, National Geographic, Science books, etc.

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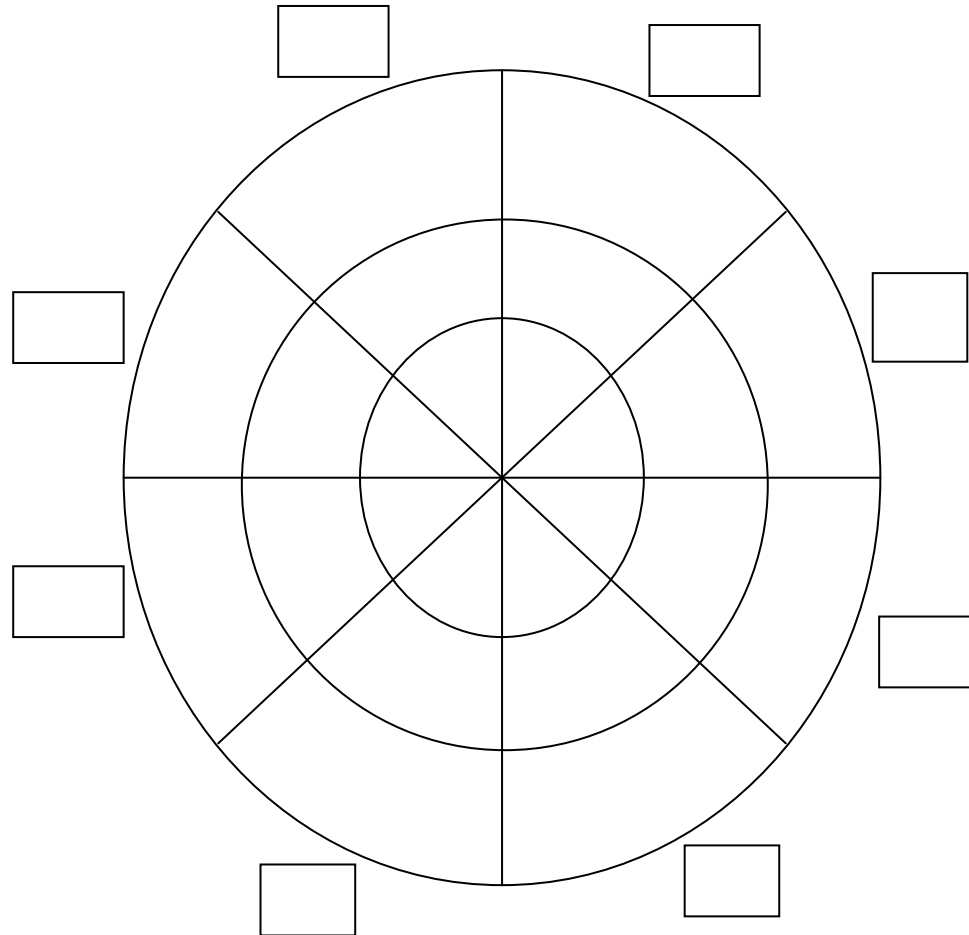
<sup>2</sup> Teachers invite one student to take the role of a character at the front of the class while other students ask questions to explore their personality

## READING WHEEL

- **Reading wheel** - you can add subjects or genres like science-fiction, classic, comedy, poetry, biography, summary, definitions, comparison-contrast, etc. to the text boxes. Each time the student reads a text from this area they colour a segment and write the book down in a reading log. Completing one column gains a reward and students must aim to colour the whole wheel, covering all subject areas and genres.
- The National literacy Trust offers different lists of cross-curricular priorities which can be discussed by teachers of different departments as a sound basis to set their own according to their particular school needs. The Spanish Department should be involved setting the priorities. Broadly speaking, students in 3<sup>o</sup> ESO will be working at the level of British Yr 7 and partially Yr 8.

<http://www.literacytrust.org.uk/Database/secondary/objectives.html#NLS7>

- At the end of each block of work, review individual targets and what has been learnt using “**End of unit review sheet**” (see below)



**NAME:** \_\_\_\_\_

**End of Unit Review:** This sheet will help you remember what you have learnt at the end of each unit of work and help you to target what you need to do in your next piece of work. After filling it in, discuss in class to clarify notions. Consult this document when you have to revise for your tests

<b>DATE COMPLETED:</b> _____	<b>DATE COMPLETED:</b> _____
<b>TOPIC:</b> _____	<b>TOPIC:</b> _____
<b>KEY WORDS (Highlight the ones you are not sure about)</b> _____ _____	<b>KEY WORDS (Highlight the ones you are not sure about)</b> _____ _____
<b>WHAT I LEARNED:</b> • _____ • _____ • _____ • _____	<b>WHAT I LEARNED:</b> • _____ • _____ • _____ • _____
<b>WHAT I COULD DO BETTER (my targets). Fill in the last two after discussion</b> • _____ • _____ • _____ • _____	<b>WHAT I COULD DO BETTER (my targets). Fill in the last two after discussion</b> • _____ • _____ • _____ • _____

## **TEACHING TIP 1**

- LISTENING 8. Listen to and recognise different types of questions (open, closed, leading, rhetorical, etc).
- SPEAKING 4. Use question forms correctly, both in structure and purpose

We have different possibilities to explore the world of “questions and answers” but perhaps the most useful are the ones which encourage reflective work and can be developed from the students’ point of view. Some examples:

### **EXAMPLE 1**

**Simulations and Role-Playing:** Since simulations are based on real-life situations, they present students with choices and constraints that reflect real-world problems. Simulations can be very effective in teaching problem-solving and in developing students' self-confidence. In role playing students will assume roles in a real-life situation. Contemporary issues in the social sciences are often a source of good examples (i.e. the new motorway works halted due to the finding of archaeological remains; the forced integration of a given minority in the neighbourhood, etc). The teacher must clearly identify the situation, define the roles of the interest groups involved, and specify the task for each group. The main aim should be to persuade listeners to support a given position or a course of action.

#### **Activities**

- Role play, e.g. at doctor's, chemist's, pen friend's home, with visual clues and stimuli.
- 'In the doctor's waiting hot seat': individual students mime symptoms. Other students will ask questions to discover what the problem is.
- Doctors and nurses group practice activity: four pupils - patient, friend, nurse, doctor. One pupil acts out a symptom; second pupil identifies the symptom? Nurse informs the doctor. Doctor asks the question politely. Patient agrees or disagrees.

### **EXAMPLE 2**

**Playing Trivial Pursuit:** Students love memory challenges. This activity is both cooperative and competitive. Students prepare their own questions and answers about a topic. This can be a good opportunity to revise topics covered in other subjects such as History or Biology. Consult the teachers to pick two interesting ones. Divide the students into two teams and ask them to study both topics thoroughly. Then each team will prepare 20 questions about one topic. Negotiate the rules with students: points assigned to correct answers, turn taking, discount per incorrect question, etc. Have one student / team to act as corrector. Enjoy the competition!

### **EXAMPLE 3**

**Introducing a class reader:** Before students are revealed the class reader they will be dealing with, give them a passage from the book with some blanks. Then allow some time to interrogate the text. They can do it individually or in small groups. Students should be able to come up with cognitively demanding questions, which will both raise interest in the story and improve their speculation skills. Share them with the whole group and encourage the use of modal verbs to give answers. The questions can be revisited when students read the book.

### **EXAMPLE 4**

The teacher reads a key part / sentence of a funny story or anecdote with an unexpected ending. The students are encouraged to ask as many questions as they need to find out about the rest of the story. Questions that are wrongly structured won't be answered. Have an assistant student to write the correct questions on a piece of paper. Then explain the types of questions you want to focus on: open, closed, leading. Ask your assistant to read the questions which will be classified according to their type. Don't forget to read the story or the anecdote when you finish.

## TEACHING TIP 2

SPEAKING 3. Prepare and give short oral presentations with certain fixed features:

- Retrieve and organise information (most students will need some guidance)
- Take listeners into account
- Be aware of language features
- Delivery (body language, eye contact, intonation, speed)
- Structure (introduction, body, conclusion and evaluation of experience)
- Topic and subtopics
- Evaluation of own and others' presentations

Speaking in public to present topics is a skill our students will find useful at school and in their lives as adults. It comprises three basic stages:

- **Preparation:** What are my topic and my main subtopics? → Where can I find information? → How shall I organise it? (*the 5 Whs + HOW, note cards, diagrams, etc*) → How much time will I have? → How shall I structure it? (*Introduction to make clear what it is about and the main subtopics. → Main part → Conclusion: restatement of thesis if there is one + evaluating the work: what was difficult about it and the most interesting things you learnt in the process*) → Who is my audience? (*Will my info be interesting for them? What will they learn from it? Will they be able to follow it?*) → What is my purpose? (*report, inform, explain, persuade, describe*) → What visuals shall I use to illustrate or support my topic? (*power point slide shows, facts, figures, photographs, etc*) → Am I fluent enough or should I memorise and rehearse it?. ↔ If it is a group presentation, who will do what?
- **Delivery:** loud and clear voice, body language, eye contact, etc. / Do I need assistants?
- **Evaluation:** self, peer and teacher feedback.

Cross-curricular topics, analysis of poems or book reviews are good examples of what students can deal with at this stage. Find some examples and resources below.

### EXAMPLE 1

**Individual presentation:** According to the stages above, ask students to prepare a five minute oral presentation on topics contributed by teachers of other subjects. See a self-assessment resource below.



## ORAL PRESENTATION. CHECKLIST for the written version. Tick the items.

- I used brainstorming, the 5 WHs and a concept map or outline to create and organize ideas

- My report is clear and focused. I stay on topic.
- My ideas are logically related to one another.
- My details give the reader important information.
- My report is sequenced in a logical order.

- My introduction is exciting and inviting.
- I have a satisfying conclusion: restatement + evaluation + thanking audience + inviting questions.

- Each of my paragraphs has one main idea.
- My sentences begin in different ways.
- My sentences build upon the ones before.

- My sentences are of different lengths.
- The meaning of each of my sentences is clear.

- I have capitalized the first word of each sentence, names of people, countries famous places, etc.
- I have used commas, full-stops, question marks, and exclamation marks correctly

### I used correct grammar.

- Main verbal tense: present / past if it is a historical recount

- I have used logical connectors
- All sentences have a subject

- Every word seems just right.
- I used technical and / or descriptive words
- I used synonyms to add variety where needed

- I checked phonetic transcriptions of difficult words

**If you haven't done it, it is now the time: memorise your presentation, and train in front of a mirror or a patient relative of yours.**

## EXAMPLE 2

**Oral presentation in small groups. Going places:** Negotiate different places to visit. Students will find out information about them and play the role of a travel agency to persuade others to visit the city by means of giving a joint oral presentation. Set a time limit, e.g., some ten minutes. They will include general information, areas of historical and recreational interest, airfare, food, activities to be done and lodging as well as a budget for the trip. Split them into different groups of four students. Each member will have to research and elaborate on a different aspect. Tell students that once they have found the information and pictures, they will have to discuss how they will present it. They should put it together in a slide show presentation. Allow some time to rehearse. Students will vote the best option.

**The trip: Destination:** *a city in Europe. The conditions for the trip are as follows: 7 days maximum, including the journey, in the last week of June.*

**Internet resources:** <http://www.bhsonline.org/teachers/dube/patswebquest.htm#Resources>

**Role cards:**

**YOUR NAME, Know It All:** You are in charge of finding all the general information about the place. You have to inform people about destination as well as how to communicate and pay for things; You will need a map of the site, geographical descriptions, population, calendars & currency, language(s) spoken. You can record all the details in a grid.

**YOUR NAME, the Historian:** You are in charge of providing the historical details about the place. You will suggest places of historical or trivial interest. You will provide information on specific historical locations, museums, tours and prices, schedules of tours, etc. Use images.

**YOUR NAME, the Travel Agent:** You are in charge of all accommodation. Find a variety of places to stay, means of transport, and places to eat for all wallet sizes. You need a place to sleep each night. Sleeping on the train or the coach is only permitted if the journey lasts more than 5 hours. You'll have to travel together, as a group. You must be very careful with airfares, Sometimes, it is important to consider how long the journey is. The cheapest is not always the best. Include the data into a spreadsheet to be shown during your presentation.

**YOUR NAME the Recreation Director:** You are in charge of all the activities for the vacation. You love to have fun, but remember that some people sleep in while others are early risers; some people just like only-

indoor activities while others prefer only-outdoor activities, and most people like a variety of things to do. Find information about indoor activities, outdoor activities, sporting events and schedules, specific daytime or night time activities and the cost of each activity. Organize a schedule for each day and present it.

**YOUR NAME , The Weather Man:** As a meteorologist of an evening news show, you need to write a report for the weather forecast. You will need to research for important weather information and local activities in the different places. Your presentation should include a brief introduction, a review of current weather conditions, a forecast for the time of travel, reference to local activities that the upcoming weather will affect and advice about preparing for the weather. Use the last four years' information as reference

## TEACHING TIP 3

GROUP DIALOGUE AND INTERACTION. Bank of useful expressions that students can refer to help express themselves effectively as members of a group.

To help our students improve their fluency provide sentence stems to encourage discussions in small groups or in whole-class activities. They can be quickly written on the blackboard when you set a group task, permanently displayed on the wall, hung on a washing line or typed out on laminated cards and distributed whenever useful. Students can tick them the expressions they use on their own copy.

## TEACHING TIP 4

<p><b><u>Speculating</u></b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Maybe . . .</li> <li><input type="checkbox"/> Perhaps . . .</li> <li><input type="checkbox"/> It's possible that . . .</li> <li><input type="checkbox"/> It could be . . .</li> <li><input type="checkbox"/> I suppose . . .</li> <li><input type="checkbox"/> It might be . . .</li> <li><input type="checkbox"/> What if . . . ?</li> </ul>	<p><b><u>Making deductions</u></b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Therefore . . .</li> <li><input type="checkbox"/> This means that . . .</li> <li><input type="checkbox"/> It follows that . . .</li> <li><input type="checkbox"/> So, it is clear that . . .</li> <li><input type="checkbox"/> What this tells us is that . . .</li> <li><input type="checkbox"/> One realises that . . .</li> <li><input type="checkbox"/> Clearly . . . / Obviously . . .</li> </ul>	<p><b><u>Justifying opinions and actions</u></b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> I said that because . . .</li> <li><input type="checkbox"/> An example of this is . . .</li> <li><input type="checkbox"/> The reason I think this is . . .</li> <li><input type="checkbox"/> For example . . . / For instance . . .</li> <li><input type="checkbox"/> Consider . . .</li> <li><input type="checkbox"/> Let me illustrate . . .</li> <li><input type="checkbox"/> To give you an example . . .</li> <li><input type="checkbox"/> I think . . . because . . .</li> </ul>
<p><b><u>Agreeing</u></b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> I agree with . . .</li> <li><input type="checkbox"/> I think exactly the same . . .</li> <li><input type="checkbox"/> I think so too</li> <li><input type="checkbox"/> So do I / Me too</li> <li><input type="checkbox"/> I don't either / Me neither (agreeing with a negative idea)</li> <li><input type="checkbox"/> I think that's a good idea</li> <li><input type="checkbox"/> You're right / That's right / Good idea</li> <li><input type="checkbox"/> I feel the same way</li> </ul> <p><b><u>Disagreeing</u></b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> I don't agree with . . . / I disagree</li> <li><input type="checkbox"/> I don't think so</li> <li><input type="checkbox"/> That's not right</li> </ul>	<p><b><u>Planning</u></b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Let's look into . . .</li> <li><input type="checkbox"/> Let's do this . . .</li> <li><input type="checkbox"/> Let's consider . . .</li> <li><input type="checkbox"/> Why don't we do . . . ?</li> <li><input type="checkbox"/> How about doing . . . ?</li> <li><input type="checkbox"/> What about doing . . . ?</li> <li><input type="checkbox"/> What are the alternatives?</li> <li><input type="checkbox"/> I think we should . . .</li> <li><input type="checkbox"/> Maybe we should . . .</li> </ul>	<p><b><u>Reporting</u></b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> He/she said that . . .</li> <li><input type="checkbox"/> In his/her words . . .</li> <li><input type="checkbox"/> I've heard that . . .</li> <li><input type="checkbox"/> I've heard it said that . . .</li> <li><input type="checkbox"/> He/she thinks that . . .</li> <li><input type="checkbox"/> He/she has suggested . . .</li> </ul>
<p><b><u>Evaluating ideas</u></b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> You may / might be right, but . . .</li> <li><input type="checkbox"/> That may be true, but . . .</li> <li><input type="checkbox"/> I may be wrong, but . . .</li> <li><input type="checkbox"/> Could / Couldn't it be argued that . . . ?</li> <li><input type="checkbox"/> The best way of looking at it is . . .</li> <li><input type="checkbox"/> On the other hand . . . / On the contrary . . . / However . . . / Yes, but . . .</li> <li><input type="checkbox"/> You have a good point, but . . .</li> <li><input type="checkbox"/> You could say that, but . . .</li> <li><input type="checkbox"/> Correct me if I'm wrong, but . . .</li> <li><input type="checkbox"/> I don't mean to be negative, but . . .</li> </ul>	<p><b><u>Explaining and clarifying</u></b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> What I'm trying to say is . . .</li> <li><input type="checkbox"/> In other words . . .</li> <li><input type="checkbox"/> To put it differently . . .</li> <li><input type="checkbox"/> Do you see what I mean?</li> <li><input type="checkbox"/> The main idea is . . .</li> <li><input type="checkbox"/> The point is . . .</li> <li><input type="checkbox"/> To clarify . . .</li> <li><input type="checkbox"/> What I mean is . . .</li> <li><input type="checkbox"/> What I wanted to say was . . .</li> <li><input type="checkbox"/> Perhaps she means that . . .</li> <li><input type="checkbox"/> So that suggests that . . .</li> </ul>	<p><b><u>Researching</u></b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> What do you mean by that?</li> <li><input type="checkbox"/> What does he/she think?</li> <li><input type="checkbox"/> Why do you think that?</li> <li><input type="checkbox"/> Can you explain why . . . ?</li> <li><input type="checkbox"/> What have you found out?</li> <li><input type="checkbox"/> Could you give (me) an example?</li> <li><input type="checkbox"/> Could you explain it in more detail?</li> </ul>

GENERAL SKILLS – R&W 11

Use significant reading approaches to make sense of texts (e.g. visualising, predicting, speculating, relating to students' own lives; see *Kensuke's Kingdom Class Reading Activities* )

Reading is a comprehensive act that goes well beyond the mere decoding of letters and meanings; in fact, whenever we read, in our own language or in a foreign one, it is always useful to try a number of strategies that might help students (and us) to make a better sense of texts and enjoy reading a great deal more. Here go some suggestions (adapted from *Strategies that work*, Stephanie Harvis and Anne Goudvis, 2000) and a reference to some of the activities to be found in *Kensuke's Kingdom Class* reading activities (ref. 2º ESO – English Guidelines for the Development of the integrated curriculum). Some of the activities, though, may need more than one strategy.

**Strategy #1 - Making connections**

Readers comprehend better when they actively think about and activate their knowledge of the book's topic, their own experiences, and the world around them.

*How to help your students use this strategy: (the following questions could be useful)*

- What does the book remind you of?
- What do you know about the book's topic?
- Does this book remind you of another book?

*Kensuke's Kingdom Class* reading activities – reference:

- ✓ Title, author, cover and blurb – questions 6 and 7
- ✓ Chapter 1, question 7
- ✓ Chapter 3, question 2

**Strategy #2 – Questioning and predicting**

Through the use of questioning, students understand the text on a deeper level because questions clarify confusion and stimulate further interest in a topic.

*How to help your student use this strategy:*

- ask "I wonder" questions (open-ended)
- ask your student to come up with questions before reading to see if it's answered in the text
- keep track of questions verbally or in an informal question log
- stop and predict what will happen next
- discuss what questions you still have after reading

*Kensuke's Kingdom Class* reading activities – reference:

- ✓ Chapter 1, page 8
- ✓ Chapter 3, question 5
- ✓ Chapter 4, question 3

### **Strategy #3 - Visualizing**

Students create mind pictures and visualizations when they read.

*To help students visualise while reading, try the following:*

- share wordless picture books with your students - have your students tell the story
- make frequent stops while reading aloud to describe the pictures in your minds
- after reading time at home ask students to draw what they see in their mind

*Kensuke's Kingdom Class reading activities – reference:*

- ✓ Chapter 5, question 1
- ✓ Chapter 6, question 1

### **Strategy #4 - Inferring**

Students make inferences about text they are reading to interpret meaning and develop deeper understanding.

*How to help your students use this strategy: (ask the following questions)*

- "How do you think the character feels?"
- "How do you know that?"
- "Did you think that would happen?"

*Kensuke's Kingdom Class reading activities – reference:*

- ✓ Chapter 1, question
- ✓ Chapter 4, question 5
- ✓ Chapter 5, question 4

### **Strategy #5 - Synthesizing**

Students weave together what they read and their own ideas into new complete thoughts.

*How to help your student use this strategy:*

- Use questioning strategies such as, "How has your thinking changed from reading that piece?"
- Discuss current events with an emphasis on judgments and opinions.
- Ask questions with no clear answers.

*Kensuke's Kingdom Class reading activities – reference:*

- ✓ Chapter 7, question 3
- ✓ Chapter 8, question 1
- ✓ Chapter 9, question 3

Strategy #6 - **Determining Importance**

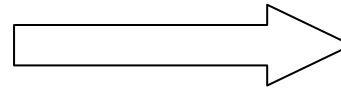
When students are reading (particularly nonfiction) they have to decide and remember what is important from the material they read.

To help students determine importance while they are reading:

- Initiate discussion before reading by asking what your students know about the topic and what they would like to learn.
- After reading, discuss what important information they have learned.
- While reading, help your students look for clues in the text to determine importance.

Pay attention to:

- first and last lines of a paragraph
- titles
- headings
- captions
- framed text
- fonts
- illustrations
- italics
- bold faced print



*Kensuke's Kingdom* Class reading activities – reference:

- ✓ Chapter openings and conclusions, page 30
- ✓ Settings
- ✓ Conflicts

## **TEACHING TIP 5**

R&W TEXT LEVEL 9. Identify the key points of a given text and be able to summarize it.

A good summary is one which is significantly shorter than the original and still transmits the author's main message and purpose. It is objective and should not include the summariser's opinion or a conclusion about the text. For some students it is really demanding since it requires a high level of understanding and textual organisation. To help them write better summaries, they should be able to assess their own work and be assessed by others, peers and teacher. If you are reading a class novel you can ask 4 or 5 students to summarise a chapter in a given number of words. The other students can listen to them reading their summaries and assess their work by ticking the summary features below:

<b><u>SUMMARY ASSESSMENT</u></b>	<b>YES</b>	<b>PARTLY</b>	<b>NOT YET</b>	<b>Next time I will...</b>
➤ I could understand the text very well before writing my summary.....				
<b>TEXT ORGANISATION AND CONTENT</b> ➤ My summary answers the question: "what is the author really saying?" ➤ My summary is significantly shorter than the original..... ➤ I have effectively organised relevant information ..... ➤ I have included the important information ..... ➤ I have left out irrelevant information..... ➤ I have included the / a main idea in the first sentence.....				
<b>LANGUAGE FEATURES</b> ➤ I have maintained consistency of tense: usually the present tense..... ➤ I have written my summary in 3 <sup>rd</sup> person..... ➤ I have used my own words; not quoted from the text.....				
➤ My summary is written in the number of words stated by the teacher...				

## **TEACHING TIP 6**

R&W TEXT LEVEL 14. Develop a critical reflection and personal response to a selection of literary texts, by means of keeping journals, discussing ideas with others, relating them to their own lives. (To encourage personal reading, see below)

### **Ideas to encourage personal reading**

Encouraging talk about reading, making reading for pleasure a part of your teaching plan and showing your students how much you like reading yourself are perhaps the most efficient ways to foster reading.

- ❑ Let students choose the reading material as long as it meets the requirements you have negotiated with your group.
- ❑ Students speak briefly about the book they have just read at the appointed times.
- ❑ Take students to the library to give them an overview of what they can find there.
- ❑ The teacher takes new acquisitions to the classroom and presents them briefly.
- ❑ Get students to write book reviews on the school web page, in the school magazine or classroom newspaper.
- ❑ Read the first paragraphs of some books aloud for your students in the classroom.
- ❑ Write 10 titles on the blackboard and ask students to speculate what they are about. Then show them the books to encourage them to read them.
- ❑ Have a “Reading Day” from time to time. Students can read on their own, read bits to their neighbours or ask other students about the books they are reading. Act as an observer but also take part and have fun with them.
- ❑ Work with colleagues and school administrators to make reading a priority in your school.
- ❑ If a classroom library is impossible, try to have a “reading trolley” to carry books to different classrooms.
- ❑ Encourage students to increase their personal library at home, which should include past textbooks, magazines, newspaper cuttings and interesting passages from books read and teach them techniques to classify them into main categories and genres.
- ❑ Use reading incentives to encourage students, from reading honour rolls to different prizes.



- ❑ Display photocopies of book covers in communal areas and provide opportunities for students to write their own opinions about these books, graffiti-like.
- ❑ To understand the library classification system, teachers can devise simple questionnaires or exercises so that students look for information using different sources.

### **CELEBRATING READING**

Encouraging students to read can also be done on a daily basis by means of punctual activities whose aim is to function as “reminders”. Below are a few suggestions:

1. Build up a literary calendar – follow the model of Catholic calendars (in which every day is related to a saint or holy person) and find facts about books, writers and reading for each day e.g., 23rd April, the day William Shakespeare was born (according to tradition); Sherlock Holmes never did say “Elementary, dear Watson”. You can check the following websites:
  - ❑ <http://www.corsinet.com/trivia/k-triv.html>
  - ❑ <http://www.funtrivia.com/en/>
  
1. A quote a day keeps boredom away – read (and copy on the blackboard) a literary quote from some interesting writer. You can check the following websites:
  - ❑ <http://www.litquotes.com/>
  - ❑ <http://writeonill.org/reading.htm>
  - ❑ [http://www.timeman.com/winningspirit/speed\\_reading\\_quotations.shtml](http://www.timeman.com/winningspirit/speed_reading_quotations.shtml)
  - ❑ <http://www.deblogan.com/quo2.html>
  
2. Bring your own book in– teachers are encouraged to bring in the latest book they have read even if it is not “for students” and to talk about it with their students (whether it was worth reading or not and why; whether they liked it or not). This informal interaction can serve as a powerful model for students. A short passage that made an impression on you can also be recited.

## Library Club

The teachers developing this plan prepare activities to improve and consolidate reading habits. They also select the book titles for the students and organize contests or literary workshops.

Below find a number of different activities we can do in the library such as:

- ❑ Create a **brochure** with information about the library services for the whole school.
- ❑ “**Librarian for a day**” (every class can send a person to collaborate with the library task)
- ❑ Reading workshops and contests can be organized every term. Students who belong to the reading club have a library card where they record both the titles of their personal choice and the ones proposed for discussion. Parents and friends can be invited to these literary circles.
- ❑ Organise visits from writers or people related with reading and the literary world.
- ❑ Workshops and literary contest: every term a workshop can be organized around a topic to foster reading. Afterwards, there can be a written literary contest such as Valentine poetry or letter writing, power points presentations about authors and works, reciting a monologue dressed up as a given character, etc.
- ❑ Celebration of anniversaries of writers or famous people with the collaboration of the library, students and other Departments.

The students who participate in the different activities can get prizes such as bookmarks, book tokens and biros. They can also get discounts on excursions or trips organized by the school or at the local bookshop.

## RECOMMENDED BOOKS

- Most of the books recommended in the 1<sup>o</sup> and 2<sup>o</sup> ESO curricula are also appropriate to 3<sup>o</sup> ESO students. Your library should offer students a variety of books covering different levels of difficulty and themes.
- Books marked with \*: you can find support at [http://www.standards.dfes.gov.uk/keystage3/respub/en\\_novel](http://www.standards.dfes.gov.uk/keystage3/respub/en_novel) if you decide to set them as a class book.
- Books marked with † are written both for boys and girls alike but they specially encourage reluctant boy readers.
- <http://www.cool-reads.co.uk/default.asp> This website was originally launched by Tim and Chris when they were 11 and 13. It's child-friendly created by and for children. You can find over 2500 book reviews written by 11-15 year old children on a friendly website showing clear categories.

### FICTION

AUTHOR	TITLE	PUBLISHING INFORMATION	COMMENTS
ALLEN-GRAY, ALISON	<b>Unique *</b>	Oxford University Press, 2004	Dominic is a disappointment to his father. One day he discovers that he had a brilliant brother who died before he was born. He also discovers that he is his brother's clone.
ALMOND, DAVID	<b>The Fire Eaters *</b>	Hodder Children's Books, 2004	Thought-provoking book set in 1962, this book is about the perfect life of an 11 year old boy which starts to go wrong. Nuclear world is about to break between US and the Soviet Union. And who is the mysterious fire eater street performer? What does he want from Bobby?
BARTON, GEOFF (editor & consultant)	<b>Ten Short Plays</b>	Longman, 1996	Find a variety of complete short plays for use in the classroom including farce, tragedy, monologue, thriller, etc. The authors: Lucille Fletcher, Cressida Miles, Charles Kray, Richard Parsons, Nicola Batty, Harold Pinter, Victoria Wood, George S. Kaufman, Tina Howe and Dario Fo. The book includes study activities and information about the authors.
BOWLER, TIM	<b>River Boy †</b>	Oxford University Press	<b>Grandpa is dying. He can barely move his hands any more, but, stubborn as ever, refuses to stay in hospital. He's determined to finish his last painting, 'River Boy', before he goes. A poignant story that explores the subject of grief and loss in an accessible and affecting way</b>

COLFER, EOIN	<b>The Wish List †</b>	Heinemann	Meg Finn is in a sticky situation. Killed in a gas explosion after a botched robbery attempt, Meg's soul is up for grabs. Heaven and Hell try every trick in the book to claim it, but Meg has a choice – helping a lovely old man complete tasks on his wish list will help her case with St. Peter. But will she take it?
COLFER, EOIN	<b>Artemis Fowl †</b>	Heinemann 2001	<b>No human being had ever got the better of a fairy. But Artemis Fowl, a criminal genius, is determined to get hold of the famous fairy gold and puts his brilliant master plan into action. But these are no ordinary fairies. Written with a fantastic sense of pace, this novel contains everything children look for in a book – humour, adventure, excitement, blood and gore, and its impossible to put down. Free teaching resources at: <a href="http://www.heinemann.co.uk/literature">www.heinemann.co.uk/literature</a></b>
COLFER, EOIN	<b>The Arctic Incident †</b>	Heinemann 2002	<b>In this sequel, Artemis Fowl must go to seek his long-lost father and continue his adventures along with his Haven partners.</b>
COLFER, EOIN	<b>The Eternity Code †</b>	Heinemann 2003	<b>Fowl must recover his latest invention from the evil hands of Spiro, a greedy and immoral businessperson. Again, he will try to find the help of Holly and the rest of the gang.</b>
COLFER, EOIN	<b>The Opal Deception †</b>	Heinemann 2005	<b>In this book, it is the fairy people who require Artemis' aid to fight Opal's comeback as the direst threat that they have had to face yet.</b>
COTTRELL BOYCE, FRANK	<b>Millions *</b>	Macmillan Children's Books, 2004	This book combines fact and humour. A tale of two brothers who look like ordinary children. One of them knows a great deal about Saint and the other finds a large amount of cash. The narrator is the younger brother who has a form of Autism.
CROSS, GILLIAN	<b>Calling a Dead Man *</b>	Oxford University Press, 2002	Packed with action and mystery, this thriller is about the search for the truth of how John, an explosives expert, died in an accident in Russia. Some people are very interested that the truth of John's death is not discovered.
CROSS, GILLIAN	<b>The Dark Ground</b>	Oxford University Press, 2003	Robert Doherty is in an aeroplane on his way back from holiday. This is his last memory before he finds himself alone and naked in the middle of a thick dark jungle. But he is not alone.
GIBBONS, ALAN	<b>Shadow of the Minotaur * †</b>	New Longman Literature, 2004	This book combines Greek mythology with fantasy and computer games. Phoenix dislikes his new home and he is being bullied at his new school. His father is designing a computer game, The Legendeer, which he is allowed to test. He plays the part of the Greek hero Theseus and somehow he is sucked into the game.
FORDE, CATHERINE	<b>Fat Boy Swim *</b>	New Longman	The boy is more than overweight and there is a mystery in his life. Through

		Literature, 2004	perseverance and determination he turns into an athletic swimmer. The emotional journey of the school outcast.
GAIMAN, NEIL	<b>Coraline *</b>	Blommsbury 2003	Coraline is a bizarre scary short tale of a girl who moves into an old house where she discovers a mysterious door. She manages to unlock it to discover a dark hallway. She finds world like her own but everything is twisted: she finds a possessive mother and father who have buttons for eyes and are reluctant to let her leave.
GARNER, ALAN	<b>The Owl Service †</b>	Collins	Winner of both the Guardian award and the Carnegie medal, this is an all-time classic, combining mystery, adventure, history and a complex set of human relationships
GIBBONS, ALAN	<b>The Edge *</b>	Collins Educational 2004	Danny and Cathy only just escape from Chris after he has been abusing them. They go to their grandparents but Danny finds out that his grandfather never wanted him and the place they live is a very racist town.
GROSS, PHILIP	<b>The Lastling *</b>	Oxford University Press 2005	Paris is on a trek in the Himalayas with her uncle and her uncle's friends. On the way they come across a young Tibetan monk, Tahr, who reluctantly joins their party. You can see how strange Uncle Franklin is, when, near the start of the book, he shoots what is believed to be the last pair of pink headed ducks alive, and rejoices in the "exquisite" feeling you get from eating them. Paris realises her uncle and his friends are a strange, gourmet club, who hunt down and eat the rarest possible animals.
HADDON, MARK	<b>The Curious Incident of the Dog in the Night Time *</b>	Red Fox, 2004	This unusual detective novel is about 15 year old Christopher who lives with his father and has Asperger's Syndrome, a form of autism. He is obsessed with maths, science and Sherlock Holmes but finds it hard to understand other people's feelings. When he discovers a dead dog on a neighbour's lawn he decides to solve the mystery and write a detective thriller about it.
HARTNETT, SONYA	<b>Thursday's Child *</b>	New Longman Literature, 2002	This book is all about how Harper, a young girl, and her family struggle to live in a barren and infertile landscape. The book is also about Tin, the 4th child of the family. Like the old nursery rhyme, Tin is a 'Thursday's Child', who has "far to go", pre-destined to roam. But Tin's wanderings take him underneath the earth, into the subterranean tunnels he digs for himself
HIAASEN, CARL	<b>Hoot *</b>	Macmillan Children's Books, 2004	Roy's story begins when he is being mashed up against the window of the school bus by bully Dana. He spots an athletic bare-footed boy running away from the bus and wonders where he is going. Mother Paula's Pancake House was going to be built near Roy's house. But there are obstacles for the

			builders to get over before they can start. Curly the foreman is having problems with what he thinks could possibly be local teenagers and vandals who put alligators in the portable toilets. On the construction site are loads of holes which Roy soon discovers are burrows of very small owls. He wonders if and how all of the mysteries fit together and could any of it be to do with the run away boy?
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HILL, SUSAN	<b>I'm the King of the Castle</b>	New Longman Literature, 2000	A disturbing story, which deals with one child's persecution by another and how it comes about. Mr. Hooper's son, Edmund, does not want any other boy in the ugly, isolated Victorian house. It is his house, he is King there. But Kingshaw still comes, with his bright genteel mother. Hooper hates him. He is an intruder, to be subtly persecuted. Hooper learns fast how to turn the most ordinary object into a source of terror. Like a frightened animal, Kingshaw runs. This edition includes a programme of study.
HOROWITZ, ANTHONY	<b>Stormbreaker * †</b>	New Longman Literature, 2004	Part of a larger series of books featuring the same character. At three o'clock one morning 14 year old Alex learns that his uncle Ian has died in a car crash. Alex is not convinced it was an accident and sets out to investigate. In the course of the dramatic events that follow Alex becomes a reluctant spy forced to join the adult world of espionage, corruption, and betrayal. It has all the hallmarks that made James Bond exciting and appealing.
HOROWITZ, ANTHONY	<b>Point Blanc * †</b>	New Longman Literature, 2004	Reluctant MI6 agent, Alex is going undercover to Point Blanc Academy, a school for rebellious rich male teenagers. He goes there because of the supposedly accidental deaths of two of the world's richest people, both having sons attending Point Blanc.
HOROWITZ, ANTHONY	<b>Skeleton Key †</b>	Heinemann New Windmills Fiction 11-14	Someone is trying to sabotage the Wimbledon championships. MI6 sends its best agent, teenage spy, Alex Ryder, to discover who could be behind the plot. Armed with some brilliantly disguised gadgets, can he outwit a murderous Chinese gang, a great white shark and an insane Russian bent on destroying the world. Free teaching resources are available on <a href="http://www.heinemann.co.uk/literature">www.heinemann.co.uk/literature</a> under: Skeleton Key.
IBBOTSON, EVA	<b>Journey to the River Sea</b>	New Longman Literature, 2003	Accompanied by her straight-backed governess, Maia leaves her orphan school in London to live with some relatives in South America. Her family is eager to welcome her, but their reasons are financial. Maia will find unexpected friends and meet peculiar people. And the jungle is right there! This story, set at the turn of the 20th century, is full of adventure and discovery. This edition includes a programme of study.
KLASS, DAVID	<b>You don't know me</b>	New Longman Literature, 2004	John feels as though nobody knows him, not his friends who are not friends, not even his own mother. Because John is undergoing a secret struggle, against the man who is not his father, who beats him when no-one, is around, who threatens him and who has turned his home into a war zone. How can anyone know John, when he is undergoing a secret struggle for his life?

MCCAUGHREAN, GERALDINE	<b>The Kite Rider *</b>	Oxford University Press 2002	Haoyou is a boy who flies strapped to a huge kite. This fast moving story is set in a well-researched 13th c China. Unique.
MACPHAIL, CATHERINE	<b>Tribes *</b>	Penguin 2001	The story is about how teenage Kevin comes to join the Tribe and what they do. At first the Tribe seems to be good fun but then he starts to see it as a much darker side. There is a lot of rivalry between the gangs and Salom is not always as nice as he seems, even though Kevin comes to be his best friend. There is also a lot of suspicion throughout the book, surrounding the death of a boy who used to be in the Tribe called Stash.
MORGAN, NICOLA	<b>Mondays are Red *</b>	Hodder Children's Books, 2002	The story is about how Luke uses his new-found powers after he has woken from his coma. He has the ability to change things and he sees the whole world in a different way. What he doesn't realise however, is how dangerous an over reactive imagination can be, and who will pay the price for his strange new powers which he doesn't know how to use. An excellent read for adults as well as teenagers
MICHAEL MORPURGO	<b>Private Peaceful *</b>	Collins Educational, 2005	World War I breaks out in Europe. At first Thomas and Charlie Peaceful just ignore it. When Charlie is called up to do his part in the war, his little brother Thomas goes with him pretending to be his twin. They go through bootcamp and train. They learn to fire a gun and dig holes, but nothing can prepare them for the horrors they are about to encounter on the front line in France... ONE YEAR EARLIER Charlie and Tommo are in love...with the same girl. This creates tension between the brothers and Tommo can feel their relationship slipping away slowly...but who will win Molly's heart? And who will win the war?
NICHOLSON, WILLIAM	<b>The Wind Singer * †</b>	New Longman Literature, 2004	This book is about The city of Aramant where people are judged by what they do in exams called The High examinations. Everybody has to pass exams and the results determine their living standards. The Hath family from the Orange District, rebels and the precious Wind Singer that protects them from the evil Zars loses its voice. This book is the first in the Trilogy. The next book is Slaves of the Mastery. This edition includes a programme of study. Good for introducing irony and symbolism to lessons discussing individuals versus society, family, friendship and education.
NIX, GARTH	<b>Keys To The Kingdom series – Mister Monday Grim Tuesday Drowned</b>	Collins	A seven book fantasy adventure series. Seven days. Seven Keys. Seven virtues. Seven Sins. One mysterious house is the doorway to a very mysterious world – where one boy unlocks a number of fantastical secrets. Arthur Penhaligon is not supposed to be a hero. He is supposed to die an



	<b>Wednesday †</b>		early death. But then a key shaped like the minute of a clock saves his life.
NIX, GARTH	<b>The Old Kingdom series – Sabriel Lirael †</b>	Collins	<u>The Old Kingdom</u> , a world of magic and mystery, is the setting for this thrilling fantasy trilogy. <u>Sabriel</u> is an invitation into a magical world of danger and enchantment. It is a world of heroes and villains, engaged in a battle between the forces of good and evil in a land where chaos reigns: a world where the inhabitants wield strange powers and take gruesome and unexpected forms, nothing is quite what it seems.
O'BRIEN, ROBERT C.	<b>Z for Zachariah †</b>	Heinemann	A for Adam, Z for Zachariah – the first and last. A 16 year old girl keeps her diary after a nuclear explosion has devastated her country. She thinks she is the only person left alive until the arrival of another survivor.
PRATCHETT, TERRY	<b>The Amazing Maurice and his Educated Rodents †</b>	Heinemann New Windmills Fiction 11-14	Carnegie Medal Winner. Maurice, a streetwise cat, has come up with the perfect scam. Inspired by the Pied Piper tale, cat and kid lead a band of rats to town to fake invasions of vermin. The rewards to get the rats out of town are plentiful. It works perfectly until their little con game is sussed.
PRATCHETT, TERRY	<b>The Wee Free Men</b>	Corgi 2003	Young witch-to-be Tiffany Aching is the only one willing and able to fight the Fairyland monsters. But she needs the help of a very special bunch of creatures, the Nac Mac Feegle...
PRATCHETT, TERRY	<b>A Hat full of Sky</b>	Corgi 2004	Tiffany tries to end successfully her training as a witch, but the Nac Mac Feegle cross her path once more.
REES, CELIA	<b>Witch Child *</b>	New Longman Literature, 2003	Set in 17 <sup>th</sup> century England. After her grandmother's execution for witchcraft, Mary is grabbed from behind and saved from a similar destiny by a mysterious woman. She helps her she leaves on a boat for America in the hope that she can start over and forget her past. But during the journey, she realises that the past is not so easy to escape. This edition includes a reading programme of study.  There is a second instalment titled <u>Sorcerers</u>
REEVE, PHILIP	<b>Mortal Engines †</b>	Longman	London is on the Rampage again, pursuing a small mining town across the dried-up bed of the North Sea. In a world where cities prey on each other, capturing their inhabitants and recycling their parts, Tom embarks on a journey to return to the city that has abandoned him, accompanied by the cold and damaged Hester. Smarties Gold Award Winner.
ROBERTS, KATHERINE	<b>The Seven Fabulous</b>	Collins	Myth, magic and legend surround this gripping fantasy adventure series based on seven ancient wonders of the world. Katherine Roberts combines

	<b>Wonder Series - The Great Pyramid Robbery †</b>		historical fact with imaginative detail to give a fascinating insight into the ancient world. The Great Pyramid Robbery –magic, murder and mayhem spread through ancient Egypt when pyramid builders plot to rob the great pyramid of Khufu and an ancient curse is woken.
SHAN, DARREN	<b>Cirque Du Freak †</b>	Collins	One boy's terrifying journey from human to half-vampire to vampire prince. One of a wonderfully gothic and gruesome best-selling series, which will particularly appeal to boys
SHEARER, ALEX	<b>The Speed of the Dark</b>	Macmillan Children's Books, 2004	Christopher is a young scientist who disappears one day. He leaves a manuscript and a snow globe behind. As a child, Christopher is fascinated by Ernst Eckmann's microscopic sculptures. He visits his gallery often on his way home from school. One day Christopher sees a sculpture move and dance. It even seems to breathe. Is the mysterious disappearance of his friend Poppea a mere coincidence?
SHEARER, ALEX	<b>Bootleg</b> <u><b>WE RECOMMEND THIS BOOK AS A SET CLASS READER</b></u>	Macmillan Children's Books, 2003	What the world would be like if there was not any chocolate. The Good for You Party has banned it to improve public health. Best friends Smudger and Huntly discover a stock of cocoa and sugar, and they learn how to make it. Their illegal activity is very successful but can they stay ahead of the law?
SWINDELLS, ROBERT	<b>Daz 4 Zoe</b>	New Longman Literature, 2005	2051. Society is divided into a privileged half who lives in fortified suburbs and "the others". Two teenagers from different parts of the city fall in love. This edition adds notes to help student's understanding of key themes and language. This edition includes some support.
UPDALE, ELEANOR	<b>Montmorency *</b>	Scholastic Press, 2003	Set in Victorian London, both exciting and humorous, the story follows Montmorency, who is put back together by an ambitious young doctor after an accident on one of his thieving trips. Whilst in prison, he devises a scheme sure to make his fortune - the use of the new sewer system for his thieving expeditions. No one knows where he disappears to, and he can vanish almost immediately. It is while he is doing this that he creates a double personality to aid him.

## TEXTS FROM OTHER CULTURES

AUTHOR	TITLE	PUBLISHING INFORMATION	COMMENTS
ANGELOU, MAYA	<b>I Know Why the Caged Bird Sings</b>	Bantan 1993	The author writes about her feelings on racism and describes her growth as an insecure black girl in the south during the 1930s and later in California.
DESAI, ANITA	<b>The Village by the Sea</b>	Heinemann	Lila is thirteen and her brother, Hari, 12. They are the eldest children of a poor family in India. When their parents cannot support them, Hari leaves the village to find work in Bombay. Winner of the Guardian Children's Fiction Award.
MCKAY, HILARY	<b>Saffy's Angels</b>	Hodder Literature 2005	Saffron 13, isolates herself from the family after learning that she is actually an adopted cousin whose mother died when Saffy was very young. Indigo works hard to defeat his fears through most unusual means. Rose, the youngest, is an expert at manipulating their pompous father and delightfully ditsy mum, both artists. When their granddad dies, he leaves Saffy a stone angel, which she decides must still be in Italy, her birthplace. With the help of her wheelchair-mobile friend, Sarah Warbeck, who is wickedly adept at managing her parents, Saffy stows away on their family trip to Italy.
ED. MARLAND, MICHAEL	<b>Global tales – Stories from Many Cultures</b>	Longman Imprint Books	Good for class use as it contains activities
NAIDOO, BEVERLY	<b>Journey to Jo'burg</b>	Longman 1995	This remarkable short story is set in south Africa in the early 1980s when the legal system of apartheid was in operation. Naledi, a teenage black girl and her younger brother, Tiro, leave their grandmother's house to fetch their mother 300 km away in Johannesburg because their baby sister is very ill. This educational edition adds words from the writer, b&w photographs and a programme of study.

SMITH, RUKSHANA	<b>Sumitra's Story</b>	Heinemann	When Sumitra and her family are thrown out of Uganda by President Amin, they go to live in England. At school and work, Sumitra mixes with people of different nationalities and backgrounds and she finds it increasingly difficult to accept their families strict Hindu values. Torn between her parents' way of life and the independent lifestyle she sees her friends enjoying, Sumitra has difficult choices to make.
TAYLOR, MILDRED D.	<b>Roll of Thunder Hear my Cry.</b>	New Windmills Fiction 11-14	Told by ten-year-old Cassie, this is a moving story of a black families struggle against racism and poverty in Mississippi during the Depression.
YEN MAH, ADELINE	<b>Chinese Cinderella</b>	Longman, 2004	This book is a true account of Adeline Yen Mah's childhood. On giving birth to her, her mother dies and she is considered a bad luck girl. Set in 1930's China, this autobiography the author's relationships with her stepmother and siblings, and the trauma of her parents' deaths. The only relatives who believe in her are Aunt Baba and her.

## CLASSIC TEXTS, POETRY AND PLAYS

AUTHOR	TITLE	PUBLISHING INFORMATION	COMMENTS
GOLDING, W.	<b>Lord of the Flies</b>	Faber and Faber	This book is about a group of school boys whose plane crashes on a tropical island. With no adults, the boys choose Ralph as a leader. Soon some of the boys become bloodthirsty and go off hunting while the more civilised boys, Ralph and Piggy are left all alone.
LEE, HARPER	<b>To Kill a Mockingbird †</b>	Heinemann	Scout and her brother, Jem, interrupt their games to champion their lawyer father when, in a racist town in America, he battles to defend Tom Robinson who is black and accused of attempted rape.
MOORE, JEAN AND CATRON, JOHN	<b>Pre-Twentieth Century Short Stories</b>	Hodder Murray	Anthology containing stories by writers such as Defoe, Swift, Dickens, Gaskell and Hardy. The book provides opportunities for comparisons between texts.
ORWELL, GEORGE	<b>Animal Farm †</b>	Heinemann	Led by the pigs Napoleon and Snowball, the Animals drive out Farmer Jones from manor Farm. They set up an animal republic in which all are free to be equal. The expected saviours turn out to be as greedy, vain and oppressive as the original tyrants.
PULLMAN, PHILIP	<b>Oxford Classic playscripts Collection - Frankenstein</b>	Oxford University Press	Based on the famous novel by Mary Shelly. A highly interactive play suitable for whole class performance including helpful classroom activities.
STEINBECK, JOHN	<b>Of Mice and Men</b>	Longman	George and Lennie are migrant American workers - the one alert and protective, the other strong, stupid and potentially dangerous. This is the story of their relationship and their dreams of finding a more stable and less lonely way of life. This edition includes offers a study programme.
STYLES, MORAG (ED)	<b>I Like that Stuff, Poems From many Cultures</b>	Cambridge University Press	Interesting selection.

## NON-FICTION

AUTHOR	TITLE	PUBLISHING INFORMATION	COMMENTS
ARNOLD, NICK	<b>Horrible Science: Chemical Chaos</b>	Scholastic 1988	Delightful history of scientific development while teaching basic chemical information presented in a cartoon style for age 10 and above. Easy experiments to try at home
POSKITT, KJARTAN	<b>Murderous Maths</b>	Gardner Books 2004	Another in the 'Horrible' Series of cartoon books.
DEARY, TERRY AND BROWN, MARTIN	<b>Horrible History: Rotten Romans</b>	Scholastic 2003	All about Romans and gladiators. Light reading, not 100% accurate but humorous and engaging for reluctant readers.
	<b>Horrible Histories: Wicked Words</b>	Scholastic 1996	A series about funny and phoney facts about the English language.
GANERI, ANITA, PHILLIPS, MIKE	<b>Horrible Geography: Earth Shattering Earthquakes and Violent Volcanoes</b>	Scholastic 2002	These books help create interest in geographical topics and are highly recommendable for reluctant readers.
	<b>Scholastic's series of "Horrible" books contain many more different titles, all of them popular to generate interest in other subject areas.</b>		

**MAGAZINES:** there are a number of magazines which can be very useful to encourage wider reading such as *I love English*, *National Geographic*, *Speak Up*, *It's*, *Think in English*, etc. And then there is *Hand in Hand*, the project magazine

## TEXTBOOKS AND USEFUL BOOKS FOR TEACHERS:

- *English to 14* – Liz Lockwood (Oxford)
- *Comprehension to 14/16* – Geoff Barton(Oxford)
- *Writing to 14 and Writing Frames*– Geoff Barton(Oxford)
- *English to GCSE* – Geoff Barton(Oxford)
- *IGCSE English as a Second Language* – Peter Lucantoni. (Cambridge) Student's book, teacher's book and workbook

- *Hodder English Starters: Word and Sentence Level* (Year 7, 8, 9)
- *Developing Poetry Skills – Reading Poetry 11-14* Geoff Barton(Oxford)
- *The Oxford English Programme* (Teacher File and Cassette) KS3+4
- *First Language English: IGCSE* (Student book, workbook) Cambridge University Press
- *English as Second language IGCSE* )Student, teachers book) as above.
- *New Hodder English Gold* – Sue Hackman and Alan Howe (AT: Level 2-4) KS2-3.(Easy)
- *Literacy in Context : Language* – Shelagh Hubbard (Cambridge Uni. Press)
- *New Literacy Kit: Year 7, 8, 9* – Geoff Barton
- *Framework Non-Fiction* – Richard Broomhead(Oxford)
- *The Real World – Non-Fiction and Media 11-14* – Geoff Barton (Heinemann)
- *Unwin Hyman Short Stories – Openings* (Ed. Roy Blatchford)
- CGP revision guides and workbooks. More information at <http://www.cgpbooks.co.uk/>

## RECOMMENDED WEBSITES

This list contains only a tiny fraction of websites available to teachers. We recommend each school compiles its own list of websites and that this list is added to frequently. The key words for searches are “secondary, Key Stage 3, KS3, year 7, yr 7, year 8, literacy, English, language arts”, etc. This list builds on last year’s.

### Educational Organisations and institutions

- ❑ [www.dfes.gov.uk](http://www.dfes.gov.uk) Department of Education and Skills: legislation, news, statistics, policies, links, etc.
- ❑ [www.nc.uk.net](http://www.nc.uk.net) The National Curriculum Online -->English: useful websites and resources; view the National Curriculum; attainment targets; pupil’s work and information about standards; link to Virtual Teacher Centre.
- ❑ [www.ncaction.org.uk](http://www.ncaction.org.uk) it shows what the national curriculum looks like in practice. The examples show the standards of pupils' work at different ages and key stages and activities for programmes of study.
- ❑ [www.literacytrust.org.uk](http://www.literacytrust.org.uk) National Literacy Trust. An independent charity dedicated to building a literate nation. Resources searcher, initiatives, research, RIF project, etc.
- ❑ [www.standards.dfes.gov.uk](http://www.standards.dfes.gov.uk) This site is a must. Go to Literacy (<http://www.standards.dfes.gov.uk/literacy/>) where you can find the National Literacy Strategy and choose Year 7 to find a list of objectives with examples common to the objectives in this curriculum. Or click KS2, KS3 (<http://www.standards.dfes.gov.uk/literacy/communities/ks2teachers/> for materials and examples. You can find lots of useful information in “Publications”. Also [www.standards.dfes.gov.uk/secondary/](http://www.standards.dfes.gov.uk/secondary/)
- ❑ <http://www.qca.org.uk> The Qualifications and Curriculum Authority (QCA). Curriculum, assessments, examinations and qualifications.
- ❑ <http://tre.ngfl.gov.uk/server.php> Moderated database of resources and activities designed to help teachers develop and share ideas for good practice.

**General Websites:** In many of them you can find resources for other levels and subjects and materials for cross curricular teaching.

- [www.aaia.org.uk](http://www.aaia.org.uk) Site built to promote pupil achievement through the development of effective assessment practice.
- <http://www.eslgold.com/> ESL and EFL oriented, this website provides a large number of handouts and ideas free of charge.
- <http://www.teachingenglish.org.uk/index.shtml> Non-commercial co-produced between the British Broadcasting Corporation and the British Council for non-native speaker teachers of English working predominantly in secondary education in state schools.
- <http://www.literacymatters.com> Really useful.



- <http://www.lancsngfl.ac.uk/> Excellent.
- [www.atozteacherstuff.com](http://www.atozteacherstuff.com)
- [www.teachervision.com](http://www.teachervision.com)
- [www.proteacher.com](http://www.proteacher.com)
- [www.teachingideas.co.uk](http://www.teachingideas.co.uk)
- [www.bbc.co.uk/education](http://www.bbc.co.uk/education) excellent, huge. Type literacy into the search box and there you are! It pays to surf around. There are many sub webs which can be very useful, such as <http://www.bbc.co.uk/worldservice/learningenglish/teachingenglish/> , a news website especially for children. There are lots of lesson plans under the headings “citizenship, PSHE and Literacy”
- [www.eagle.ca](http://www.eagle.ca) search tool.
- [www.educate.org.uk](http://www.educate.org.uk)
- <http://www.teach-nology.com> free access to lots of lesson plans, printable worksheets, reviewed web sites, articles, web tools, etc. You can also subscribe for wider access.
- <http://www.topmarks.co.uk>
- <http://www.teachit.co.uk/> This one is very popular
- <http://www.learn.co.uk/> Learn.co.uk publishes an online primary resource pack every term-time Tuesday in conjunction with the Education Guardian supplement.
- <http://www.newi.ac.uk/englishresources.co.uk/>
- <http://www.edu.dudley.gov.uk> From Canada: database with resources with teacher zone, fast track help for pupils’ homework, etc
- <http://www.icteachers.co.uk>
- <http://www.scholastic.com/>
- <http://eduwight.iow.gov.uk> Click “Curriculum” and then “English including Literacy”. Among other things, list of resources are given per year and term, including lists of fiction books.
- <http://www.warwick.ac.uk/staff/D.J.Wray/resources.html> This website contains frames for writing, articles and bibliography recommended by its author.
- <http://www.literacy.uconn.edu> A website sponsored by the University of Connecticut in which it is possible to find theoretical information, practical ideas, lesson plans and links to other webs.
- <http://www.nate.org.uk> The National Organization for the teaching of English; among other jewels, it contains frameworks for group reading of class readers.
- <http://esl.about.com/> Search here any interesting aspect in the right hand menu
- [www.teachernet.gov.uk](http://www.teachernet.gov.uk)
- [www.universalteacher.org.uk/default.htm](http://www.universalteacher.org.uk/default.htm)

- [www.literacylessons.co.uk/year\\_7.htm](http://www.literacylessons.co.uk/year_7.htm)
- [www.britishcouncil.org/kids-stories-long.htm](http://www.britishcouncil.org/kids-stories-long.htm)
- [www.teacherxpress.com](http://www.teacherxpress.com)

### **Fiction texts and how to exploit them**

- <http://www.bibliomania.com/> Easy to use library of classic e-texts, searchable and downloadable.
- <http://www.bygosh.com/index.html> A rather interesting library of children's texts.
- <http://www.darsie.net/talesofwonder> Folk and fairy tales from all over the world.
- <http://uky.edu/Subject/e-texts.html>
- <http://www.literacytrust.org.uk> If you visit "links", you will find a number of very interesting websites for teenage readers:
  - [www.askchris.essexcc.gov.uk](http://www.askchris.essexcc.gov.uk)
  - [www.booktrusted.com](http://www.booktrusted.com)
  - [www.bookheads.com](http://www.bookheads.com)
  - [www.boox.org.uk](http://www.boox.org.uk)
  - [www.readingmatters.co.uk](http://www.readingmatters.co.uk)
  - [www.teenreads.com](http://www.teenreads.com)
  - [www.worldbookday.com](http://www.worldbookday.com)
  - [www.literarydreams.net](http://www.literarydreams.net) Teenagers can join free and review their favourite books.
  - [www.readingzone.com](http://www.readingzone.com)

### **Drama**

- <http://www.englishbanana.com> drama and other resources.
- [http://www.teachingenglish.org.uk/think/literature/drama\\_texts.shtml](http://www.teachingenglish.org.uk/think/literature/drama_texts.shtml)
- <http://dewey.chs.chico.k12.ca.us/engl.html>
- <http://www.teachit.co.uk/index.asp?M=6&A=15>

## **Poetry**

- <http://www.poetryclass.net/> Initiative to develop the use of poetry in the classroom, which has downloadable lesson plans.
- <http://www.poetrymagic.co.uk> centre for poets, aspiring poets and students of poetry. Not meant for pupils.
- <http://www.greenfairy.com/dissertation/intro.html> An introduction to “concrete” poetry for teachers
- <http://www.americantanka.com/about.html> Some information and samples of “tanka” (31-syllable poems that have been the most popular form of poetry in Japan for at least 1300 years).

## **On non-fiction texts**

- <http://library.trinity.wa.edu.au/subjects/english/nonfiction/default.htm> Mainly for teachers: it offers good tips about how non-fiction texts are structured.
- <http://kwr-co.nect.net/index.html> the links to “literacy” and “resources” are really worthwhile.
- <http://www.teachit.co.uk/index.asp?M=3&A=7&S=145&Z=1#S145> really useful.
- <http://www.teachit.co.uk/index.asp?T=M&M=3&A=5>

## **Myths, fables, etc**

- <http://www.planetozkids.com/> Loads of myths and legends
- <http://chineseculture.about.com/cs/mythslegends> Click “Chinese Stories” for Many interesting Chinese stories, idioms and proverbs.
- <http://www.aesopfables.com/> Large growing collection of fables by Aesop and other authors. Beautifully designed, adds URLs for lesson plans related to fables
- <http://www.bigmyth.com/> This one really pays the visit. Beautiful website. A lot of myths from all over the world are narrated using moving pictures. You can listen to the story of the Creation and other myths. Also exercises and a manual for teachers.

## **Dictionaries, etc**

- <http://encarta.msn.com/encnet/features/dictionary/dictionaryhome.aspx> Encarta World English Dictionary. Origins of words also given.
- <http://rhyme.lycos.com/> A site for rhymes, synonyms, syllables etc can be found. Sort of dictionary.
- <http://www.visualthesaurus.com/online/index.html> Thesaurus’s online version, easy to use with the words floating over the screen.
- <http://thesaurus.reference.com/> Roget’s Thesaurus

- <http://www.quotationspage.com/> Quotations by author, subject

**Odds and Ends:** Some unusual sites and examples of sites on different issues and reference materials.

- [www.naturegrid.org.uk](http://www.naturegrid.org.uk) Wonderful for cross-curricular project with Science. Just an example of the many you can find around.
- <http://www.victorians.org.uk/> provides learning material for schools to study life in Victorian Times, including literacy at all key stages.
- <http://www.enchantedlearning.com/> Mainly for early years and Key Stage 1, this site is friendly and gives lots of information: Geography, Science and other issues: inventors, explorers, etc. Good for cross curricular links.
- <http://www.telegraph.co.uk/> Electronic Daily Telegraph.
- <http://www.dialogueworks.co.uk/newswise/> Resource based on topical news stories. It is designed to improve the literacy and thinking skills of children and young people aged between 8 and 18.
- <http://www.squiglyplayhouse.com> Jokes, brain teasers, etc by kids.
- <http://www.eduplace.com/tales/> Wacky Web Tales. Other interesting resources in <http://www.eduplace.com/>. Really useful links in
- <http://www.tnellen.com/cyberengor> or teachers: methodological issues, etc. Articles, links, etc.
- <http://www.roalddahl.com> A very original site which includes stories and some resources for teachers
- <http://eleaston.com> This site is ESL and not literacy oriented, but offers loads of useful resources and links and it is easy to navigate.
- <http://www.onestopenGLISH.com> Another one not literacy-oriented but with many useful resources. To access the free lessons you must subscribe, but it is free.
- <http://www.rayslearning.com/report.htm> Free software for teachers useful to help with reports and also as a planning tool by copying and pasting objectives. Large banks of comments arranged by subject and level can also be downloaded for free. And it's only 486 Kb.