



***”Literacy is a bridge from misery to hope”
(Kofi Annan, former UN secretary-general)***

”The teaching of Life Skills with Literacy” (A Training Manual)



***Changing lives.
Opening minds.***

Changing lives. Opening minds.

**The slogan of our partnership is:
”Literacy is a bridge from misery to hope”
(Kofi Annan, former UN secretary-general).**

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**ERASMUS+ Strategic partnership
“Skills for Life: Literacy” (2014-2016)**



Partners:

“Ștefan Procopiu” High School (Romania, Vaslui) - coordinator

Foreign Language Secondary School (Pleven, Bulgaria) - partner

5th General Senior High School of Aigaleo (Aigaleo, Greece) – partner

Yildirim Beyazit Anadolu Lisesi (Bursa, Turkey) – partner

ISISS Cicognini Rodari (Prato, Italy) – partner



Website of the project:
<http://sll-erasmusplus.eu/>

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INTRODUCTION

The guide "The teaching of Life Skills with Literacy" (A Training Manual) is an intellectual product developed under the strategic partnership ERASMUS+ "Skills for Life: Literacy" implemented in the following schools:

- "Stefan Procopiu" high school (Romania, Vaslui) - coordinator
- Foreign Language Secondary School (Bulgaria, Pleven) - partner
- 5th General Senior High School of Aigaleo (Greece, Aigaleo) – partner
- Yildirim Beyazit Anadolu Lisesi (Bursa, Turkey) – partner
- ISSS Cicognini Rodari (Prato, Italy) – partner

The period for developing the partnership was 1st September 2014-31st August 2016.

Project's specific objectives were:

- developing pupils' skills in literacy (reading, writing, speaking and listening) and their transversal key competences (critical thinking, attitude networking, communication and collaboration with others, communication and English language, learning to learn, spirit initiative)
- reading capitalization strategies for developing literacy skills in students and encouraging reading for pleasure among students
- developing teachers' knowledge and skills in the design and organization of activities and lessons that help in developing students' transversal key competences and skills in literacy
- promoting the exchange of innovative practices and experiences between European schools through the development of teaching materials based on strategies for reading, writing, speaking.

Project motivation

According to the "EU high level group of experts on literacy. Final report, 2012", today, the EU is in a literacy crisis, since between 2000-2009, the level of reading for pleasure has declined steadily. We, the citizens of Europe, must act both to raise awareness of the literacy crisis, and to find solutions.

Many students from Europe have a hard time reading, writing, communicating orally. The fact that one out of five 15 years old students does not have enough reading skills is highlighted by the results from PISA. These students need to be supported to develop their skills in literacy. Across the EU, one child out of five struggles to reach the level of reading that enables them to learn by the time they are adolescents. Figures range from a low of 8% struggling readers in Finland to more than 40% in Bulgaria and Romania.

Teachers should receive more support in their efforts to raise the level of literacy among students (both during school hours and during school activities) to create a literate environment. All teachers teach reading and writing. All teachers, regardless their taught subject, may include among their lesson objectives other objectives related to literacy. But, to do this, teachers need to participate in programs and projects in this area. Improving teachers'

teaching and learning skills will have a positive impact on raising the students' level of literacy.

Project's main activities

- five transnational project meetings: Romania (February 2015), Turkey (May 2015), Greece (October 2015), Italy (March 2016), Bulgaria (May 2016)
- activities with students in order to develop literacy skills
- activities for developing the established intellectual products: "The teaching of Life Skills with Literacy" (A Training Manual) and "Think Literacy: Cross-Curricular Approaches" ("Literacy lessons")
- dissemination and exploitation (newsletters, articles, presentations, project website, flyers, posters, logo, social media, exhibitions)
- monitoring and evaluation (SWOT analysis, questionnaires, observation, group discussions, analysis of results).

Target groups

- The target groups for the implementation of the project activities are the teachers and students attending the lower and upper secondary school.

The guide "*The teaching of Life Skills with Literacy*" (A Training Manual) has the following structure :

- Module I. Reading Strategies
- Module II. Writing Strategies
- Module III. Speaking and listening activities (Communication Strategies)
- Annex: Reading and comprehension strategies. The material contains 40 reading and text comprehension strategies, such as: Anticipation guide, Creating Word Wall, Tea party, Concept sort, First lines, Think-Pair-Share (TPS), Inferences, Most/least important ideas and information, GIST Method, Read and say something, Think aloud, Reciprocal Thinks –Alouds, Concept Maps, Listen-Read-Discuss (LRD), Story maps, Frame routine, Scales, Somebody wanted but so, Question the Autor, Visualising, Asking and generating questions, 5-4-3-2-1 Strategy.

READING	WRITING	ORAL COMMUNICATION
<ul style="list-style-type: none"> • Understand text types and forms • Use text features to find Information • Use strategies for before, during, and after reading • Develop comprehension • Build vocabulary 	<ul style="list-style-type: none"> • Write for a purpose & audience • Use different forms of writing • Generate ideas • Organize • Revise • Proofreading 	<ul style="list-style-type: none"> • Listen and speak in pairs, small groups, and large groups • Make presentations • Talk to clarify understanding • Write conversationally • Use language conventions

The activities proposed by the Bulgarian team – short presentation

Module I. Reading Strategies

Young people do more reading and writing today — on paper and online — than ever before. Their literacy development is just as important, and requires just as much attention, as that of beginning readers. Understanding the meaning of text—words, numbers, and images, in print or digital form—is the ultimate goal of reading.

Reading skills are essential to the academic achievement of middle and high school students. To help students develop metacognition, teachers must show them how reading strategies are effective in improving their reading comprehension. Also teachers must direct students to reread for meaning, provide plenty of content for language learning, and allow students to boost vocabulary.

When students realize that they do not understand what they are reading, they must be capable of mobilizing strategies to correct the problem. Students master these skills when they actively construct meaning, learn more about themselves and others, read from a variety of sources, and view reading as an enjoyable experience.

The activities of Bulgarian team are based on a variety of genres of text because we believe that modern literacy primarily means understanding and decoding the meaning of written messages in any context of personal and social life.

- Activity 1: The Magical World of Literary Characters **Title:** Fables of Jean de La Fontaine-The Fox and The Crow.
- Activity 2: Macbeth **Title:** act 1, scene 1 Natural, Unnatural and Supernatural.
- Activity 3: A World of Magic: **Title:** Life lessons by The Fox in "The Little Prince", Antoine de Saint-Exupery.
- Activity 4: Lesson for perception and analysis of the story, **Title:** EMIL KORALOV "The First Snowdrop".
- Activity 5: Unusual jobs **Title:** The Most Unusual Jobs- “High Flyer”.

Objectives:

- develop the skills of perception and interpretation of literary text interpretation;
- to reveal the allegory of the difference between the hypocritical praise for benefits (flattery) and sincere praise;
- to express evaluative attitude to the characters;
- understand the plot;
- how atmosphere contributes to the plot;

- develop skills of perception and interpretation of literary text;
- develop oral and written language, thinking, memory, imagination, readers' interests and creativity;
- clarification of concepts: friendship, love, life lesson;
- students perceive the narrative depth and meaningful idea of the author;
- develop emotional intelligence of children by dipping into the emotions of the characters and the personal experience of the text;
- develop skills for analysis of the internal situation and experiences of the characters in their external manifestations;
- improve reading techniques;
- develop skills to structure arguments and distinguish between overt and implied meaning;
- vocabulary development;
- develop skills to make reasonable assumptions based on the title message and form expectations about the text;
- doubt the credibility of the information and develops selective skills;

Strategies:

- The teacher warms-up by asking students to give examples relevant to the topic jobs and writes the words on the Flipchart or adds necessary new vocabulary.
- Students read the text and have to elicit on the basic ideas of each paragraph and discuss them till they come up with an agreement.
- the teacher then gives a second text with gapped words and asks students to work individually – to read the text, write the missing words and list a vocabulary on the topic.
- The Teacher asks students to think of a new appropriate title for the text.
- Then students in groups form newspaper editor team/s and are given photos of weird jobs and have to choose only one as an illustration. They have about 3 min to list arguments and then present to the class. Meanwhile the Teacher writes Functional Language words for Agreement and Disagreement.
- Cooperative learning—problem solving or sharing ideas with peers through discussions, debates, and other peer-led activities.

- Generating questions.
- Fix-up strategies such as rereading, applying reasoning, or using the organizational signals within the text.
- Character chart/likes, dislikes, motivations and flaws.
- Work with the text through:
 - Visual imagery
 - Story sequence
 - Graphic organizers
 - Listen – Read – Discuss
 - Asking and generating questions
 - Question – answer relationship
 - Reading between the lines – infer
 - Conclusion - Summarizing the main idea and Exit slips

Module II. Writing Strategies

We have decided on working on a specific topic for students aged above 15-Jobs; For younger students we've developed a short list of fairy tales and short stories; We have basically divided them into 4 target groups.

The activities are focused on job-oriented topics such as application, CV, letter of motivation, filling in questionnaires, analysis and job requirements. We deeply believe it is important to have a continuous theme “Jobs” through all four strategies since this is a universal way to develop life skills through language. This practical context also motivates students to learn actively and see the immediate result of their language and skills progress. Also we have focused on creative writing because we feel that this is a main means of self-expression for communication. We have developed variety of activities according to age, interests and language skills since we designed activities both in native and foreign language. Last but not least, we proposed activities for structuring and restructuring texts through story writing based on key words and descriptive writing activities.

We worked to make students aware that good writing skills lead to confidence, correct coding of meaning and avoidance of ambiguity. Moreover, it is of crucial importance for academic studies.

- Activity 1: Job Application–students read an ad in a newspaper and write an application covering the main requirements.
- Activity 2: Express your opinion- students read a very short story or fairy tale and then write their opinion on either the theme or character.

- Activity 3: Change perspective-students retell a story that they have read as if they were a passer-by.
- Activity 4: Creative writing.
- Activity 5: Writing with keywords taken from associations on a topic proposed by the teacher.

Objectives:

- gain confidence in expressing personal opinion so as to encourage first steps in critical thinking;
- boost the skills for creating a text. Enrich and broaden the vocabulary of students;
- read an ad and then write a letter of application 1. Layout of letters 2. Formal style 3.Cover the main points 4.Convincing and persuasive style;
- choose the perspective of storytelling;
- print media is faltering and the necessity of computer writing skills as e-mails, short messages, posts and blog articles;
- students unearth who they are-identification through written expression;
- look anew at the world; different perspectives;
- explore the functions and values of imagination and creativity;
- develop cognitive and communication skills;
- writing as a means to review and remember recent information;
- distinguish personal from mass identity- difference or variety as a personal choice;
- note-taking and observations as a means for reflection and critical thinking.

Strategies:

- create a written text that reflect the new understanding of learning and teaching;
- tying goal - "inner orientation“-method with the purpose of learning;
- differentiate verbal expression for knowledge transfer;
- express evaluative attitude to moral justification of the characters and build aesthetic taste;

- illustrating, editing and creating of a students' book;
- creative writing;
- letter of application and business correspondence- scenario game for evaluation of such letters;
- “Walk in my shoes’ is a way to make yourself understood and give people a different perspective on issues;
- make a co-relation between personal and external experience ‘the way I see it’;
- good writing makes students credible;
- importance of context and tone of writing- proposal, persuasion, criticism, evaluation or appreciation;
- question your surroundings as a means for inspiration for creative writing;
- story structure and geometry; plot development;
- digital technologies and creative writing ‘how to make yourself visible with a photo and slogan’;
- narrative distance and the proximity of a reader's experience- zooming in and out on a story;
- verb power/edit a text to take away the adverbs ‘shout loudly’ or ‘scream’;
- sound patterns and onomatopoeia/self-editing;
- shared writing/group work to develop the dialogue as a scriptwriter and set the scene as a director;

Module III. Speaking and Listening Strategies

Speaking and listening is integral to our lives. The process of speaking and listening moves the problem from the interior realm and makes it something concrete in the exterior world thus we communicate meaning. We wanted to use engaging activities that hold students' interest and avoid straight drill and practice.

❖ Activity 1

Topic: Agreeing and disagreeing during a conversation on Generation gap and Gender roles, asking, explaining and checking.

Aim: to introduce the students to the language through listening and practice in a discussion of generation gap and gender roles in society.

❖ Activity 2:

Topic: Presentation skills: Emphasis.

Aim: to teach students how to use emphasis to make their presentation more dynamic and Memorable.

Objectives:

- develop vocabulary;
- identify multiple meanings for words;
- use complex syntax;
- use figurative language;
- adapt speech to a variety of social contexts using intonation-offer, persuasion, command, regret etc.;
- good pronunciation and clear utterance;

Strategies:

- role play scenes of real social situations, such as making a telephone call, greeting or interviewing someone, or ordering food at a restaurant;
- retell stories;
- present information and supporting evidence;
- interesting opening of a speech so as to grab attention ‘how to start a speech’;
- give appropriate responses orally;
- reproduce topical language orally;
- understand different intonation patterns and uses of stress.

The activities proposed by Greek team – short presentation

Module I. Reading Strategies

For this first module, the Greek team proposed five reading activities based on five different subjects taught at school:

Reading activity 1

Modern Greek Literature

Title: “On aspalathoi...”, poem written by G. Seferis

Reading activity 2

Ancient Greek Literature Lesson

A’ Stasimon of Sophocles, Antigone

Title: “A song for the human’s magnificence”

Reading activity 3

Modern Greek language

Title: ”Values that might guide us in life : genuine and fake entertainment”

Reading activity 4:

Ancient History of Greeks

Title: “Be an active and thoughtful reader”

Reading activity 5

English lesson

Title: “Understanding and Solving the Problem of Illiteracy “

The rationale behind the choice of texts is the variety of texts based on different school subjects (modern Greek literature, modern Greek language, ancient Greek Literature, History, English). In this way, the students are exposed to different genres, making full use of the reading strategies adjusted to a multiplicity of objectives.

We opted for this diversity of texts for **several reasons:**

- Identifying personal “values”.
- Identifying actions and behaviours that support the observation of a “value”.
- Adopting positive behaviour in everyday life.
- Motivating students to think hard about the positive and –moreover-negative features of modern civilization and human progress.
- Appreciating and spreading eternal human values.
- Exposing students to the influence of the aesthetics of the ancient tragedy.
- Enabling students to perceive the value of the poetic word, which in combination with other words creates a functional whole.
- Literating students upon the impact of ancient Hellenic linguistic terms to the lexicon of modern Europe’s languages.
- Raising students’ awareness about the serious problem of illiteracy.

The general objectives of the activities proposed by the Greek team for the first module:

- Involving students in active and conscious implementation of transversal reading competences (critical thinking, independent learning and thinking, relating what they have learned to their own experiences and reflecting upon the ideas and information presented in the text).
- Motivating students' interest in reading a rather long text.
- Developing students' ability to make inferences from the information they have got and to organize information according to criteria, such as time or place.
- Developing respect, communication and cooperation among students.
- Encouraging acceptance of different opinions and general diversity.
- Improving correct, conscientious, fluent and expressive reading.
- Improving the ability to deduct and interpret information, facts, ideas from a text.

All these reading activities were applied with students of A and B Grades of Senior High School, based on the above mentioned subjects, according to the curriculum as dictated by the Ministry of Education in Greece. The period of time devoted to the application of them was from January to April 2015.

From the analysis of the students' answers on the evaluation questionnaires, it was shown that they appreciated the use of innovative and thought provoking tasks through the employment of certain reading strategies that enabled them to develop their critical thinking and become more active readers. The activities are based on various reading comprehension strategies and text summarization.

- **Before reading strategies:** Pre-reading plan, First lines
- **While reading strategies:** Quadruple reading (Richards, new criticism), W. Dilthey's method (Whole-Part-Whole), Asking questions, Skimming and scanning to preview text, Filling gaps in the text (specific words are omitted from the text to motivate students reflect about what the author might want to say and use the context to understand specific information), Working as a class to restore the original text given ,PQRST: Method of reading (Preview-Question-Read-Summarise-Test), Using a graphic organizer (The frame routine), SQ3R: Survey-Question-Read-Recite-review, K-W-L (know-want to know-learn, Auxiliary (Parallel) Texts, TPS (Think-Pair-Share), Brainstorming, Inquiry Chart, Visual Imagery, Story Sequence, SWBS (Somebody Wanted But So), It says-I say-And So, Reading between the lines (inferences), Answering general questions about the text:
 - Who created the text? How do I know?
 - Why was this text produced?
 - Who is most likely to benefit from the text?
- **After reading strategies:** Summarising: 5-4-3-2-1, Keywords, Exit slips, Conversation about the ideas resulting from the text.

Module II. Writing Strategies

For this module, the Greek team proposed six writing activities for students. Five of them were based on the five reading activities which had preceded and one more was entitled:

From the ancient inscriptions we are inspired, we comment, we write..., based on the subject: Modern Greek Language.

The objectives to be achieved by the students are the following:

- to be exposed to a variety of writing tasks related to developing their creativity as well as building on skills associated with real life tasks such as carrying out research and making an oral presentation,
- to develop their capacity in thinking deeply, making arguments and organize their thoughts so as to convince an audience,
- to express their preference and think of arguments to support it,
- to adopt positive behaviour in everyday life,
- to participate in an argumentative competition,
- to realize the importance of literacy in private and public life,
- to make connections between literacy and democracy,
- to reflect upon the importance of literacy in modern life.

The students work in groups to:

- produce an essay
- produce a formal letter
- produce a short story
- create a poem
- create a power point presentation based on research
- create a comic – “parody”, which lampooned (satirized) the tyrannical (authoritarian) regime of the junta in Greece
- narrate the story in the first person as a personal experience
- write a report as a reporter for a TV channel
- write a page of a diary
- do some research on the Internet and present arguments about the issue “Prisoners of war”.

All these writing activities were actually implemented within the classroom from September 2015 to November 2015 with students from the A and B Grades of Senior High School. They were intended to enable students to employ specific writing techniques so as to develop their creativity, their argumentative skills and real life skills such as carrying out internet research and selecting relevant and appropriate information, thus becoming active learners. In accordance with this aim, this specific module will benefit the students as they will become independent and autonomous learners, an essential characteristic for their personal and professional development.

Module III. Speaking and listening strategies (oral communication)

For this module the Greek team proposed two activities:

1. Byzantine History –“The Byzantine Iconoclastic Controversy”, A DEBATE

2. Ancient Greek Language and Literature - “Creation and Presentation of a TV-breaking news bulletin” The activities proposed for Module III were applied to students of the target group between November 2015 and January 2016.

General Objectives

The students should learn how to

- be aware of the turn-taking procedure without interrupting the other speakers,
- express their disagreement in a polite way without offending the fellow speakers,
- ask for explanations,
- comment on other people’s opinions,
- take notes down to ask for further clarification,

- have arguments in order to support their opinions, promoting in this way their critical skills,
- change their initial opinions if they are convinced by the others' argumentation,
- pose the right questions to get the answers they need,
- adopt and promote the values of diversity and tolerance of others' views,
- cultivate the empathy and emotional intelligence when they are involved in oral activities such as a debate, an interview or a role play , in which they are in other people's position, expressing their views and emotions,
- work in groups , encouraging the team spirit, the values of cooperation, respect to the interlocutors and self-respect,
- become autonomous and independent participants of initiating and maintaining the flow in a conversation.

Oral Activity 1:

Byzantine History The Byzantine Iconoclastic Controversy

A **DEBATE** was organised for the better understanding of the controversy between- the Iconoclasts and -the Icon Defenders

Objectives

- The students are transported to the historical era when the facts are taking place.
- They study in depth the social status of the Iconoclasm period through the actions of the two opposing parts and the impact of that opposition on society itself.
- They use the debate as an effective teaching means to promote critical thinking and oral speaking skills.

THE STEPS OF THE PROCEDURE

- 1. Summary of the units already taught to students regarding the period of Iconoclasm (726-843 AD).
- 2. The class are divided into two teams : the one of the Iconoclasts and the other one of the Icon Defenders.
- 3. The members of each team note down their arguments.
- 4. Discussion and representation of the opposition by the two teams based on their argumentation.

Oral Activity 2

Ancient Greek Language and Literature- “Creation and Presentation of a TV- breaking news bulletin” Objectives

- Journalistic speech is created by the students in order to realise the different competences needed for oral communication, in comparison to written communication.
- The students reflect on what they are taught, and communicate their knowledge and understanding.
- Students become confident in their speaking and listening habits , as they develop their communication skills.
- Students build positive relationships, work cooperatively, and participate actively in their learning.

THE STEPS OF THE PROCEDURE

- 1. After having completed the reading activities, the class are **divided into teams** and the students are invited to choose among different **writing or oral activities** on what topic they would like to work on.
- 2. A group of 7 students is chosen to work on **the news bulletin**.

- **3.** The members of this 7 -student - group **play the different roles**, such as the reporter, the newscaster or the news-editor.
- **4.** After a 15- day- collaboration, the students present the news bulletin to the whole class under the logo “**Lampsakos T.V**”.

The activities proposed by Italian team – short presentation

The Italian contribution to the first intellectual product of our project is made of 15 teaching units and lesson plans that were planned, implemented and assessed by 11 teachers in the period from November 2014 to June 2015. The chosen subjects were Italian literature, English, Latin, History and Natural and Human Sciences.

Three target groups were created, three classes were chosen, namely the 2 E, 2 I, 3 C and each of them was proposed some activities to develop the abilities of reading, writing, listening and speaking both in Italian and in English.

In order to foster in our students the reading, writing and oral abilities and the love for reading, literature and art, the teachers planned all the activities using and experimenting a lot of different methods. With this kind of approach, students have been guided to appreciate reading more than they did in the past and to use reading and writing both for specific purposes and simply for pleasure.

“When I open a book and I start reading, I leave for a new, unknown place. Turning each page of my book I feel I am an explorer, searching treasures. [...] Whenever I read the last word of my book, I take a breath, I close my eyes and I think I’m richer.”
Giulia Culivicchi, Class II i

Students read when they are interested in what they read, when they like the topics, when they think the information found in the texts is interesting and useful; they write when they have something interesting to communicate.

In order to be appealing, the reading and writing activities need to be proposed to the students as an opportunity to know, to understand, to make connections, also as a chance to broaden their own horizons. That’s what the Italian team has tried to do, often experimenting, always trying to choose and implement activities that could be interesting and motivating for the students and using new methods and different approaches. For this reason, the most widely used strategies by our team were student-centered and in particular the learning by doing and the cooperative learning that have allowed the students to be an active part in the fulfillment of the planned objectives and in the acquisition of the life skills, which are the core part of the project.

These activities, being student-centered and usually using the peer tutoring, have helped the learners to overcome the difficulties in oral communication and in expressing their opinions with more self-confidence. The planned workshops have enhanced the so called “soft skills” such as the ability to work in a group and to listen to the others, the cooperation, , the problem solving, the creativity and the critical thinking.

Module I. Reading strategies

The teaching units to develop the **reading skills** are:

1. Reading and understanding an Expository text (English, class II I)
2. Reading to study (English, class III C)

3. Speaking walls and speaking stones. A dive into Latin epigraphy in order to discover daily life in Imperial Rome (Latin and History, the class II I)
4. Geodynamic evolution of Mediterranean basin (Class II I)
5. A walk on the dawn of mankind (class II E).

The most widely used strategies were student-centered and in particular:

- Individual reading
- Group brainstorming
- Guided discussion
- Guided comprehension worksheets
- Group competition with question/answers
- Learning by doing
- The cooperative learning
- Anticipation guide
- First Lines strategy
- Inquiry chart strategy
- Most/least important ideas and information strategy
- Visual imagery strategy
- Asking and generating questions strategy

Module II. Writing Strategies

The participating teachers planned five sets of writing activities and exercises to go with the reading teaching units already made, to develop the **writing skills**:

1. Writing a short Expository text – Letter of complaint (English, class II I)
2. Writing a cover letter (letter of application) for a CV (English, class III C)
3. Speaking walls and speaking stones. A dive into Latin epigraphy in order to discover daily life in Imperial Rome (Latin and History class II I)
4. Writing for Sciences (Natural sciences Class II i)
5. A walk on the dawn of mankind (Natural sciences, class II E)

The most widely used strategies were student-centered and based on guided exercises and in particular:

- Guided text analysis (Topic, characters, setting, timing, language used)
- Summarizing
- Creative Writing
- Find another title to the story
- Critical persuasive writing

Module III. Speaking and listening strategies (oral communication)

The teaching units to develop the **oral communication skills** are:

1. What Might It Be? How to describe Pictures and Make Speculations and Deductions about Them. (English and Italian, class III I)
2. Introducing a Schoolmate. (English, class III I)
3. Plautus and Terence in Comparison. (Latin, History, class III E)
4. Is It the Same Story? Comparing Novels to Films. (English, class IV C)
5. John F. Kennedy's Inaugural Addresses (English, History, class III I)

The most widely used strategies were student-centered and in particular:

- cooperative learning (in pairs and in groups)
- simulation of authentic situations

- from listening to speaking (guided activities)
- describing images
- making predictions and inferences.

The activities proposed by Turkish team – short presentation

Module I. Reading strategies

The main goal of reading is comprehension. It allows the students to make sense of what the text is about. Strategic reading methods can help students achieve not only their academic needs, but more importantly their life goals. Strategies may also be applied as individualized assessment tools.

There are a variety of reasons why young students may struggle with reading; this may include limited experience with books, or physical problems in nature such as a speech or hearing impediment. Students may even struggle with reading due to the lack of phonemic awareness, phonics, vocabulary, comprehension, and fluency.

Reading Activity 1: GOOD OR BAD?

A discussion of what students think the scientific conclusions might have been with regard to the items.

Reading Activity 2: NEWSPAPER HEADLINES

This lesson focuses on helping make sense of the strange forms used in news paper headlines.

Reading Activity 3: MUSIC GENRES

Reading Activity 4: SPEED DATING

Discussion and grammar dictation/reading tasks based on a text.

Reading Activity 5: BIRDSONG

Objectives:

- to take a look at any news paper or magazine headline;
- to find incomplete sentences full of action packed verbs;
- helping to make sense of the strange forms used in news paper headlines;
- understanding news paper headlines;
- to translating newspaper headlines into more understandable English;
- to give students a sense of how English and cross-curricular subjects fit together;
- to draw students attention to the title of the text;
- to improve reading techniques;
- to draw students attention to the titles of the paragraphs;
- to ask students to tell you what the phrase “music genre” means;
- to draw students attention to the map and ask them the questions in the rubric;
- to discuss reading tasks based on a text;
- grammar dictation;
- to identify the birds by solving the anagrams;
- to decide which of the statements in part two are true;
- Vocabulary development;
- encourage students to guess the answers;
- to encourage pairs to compare their ideas;

- to get the students to discuss the questions either in groups or directly with the teacher.

Module II. Writing Strategies

Writing can be difficult and time consuming for many students, but any complex job, writing is easier if you have the right tools. Good writing doesn't happen by accident. The strategies we use aim to make writing more interesting and.

Writing Activity 1: WORDS FLY AWAY, WRITINGS REMAIN!

Students learn to write by writing. They need regular opportunities at school to write in all subjects.

Writing Activity 2: WRITING A DESCRIPTION OF A PERSON

Descriptions of people can be included in letters, stories, police reports etc. Use some of the questions when you are writing.

Writing Activity 3: WRITING A FORMAL LETTER

A formal letter is written to someone you do not know personally. There are many reasons for writing a formal letter. One of them is to ask for information and/or make a request. Use some of the questions when you are writing.

Writing Activity 4: WRITING AN IMAGINARY STORY

A story usually describes a series of imaginary events.

Writing Activity 5: WRITING AN ARTICLE

An article is usually written for a newspaper or magazine. There are many different types of articles. News reports cover topics like natural disasters, accidents, rescues, criminal acts or everyday events.

Writing Activity 6: WRITING AN INFORMAL LETTER

An informal letter is usually written to a person you know, such as a relative, a friend or a pen-friend. You can send to a new pen-friend to introduce yourself. Use some of the questions when you are writing.

Objectives:

- Generating ideas;
- Developing and organizing the ideas;
- Revising and editing ideas;
- Generating ideas or finding additional facts;
- To check whether their writing is on-topic and fulfills its purpose;
- To help to generate possible content for the writing;
- Suggesting a writing form;
- To provide a direction for research;
- To describe the person's: appearance (age, height, build, face, eyes, nose, hair, distinguishing features, clothes);
- To make a general comment about the person;
- To describe the setting;
- To introduce the main character(s);

- To describe what happened;
- To describe the event in detail;
- briefly state the most important facts of the event;
- To report any comments made at the scene refer to consequences or to action that will be taken in the future;
- To give information about how you found the person's name and address;
- To give information about yourself (name-could also be included in the opening paragraph, age, nationality, appearance, family, place where you live-city/town/village-, house, pet, school, friends, interests/hobbies, likes/dislikes).

Strategies:

- Developing and Organizing Ideas
- Webbing and Mapping
- Supporting the Main Idea
- Adding Details
- Organize Writing
- Revising and Editing
- Reorganizing Ideas
- Asking Questions to Revise Writing
- Peer Editing
- Proofreading Without Partners
- Revise and Edit

Module III. Speaking and listening strategies (oral communication)

Communication skills – both speaking and listening – are at the very foundation of literacy. Classroom talk helps students to learn, to reflect on what they are learning, and to communicate their knowledge and understanding. It is a word based communication system but in oral form. Most of the time we use oral communication in face to face conversations, group discussions, pair work, presentations, counseling, interview, radio, television, telephone calls etc. is used to express meaning in oral communication

Communicating Strategy Activity 1: Pair-work and Group-work in the communicative classroom

Communicating Strategy Activity 2: Small-group discussions: Group Roles

Communicating Strategy 3: Types of oral strategies

Communicating Strategy 4: Communication skills

The dictionary defines communication as a process by which information is exchanged between individuals through a common system of symbols, signs or behaviors. Skill is defined as a learned power of doing something competently. It is a developed attitude or ability.

Communicating Strategy 5: Triangle Debate

Students learn more readily in a class where they experience cooperation and a sense of belonging. By involving the whole class in shared activities, and by teaching students how to be good listeners, to respect each other and to participate without fear, you can maximize participation and minimize anxiety for all students.

Objectives:

- Encouraging students to think about a question, issue, or reading, and then refine their understanding through discussion with a partner.
- To reflect on subject content.
- To deepen understanding of an issue or topic through clarification and rehearsal with a partner.
- To develop skills for small-group discussion, such as listening actively, disagreeing respectfully, and rephrasing ideas for clarity.
- To develop vocabulary,
- To have all speak in small groups
- To have specific roles to fulfil, clearly defining their role in the small group
- To receive positive feedback that is built into the process
- To participate actively in their learning
- To encourage active participation by all group members
- To foster awareness of the various tasks necessary in small-group discussion
- To have good pronunciation and clear utterance

- To make students comfortable in a variety of roles in a discussion group
- To participate in an informal debate
- To practice cognitively-demanding speaking skills in a comfortable environment.
- To benefit from the research process.
- To learn to process ideas and reach conclusions.

Strategies:

- To keep the conversation going.
- To focus on form and meaning, so that real communication is possible.

The activities proposed by Romanian team – short presentation

Module I. Reading Strategies

For this first module, the Romanian team proposed 11 activities which have at their base:

- Inspirational Stories ("The three ways", "The story of the lazy potter and of the dumb wise man", "The master and the ant").
- Excerpts from the novel "Cuore" by Italian writer Edmondo De Amicis.
- Aesop Fables.
- Short stories ("The Necklace" by Guy de Maupassant, "The Lady or The Tiger?" by Frank Stockton, "The Model Millionaire" by Oscar Wilde, "The Gift of the Magi" by O. Henry, "Mr. Know All" by William Somerset Maugham, "The Devil and Tom Walker" by Washington Irving).

Most of the activities capitalize one short story. We opted for the capitalization of short stories for several reasons:

- Reading literary texts helps understanding and exploring the "human nature".
- Literature represents an endless source of experiencing reality indirectly. It is an enormous opportunity for them to get to know indirectly other universes.
- Literature helps developing imagination and creative thinking.
- The texts often describe the way in which a certain problem has been solved or offer other solutions.
- The texts offer models of behaviour, being an educational tool, a source of examples or counter examples which can be used for students' education.
- These activities can improve students' knowledge about certain writers and consequently can arouse their interest in reading.

The general objectives of the activities proposed by Romanian team for the first module:

- improving correct, conscientious, fluent and expressive reading;
- developing students' ability to understand, describe and select information, facts and main ideas from a text and to use the information to assert their point of view;
- improving the ability to deduct and interpret information, facts, ideas from a text;
- encouraging students to make connections between texts and their personal experience;
- developing students' abilities to take part in different communication situations, to work in a team, to respect others' points of view;
- developing abilities to interpret situations and actions, to express opinions regarding the life lessons offered through short stories, to recognise the cause-effect relationship;
- developing students critical thinking.

Most of these proposals were applied in activities with students who, during the intermediate evaluation, appreciate it, taking an interesting approach to topics such as human values and virtues, generosity, self-motivation, problem solving, decision making, human beauty, prejudices and stereotypes. Students appreciated the teamwork, the skills to interpret situations and actions, to formulate views on life lessons offered by the stories.

The activities are based on various reading and comprehension strategies and text summarization. The most commonly used are "Say something!", "Generate questions," "Method GIST," "Map of the story", "Method 5-4-3-2-1", "The chain of events,"

"interference" " the most important/less important information. "On the occasion of the intermediate evaluation, conducted in June 2016, the students from the target group were asked, among other things, to specify the preferred strategies. The first three places were located to "chain of events", "Map of the story", "generate questions."

These activities were discussed with the students in the target group during the period January to June 2015. Because of the success among students, we have proposed, for the period November 2015-July 2016, to conduct the educational project "Reading and literacy" involving 15 teachers and about 300 students.

Module II. Writing Strategies

For this module, the Romanian team proposed a training course for students entitled **"Writing skills: essential skills for school and career"**.

The first part of the course, **"Learning to learn- key competence for the personal and professional development"** contributes to the formation and strengthening of intellectual work habits (such as taking notes, drafting reports) to familiarize students with research and writing techniques. The second part of the course, **"Business Writing"** helps students develop the skills necessary to complete a European CV and covering letter and to familiarize them with the concept of "netiquette" and optimize the skills of drafting emails according to set rules. We believe that this module is very useful for students because any intellectual activity calls for written expression, which is why it is clearly a "life skill" an asset for school and professional success.

The structure of the course for students is as follows:

1. Learning to learn- key competence for the personal and professional development

- 1.1. The key competence "Learning to learn" – a demand of the knowledge society
- 1.2. The writing abilities - essential abilities for school and career
- 1.3. Taking notes efficiently
 - 1.3.1. Taking notes-general considerations
 - 1.3.2. Taking notes during lessons and discourses
 - 1.3.3. Taking notes during individual study
 - 1.3.4. Graphic organizers
- 1.4. The technique of making up written material
 - 1.4.1. Types of written material (report, scientifically communication, essay, article and book reviews, theses)
 - 1.4.2. Writing a scientific paper
- 1.5. Chapter evaluation

2. Business Writing

2.1. Filling in the CV

- 2.1.1. What is a CV?
- 2.1.2. Types of CV
- 2.1.3. The sections of a Euro pass CV
- 2.2.4. The secrets of a good CV

2.2. Developing an intent letter

- 2.2.1. What is an intent letter?
- 2.2.2. The structure of an intent letter
- 2.2.3. Tips for writing an intent letter

2.3. Electronic mail

2.3.1. The advantages of electronic mail

2.3.2. The structure of an e-mail

2.3.3. Etiquette norms (netiquette)

2.4. Tips for making a good Power Point

2.5. Chapter's evaluation

3. General information about the course

3.1. The general objectives of the course:

3.2. Suggested activities

Module III. Speaking and listening strategies (oral communication)

For this module the Romanian team proposed three activities:

- Efficient communication Assertiveness (or how to efficiently communicate with people around);
- Efficient communication: Active listening;
- Professional communication: Go to the interview!

These three activities can be applied individually or as a training course for students, focused on improving pupils' skills to streamline communication, assertive application of the principles and techniques of active listening. Meanwhile, the students are familiarized with the basic rules which must be followed to ensure a successful job interview.

Efficient communication Assertiveness (or how to efficiently communicate with people around)

Objectives:

- to identify the main characteristics of the three communication types: passive, aggressive, assertive;
- to acquire the necessary knowledge to use assertive communication;
- to raise awareness of the importance of efficient and assertive communication between the group members and in the career development strategies;
- to improve abilities of making communication efficient by applying assertive principles and practicing the communication types in different situations characteristic to the business environment;
- to practice brainstorming as active-participative method;
- to identify a communication style.

Exercises and activities proposed:

- Brainstorming: „What is communication?”
- Brainstorming: „Why is the development of the communication skills important?”
- Brainstorming: „How can we better communicate with others?”
- Group activity: „The mouse and the monster”
- „Assertiveness – key of efficient communication”
- The assertive message
- The compliment
- The construction of an assertive message: How do we say NO assertively?
- The construction of an assertive message: How do we answer criticism assertively?

Efficient communication: Active listening

Objectives:

- to explain the meaning of active listening;
- to identify the elements which help or prevent active listening;
- to improve their knowledge about those techniques of active listening which help active listening;
- to become aware of the importance of active listening in overcoming the barriers of communication, in putting conflicts to an end and in establishing positive relationships with other people;
- to improve their communication skills through active listening;
- to practise team work skills.

Exercises and activities proposed:

- Warm-up: "Favourite colours"
- Are you a good listener?
- Listening test: The Taxi Driver
- "To hear vs. To listen" – group activity
- "Why do we listen?" - Brainstorming
- "Elements preventing/supporting listening" – group activity
- Theoretical presentation: "Techniques of active listening"
- The Story
- Class Memory

Professional communication: Go to the interview!

Objectives:

- to identify positive and negative features related to three key terms for the professional development: career, interview, manager.
- to describe the steps that must be taken to planning the interview, highlighting the basic rules to be followed to ensure a successful interview.
- to consider the basic rules of an outfit appropriate for a professional interview.
- to analyze the effects the body language has on the interviewer and identify positive and negative elements.
- to establish depending on their personality traits, answers to possible questions for professional interview and analyze the impact of these responses on the interviewer.
- to participate in simulation exercises for a presentation to an interview.

Exercises and activities proposed:

Step 1: What to do and what not to do the interview?

- interactive discussion with students.
- interview outfit: Brainstorming, completing a graphic organizer.

Step 2: Role play: Go to the interview!

- Students simulate attending an interview.
- 3 students will act as candidates for a particular post. The three students will answer the same questions (4-5 questions).

- The other students will play the role of employers/interlocutors will listen to candidates' answers to questions, and note their opinions on the worksheet "Who is the perfect candidate?" (Teacher selects the three questions).
- Discussions based on students' responses to questions interviews, views of students.

Step 3: Evaluation of the activity.

The activities proposed at Modules II and III were applied to students in the target group between December 2015 and April 2016. In addition, these activities were used for a local educational project entitled "I write, listen, speak!" conducted in November 2015 to February 2016. It was attended by seven teachers and 30 pupils aged 15-17 years.

1. Reading strategies proposed by Bulgarian team

1.1. The Magical World of Literary Characters

Title: Fables of Jean de La Fontaine - The Fox and The Crow

Objectives:

- Develop the skills of perception and interpretation of literary text interpretation, self-reading of sharing impressions from reading;
- To reveal the allegory of the difference between the hypocritical praise for benefits (flattery) and sincere praise.
- Indicate the relationship between the characters and the human world.
- To express evaluative attitude to the characters.

Workgroup/target: students aged 8-9

Pre-requisites: Printed excerpts from the fables of La Fontaine, posters, markers, colored pencils

Time: 40 min

Means/Tools: interactive approach through- snowball, group work, crossword

A snowball

A Sheet of paper reads "Fable?"

It is a method for gathering information- listing words. At the beginning the teacher writes a question on a piece of paper, which is connected with a definite theme. Then every student writes down the most important thoughts concerning the topic, folding the sheet of paper. Finally, the teacher reads the written information.

Then students read another text, connected with the topic in order to add more information.

A Fable is a short epic literary work of exposing and enlightening content that tells the story with a satirical character, eighth shortcomings of the people represented by images of animals. It consists of two parts: main part, called the story or narrative, and short moralizing conclusion - lesson.

Crossword

It could be on vocabulary from the text or the names of famous writers of fables.

Predicting

Students are given the task to read the passages and to write in the table what they think happens next.

What does the crow do? What does the crow say?	What does the fox do? What does the fox say?	How does the story end? Write your ending of the story.

Group work

Students can either fill in the third column as a team or they can discuss their endings and then write one group ending of the story.

Assessment:

- Interest for reading is formed, there is an independent reader and stimulation of reading activity.
- Improving the skills of the students to read correctly, consciously and expressively.
- The ability for artistic perception of the literary texts formed.

Evaluation

- Cultivate creative talents.
- Stimulate cognitive skills.
- Know how to use interactive methods as a means of developing thinking process.
- Promote valuable qualities as critical attitude and self-disposition.
- Establish positive self-evaluation and a sense of engagement and competence.

1.2. Macbeth

Title: act1, scene 1 Natural, Unnatural and Supernatural

Objectives:

- Understand the plot.
- Become familiar with key quotes.
- How atmosphere contributes to the plot

Workgroup/Target: 16-18

Pre-requisites: 1.a copy of act1, scene1 2. Pencils and paper

Time: 40-60 min

Tools: interactive approach to the text; group work; brainstorming

Strategy:

1. Lead-in: What do we know about how Tudor society felt about witches?
2. The scene starts on a moor. The three witches enter to thunder and lightening. What does this tell you about the action that is to follow?

3. The teacher tells the story briefly but there are certain points where she/he will need students to say the quotes. They will be jumbled on the board to help students. The teacher stops the narration and asks them to choose a quote to fit and continue the story.

4. The teacher asks students now to start reading and interrupts with the question- The scene starts on a moor. The three witches enter to thunder and lightening. What does this tell you about the action that is to follow?

5. Then they continue reading the scene and answer the question: What do the witches look like?/ write full sentences and use detail/

At the end of this lesson students will have read Act 1, scene 1

Students will examine the effectiveness of the opening scene and its purpose in the play

Assessment: Peer assessment of justification of description of the witches.

Evaluation:

- Develop skills for critical thinking.
- Note-taking and categorizing.
- Interdisciplinary approach to processing fact and knowledge.
- Interdisciplinary transfer and deductive skills.

1.3. A World of Magic

Title: Life lessons by The Fox in "The Little Prince", Antoine de Saint-Exupery

Objectives:

- Developing the skills of perception and interpretation of literary text interpretation, self-reading of sharing impressions from reading;
- Development of oral and written language, thinking, memory, imagination, readers' interests and creativity;
- Empowering the universal human values - clarification of concepts: friendship, love, life lesson rite.

Workgroup/Target: 9-13

Pre-requisites: Printed excerpt "The Little Prince" posters, markers, colored pencils

Time: 40 min

Tools: brainstorming, create a personal project, discussion, group work

Strategy:

1. Use of Brainstorming so as to:
 - To get students to know how to invent new ideas;
 - To express bravely their own opinion;
 - To visualize a definite problem;
 - To share their thoughts in front of audience;
 - To stimulate children's activity.

- To create skills for standing up their opinion and agree to others.
- To learn students how to ask and divide the task into different parts and look for necessary information for solving problems.

Discussion on: Have you met such a prince? Why is he known all over the world?

Group work. The groups read the text searching for answers to the following questions:

- "Only things that tamed, can comprehend." Why?
- "Language is a source of misunderstanding"
- What is the secret of the fox?
- What did the fox win with his voluntary domestication?
- The ideas of the groups are recorded on a poster. Then they are presented to the class.

Discussion: Who is the author of illustrations? Why did Antoine de Saint-Exupéry himself illustrate book?

Creating an individual project: "The best thing is seen only with the heart. The Most essential is invisible to the eyes. "

Assessment:

- The lesson expands and supplements the students' knowledge of literary fairy tale "The Little Prince". They conclude that seemingly simple thoughts and utterances of the characters sound like proverbs, unlock our imagination and make us think about our own lives. The passage is a lesson in morality - the fox is wise teacher and manages to teach the prince and students within the meaning of the word friendship.

Evaluation:

- Antoine de Saint Exupery himself advises readers to read his book three times: once as children, then as young third time already as mature adults. The Big Book - once read - will be perceived as a fairy tale, the second time - as a story about the meaning of life, and the third time - A novel journey into the vast world of human knowledge.
- During the lesson we promote reading and communicating with books - winners of the eternal values of human history and culture;
- The combination of game element with a strong emotional charge that brings the book successfully motivate children to become active readers.

1.4. Lesson for perception and analysis of the story

Title: EMIL KORALOV "The First Snowdrop"

Objectives:

- Students perceive the narrative depth and meaningful idea of the author;
- Developing emotional intelligence of children by dipping into the emotions of the characters and the personal experience of the text;
- Developing skills for analysis of the internal situation and experiences of the characters in their external manifestations, the author's text and speech of characters;
- Improving reading techniques.

Workgroup/Target: 10-12

Pre-requisites: Materials: small pieces of paper, worksheet, background music, a presentation about the author /Emil Coral/emotional maps, letters on cards.

Time: 40 min

Tools:

- Talk; Teacher tells the life and work of the author;
- interactive methods - dramatization, working with emotional card game, finishing sentences;
- Associations; dictionary work by using the Picture Dictionary;
- Visualization;
- Use of funds from other arts – music.

Strategy:

1. Preparation for understanding the text:

- Activation of experience and knowledge of students;
- Saving on assumptions about text-based title, illustrations, first sentence.

2. Work with the text

- Visual imagery
- Story sequence
- Graphic organizers
- Listen – Read – Discuss
- Asking and generating questions
- Question – answer relationship
- Reading between the lines – make an inferences
- Conclusion - Summarizing the main idea and Exit slips

Assessment:

- Methods and strategies in the lesson are selected and adapted to the age of the students and according to current experience in working with artistic text.
- Work class is enriched with interactive methods that maintain the interest of children, help to verify the perception and understanding and assist them in analyzing and putting the basic idea.

Evaluation:

- After this lesson students can bring out the main idea of the author and correlate it to their personal experience. The Objectives have been expanded by providing additional text for independent reading by the same author.

1.5. UNUSUAL JOBS

Title: The Most Unusual Jobs- “High Flyer”

Objectives:

- Develop skills to structure arguments and distinguish between overt and implied meaning;

- Vocabulary development.

Workgroup/Target: 15-18 years old students

Pre-requisites:

- copy of two articles on unusual jobs
- Flipchart for listing ideas, markers, photos

Time: 40 min

Tools: individual work with the text, discussion, interactive activity simulating a team of newspaper editors who have to choose the best picture to illustrate the article on unusual jobs

Strategy:

- The teacher warms-up by asking students to give examples of weird or unusual jobs and writes the words on the Flipchart or adds necessary new vocabulary.
- Then students read the article and have to elicit on the basic ideas of each paragraph and discuss them till they come up with an agreement.
- the teacher then gives a second article with gapped words and asks students to work individually – to read the text, write the missing words and list a vocabulary for describing jobs.
- The Teacher asks students to think of a new appropriate title for the article.
- Then students in groups form newspaper editor team/s and are given photos of weird jobs and have to choose only one as an illustration. They have about 3 min to list arguments and then present to the class. Meanwhile the Teacher writes Functional Language words for Agreement and Disagreement.

Assessment: Students learn to distinguish between facts and opinion; they learn and practice language for agreement/disagreement; vocabulary on jobs and descriptive verbs and adjectives.

Evaluation: students are encouraged to think about word patterns and their function in the text. Students practice restructuring sentences by dividing verb phrases from noun phrases and concentrate on the structure and function only on a syntax-phrase level- how important it is to look at words before and after the gap; reading for new information and integrating it to what we already know, how to learn new things in everyday reading activities; scan texts and immediately guess the purpose of the text and the opinion of the author.

2. Reading strategies proposed by Greek team

2.1. Understanding and solving the problem of illiteracy

Objectives:

- Raising students' awareness about the serious problem of illiteracy.
- Involving students in active and conscious implementation of transversal reading competences (critical thinking, independent learning and thinking, relating what they have learned to their own experiences and reflecting upon the ideas and information presented in the text).

Materials: Video projector, worksheets, flip chart sheets, markers.

Didactic methods and procedures: text comprehension strategies

- *Before reading (class discussion 15 min):* Pre-reading plan
- *While reading strategies (group work 60 min):* PQRST (Preview-Question-Read-Summarise-Test, a graphic organizer (The frame routine), SQ3R: Survey-Question-Read-Recite-review, K-W-L (know-want to know-learn).
- *After reading (group work 15min):* Summarising: 5-4-3-2-1, Exit slips._

Introduction

IF we can send people to the moon, should not every person on earth have the ability and opportunity to read and write well? Knowing how to read and write, or being literate, is a prerequisite for succeeding in today's technologically advanced and quickly evolving global society. Every person needs to acquire literacy in his/her early development, because reading and writing are useful skills in so many daily activities, from reading newspapers, medicine bottles, and product warning labels, to writing letters, emails, and reports. Being literate also develops the mind, imagination, and critical thinking skills. However, many people in the world are not literate, and many do not even have the opportunity to become literate in their lifetime. In fact, UNESCO Institute for Statistics, the international organization that collects data for the United Nations, estimated in 2004 that 800 million people (nearly 1 in 6 people in the world) are illiterate, and more than 65% of that number are women. This number is increasing as well, due to the high birth rates in illiterate societies. Therefore, in order to understand more about this significant phenomenon, a few of the causes, effects, and solutions to illiteracy will be discussed.

One of the major causes of illiteracy is poverty and the subsequent lack of access to reading and writing materials. Realistically, students who would have gone on to continue their education past the 5th year sometimes quit school in order to work on the farm or in a factory in order to assist with the family income. Also if a family is poor, food and the basic necessities of life take precedence before books can be purchased. Related to this issue is Maslow's theory on the hierarchy of needs. Maslow, a well-known psychologist, wrote that people deprived of basic needs, such as shelter, food, clothes, and basic safety, are less likely to develop themselves with higher education (University of Tennessee Website, 2004). In other words, economic instability can affect the ability of a population to become literate.

The effects of illiteracy often negatively impact a nation's ability to develop its human resources. Countries with a high illiteracy rate are more likely to be disadvantaged in the global economy. If a populace is not literate, it cannot be as involved in high tech jobs. New

careers in the sciences, mathematics, and technology are primarily established in countries that have literate populations. Another major effect of illiteracy is not having access to basic information that is distributed via books, newspapers, or the Internet. This type of information could include practical advice to increase the quality of life, such as how to participate in microfinance projects. In short, illiteracy does not encourage positive social change, personal growth, or the preservation and development of language and culture.

How can illiteracy be overcome? One of the best solutions to solving the stubborn problem of literacy is to teach parents to read, so that they can in turn teach their children. In a document published by the Departments of Education of Colorado, Iowa, Nebraska, and others, Judith Schickendanz explains that “Children learn about written language in a ... socially mediated way.... Children also learn about the functions of written language as they observe and help parents make lists, write letter to family members or friends, or read menus in a restaurant” (1999). If the adult women are educated first, each generation will be able to read and write, since mothers are the first educators of children. The women will teach their children, both male and female, who will in turn teach their children. Once more people in a society are literate, that society tends to develop further capacities, and further value literacy.

In conclusion, illiteracy has many interrelated causes and effects. In many countries literacy rates are increasing, notably in India, due to literacy campaigns (EFA, 2000). Economic development of many of these countries is also increasing in a similar fashion. Thus, one could easily argue that the increase in literacy is directly correlated with positive economic growth. In the past, education was not required, but in this day, universal education is becoming a necessity. Therefore, innovative solutions should be implemented to take advantage of this unique time in history.

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MOMENTS OF THE ACTIVITY

I. Organization (5 min)

The teacher reminds the students the group rules:

- Take turns
- Offer to help if asked
- Listen to the teacher or fellow student carefully
- Do not interrupt the person who has the floor
- Respect the others' opinion

II. Development of the activity (90 min)

The title of the text is presented on the screen: Understanding and solving the problem of illiteracy.

Before reading, ss watch a video that is related to the topic in order to activate ss' prior knowledge, build curiosity about the topic and set a purpose for

Reading <http://vimeo.com/85710858>

Before reading (class discussion 15 min)

Pre-reading plan (The teacher invites the ss to share anything that comes to their mind. The teacher writes the words on the board. Then the teacher asks the ss what made them think of their responses so that the ss see connections between their background knowledge and the new material.)

While reading strategies (group work 30 min)

A member of each group draws a card with one reading strategy and they start working for about 20 min using worksheets given by the teacher. Then each group presents the results before the members of all groups.

1. PQRST:Method of reading

Preview-Question-Read-Summarise-Test

(Look over the material, titles, headings, images. Ask yourself questions about the text that follows. Read the text looking for answers to your questions. Try to summarise the main points. Test yourself on what you have read and learned, by recalling main words and main ideas).

2. Using a graphic organizer (The frame routine)

The ss identify the main ideas, the essential details and write a summary.

3. SQ3R: Survey-Question-Read-Recite-review

The ss review the text to gain meaning from the title, headings, ask wh-questions, read the text to find the answers to their questions, record key words and phrases and create a summary.

4. K-W-L (know-want to know-learn)

The ss write what they know about the topic, what questions they want answered, and what they have learned from reading the text.

After reading (group work 15min)

1. Summarising: 5-4-3-2-1 Strategy

(The goal of summarization is to capture the essence of the text clearly and concisely, by choosing 5 keywords from the text, 4 facts related to the topic, 3 new words, 2 facts they already know and 1 question they still have).

2. Exit slips (The ss are required to write responses to questions at the end of the lesson so that they reflect on what they have learned and express what they think about the new information).

III. Conclusion making (30 min)

The ss discuss the importance of literacy in our world and more specifically the following issues:

1. Give examples of illiteracy in your country.

2. How do you think that young people could contribute to the elimination of illiteracy?

3. Read Malala's speech in the United Nations in which she claims that "One child, one teacher, one pen and one book can change the world. Education is the only solution". Do you agree?

Malala Yousafzai's speech at the Youth Takeover of the United Nations

On July 12 2013, the first ever Youth Takeover of the UN took place, organised by the President of the UN General Assembly, UN Special Envoy for Global Education Gordon Brown and A World at School.

https://www.youtube.com/watch?feature=player_embedded&v=3rNhZu3ttIU

A World at School and partners brought together hundreds of young education advocates from around the world, including Malala Yousafzai, who made her first public speech since being attacked by the Taliban in Pakistan.

In the name of God, The Most Beneficent, The Most Merciful.

Honourable UN Secretary General Mr Ban Ki-moon,

Respected President General Assembly Vuk Jeremic

Honourable UN envoy for Global education Mr Gordon Brown,

Respected elders and my dear brothers and sisters;

Today, it is an honour for me to be speaking again after a long time. Being here with such honorable people is a great moment in my life.

I don't know where to begin my speech. I don't know what people would be expecting me to say. But first of all, thank you to God for whom we all are equal and thank you to every person who has prayed for my fast recovery and a new life. I cannot believe how much love people have shown me. I have received thousands of good wish cards and gifts from all over the world. Thank you to all of them. Thank you to the children whose innocent words encouraged me. Thank you to my elders whose prayers strengthened me.

I would like to thank my nurses, doctors and all of the staff of the hospitals in Pakistan and the UK and the UAE government who have helped me get better and recover my strength. I fully support Mr. Ban Ki-moon the Secretary-General in his Global Education First Initiative and the work of the UN Special Envoy Mr. Gordon Brown. And I thank them both for the leadership they continue to give. They continue to inspire all of us to action.

"Malala day is not my day. Today is the day of every woman, every boy and every girl who have raised their voice for their rights."

Dear brothers and sisters, do remember one thing. Malala day is not my day. Today is the day of every woman, every boy and every girl who have raised their voice for their rights. There are hundreds of Human rights activists and social workers who are not only speaking for human rights, but who are struggling to achieve their goals of education, peace and equality. Thousands of people have been killed by the terrorists and millions have been injured. I am just one of them.

So here I stand... one girl among many.

I speak – not for myself, but for all girls and boys.

I raise up my voice – not so that I can shout, but so that those without a voice can be heard.

Those who have fought for their rights:

Their right to live in peace.

Their right to be treated with dignity.

Their right to equality of opportunity.

Their right to be educated.

Dear Friends, on the 9th of October 2012, the Taliban shot me on the left side of my forehead. They shot my friends too. They thought that the bullets would silence us. But they failed. And then, out of that silence came, thousands of voices. The terrorists thought that they would change our aims and stop our ambitions but nothing changed in my life except this: Weakness, fear and hopelessness died. Strength, power and courage was born. I am the same Malala. My ambitions are the same. My hopes are the same. My dreams are the same.

Dear sisters and brothers, I am not against anyone. Neither am I here to speak in terms of personal revenge against the Taliban or any other terrorists group. I am here to speak up for the right of education of every child. I want education for the sons and the daughters of all the extremists especially the Taliban.

I do not even hate the Talib who shot me. Even if there is a gun in my hand and he stands in front of me. I would not shoot him. This is the compassion that I have learnt from Muhammad-the prophet of mercy, Jesus christ and Lord Buddha. This is the legacy of change that I have inherited from Martin Luther King, Nelson Mandela and Muhammad Ali Jinnah. This is the philosophy of non-violence that I have learnt from Gandhi Jee, Bacha Khan and Mother Teresa. And this is the forgiveness that I have learnt from my mother and father. This is what my soul is telling me, be peaceful and love everyone.

Dear sisters and brothers, we realise the importance of light when we see darkness. We realise the importance of our voice when we are silenced. In the same way, when we were in Swat, the north of Pakistan, we realised the importance of pens and books when we saw the guns.

The wise saying, “The pen is mightier than sword” was true. The extremists are afraid of books and pens. The power of education frightens them. They are afraid of women. The power of the voice of women frightens them. And that is why they killed 14 innocent medical students in the recent attack in Quetta. And that is why they killed many female teachers and polio workers in Khyber Pukhtoon Khwa and FATA. That is why they are blasting schools every day. Because they were and they are afraid of change, afraid of the equality that we will bring into our society.

I remember that there was a boy in our school who was asked by a journalist, “Why are the Taliban against education?” He answered very simply. By pointing to his book he said, “A Talib doesn't know what is written inside this book.” They think that God is a tiny, little conservative being who would send girls to the hell just because of going to school. The terrorists are misusing the name of Islam and Pashtun society for their own personal benefits. Pakistan is peace-loving democratic country. Pashtuns want education for their daughters and sons. And Islam is a religion of peace, humanity and brotherhood. Islam says that it is not only each child's right to get education, rather it is their duty and responsibility.

Honourable Secretary General, peace is necessary for education. In many parts of the world especially Pakistan and Afghanistan; terrorism, wars and conflicts stop children to go to their schools. We are really tired of these wars. Women and children are suffering in many parts of the world in many ways. In India, innocent and poor children are victims of child labour. Many schools have been destroyed in Nigeria. People in Afghanistan have been affected by the hurdles of extremism for decades. Young girls have to do domestic child labour and are forced to get married at early age. Poverty, ignorance, injustice, racism and the deprivation of basic rights are the main problems faced by both men and women.

Dear fellows, today I am focusing on women's rights and girls' education because they are suffering the most. There was a time when women social activists asked men to stand up for their rights. But, this time, we will do it by ourselves. I am not telling men to step away from speaking for women's rights rather I am focusing on women to be independent to fight for themselves.

Dear sisters and brothers, now it's time to speak up.

Education advocates from around the world at the first ever "Youth Takeover" of the UN

So today, we call upon the world leaders to change their strategic policies in favour of peace and prosperity.

We call upon the world leaders that all the peace deals must protect women and children's rights. A deal that goes against the dignity of women and their rights is unacceptable.

We call upon all governments to ensure free compulsory education for every child all over the world.

We call upon all governments to fight against terrorism and violence, to protect children from brutality and harm.

We call upon the developed nations to support the expansion of educational opportunities for girls in the developing world.

We call upon all communities to be tolerant – to reject prejudice based on cast, creed, sect, religion or gender. To ensure freedom and equality for women so that they can flourish. We cannot all succeed when half of us are held back.

We call upon our sisters around the world to be brave – to embrace the strength within themselves and realise their full potential.

Dear brothers and sisters, we want schools and education for every child's bright future. We will continue our journey to our destination of peace and education for everyone. No one can stop us.

We will speak for our rights and we will bring change through our voice. We must believe in the power and the strength of our words. Our words can change the world.

Because we are all together, united for the cause of education. And if we want to achieve our goal, then let us empower ourselves with the weapon of knowledge and let us shield ourselves with unity and togetherness.

Dear brothers and sisters, we must not forget that millions of people are suffering from poverty, injustice and ignorance. We must not forget that millions of children are out of schools. We must not forget that our sisters and brothers are waiting for a bright peaceful future.

So let us wage a global struggle against illiteracy, poverty and terrorism and let us pick up our books and pens. They are our most powerful weapons.

"One child, one teacher, one pen and one book can change the world." One child, one teacher, one pen and one book can change the world. Education is the only solution. Education First.

2.2. “Values” that might guide us in life

Objectives:

- Motivating students’ interest in reading a rather long text.
- Involving ss in active and conscious implementation of transversal reading competences (critical thinking, independent learning and thinking and reflecting upon the ideas and information presented in the text).
- Identifying personal “values”.
- Identifying actions and behaviours that support the observation of a “value”.
- Adopting positive behaviour in everyday life.

Materials: worksheets, whiteboard, markers.

Didactic methods and procedures: text comprehension strategies

Before reading (class discussion 10 min)-applying of previous knowledge

1. Pre-reading plan- Introductory questions
 - a. What are the typical leisure activities of teenagers?
 - b. What are the benefits for their body –mind –soul?

While reading strategies (group work 50 min) - the same worksheet for all groups

1. Answering general questions about the text
 - a. Who created the text? How do I know?
 - b. Why was this text produced?
 - c. Who is most likely to benefit from the text?
2. Filling gaps in the text (specific words are omitted from the text to motivate students reflect about what the author might want to say and use the context to understand specific information)
3. Working as a class to restore the original text given
4. Scanning for information to answer questions about the text

After reading (class work 20 min)

Conversation about the ideas presented in the text –chart with pros and cons

Conclusion (10 minutes)

TEXT WITH GAPS TO FILL IN

The fake and genuine entertainment

[...] The fake entertainment is attempted escape, desire to escape from the grip of a life that only 1)..... us wounds and disappointments or became unbearable because of the incurable gap that it leaves behind. Attempted flee, not flee; escapist desire, not 2)..... . Because we come back to the ring more heavily wounded, we are back to our pit with 3)..... stress – the release was false, tragic delusion. Thus, behind the fake entertainment there is panic and impudence; when our soul becomes black by despair or 4) by boredom, we are horrified, and run to 5) what we lack with a thrill (even anxiety), with a stimulation (6..... alienation of our face), with an exhaustive pleasure (even if it 7..... brutalization) – something, anyway, that even temporarily will 8)..... another wind to our lives. What frightens us most is the emptiness of our soul. And we thrust to those ways of entertainment that will hopefully help us escape - from what? Obviously from "ourselves". 'Ourself' has become intolerable and, as its presence hurts or disgusts us, we 9)..... to run away/flee "killing" the time which fights us or despises our soul. Any chance of escape is then welcome, even if it 10)..... our health or discredits us. And when this chance is presented to us (our society has 11) for this with clubs, taverns, bars, etc) we hastily take 12) of it. Thoughtlessly, since at the end of the road the enemy that we intend to escape from is quietly 13) for us. [...]

Unlike the fake, 14) entertainment as a necessity is born out of the strength and joy of life, and what it offers is to maintain and renew the 15) and joy of life.

That is just what the fake entertainment wears out and destroys. I do not think that we need evidence to ensure that it is a completely 16) thing to throw oneself to the spree out of embarrassment and anxiety, to divert depression and boredom which devastate one, and another (quite different regarding the intentions and results) to entertain oneself out of surplus of strength and blissful mood, to maintain the internal temperature and to get pleasure from body vigour and joy of soul.

In the first case, as we said, entertainment is attempted escape, search of salvation from the deadlock which, instead of giving relief from pain and boredom, makes life more difficult, gloomy and sick.

In the second 17)....., it is light and triumph of physical and mental euphoria, worthy reward to those that thrive in the hard struggle of life with their prudence, courage, talent – and thus it 18) what it promises: strength and greater joy. If you are in agreement with yourself (your moods, skills, dreams); if you live with others in harmony and good will trying to bridge the 19) and avoid friction in your relationship with them; If you work honestly and creatively and you are 20)..... with the recognition of your efforts; if in your emotional life you met tenderness and affection; above all, if you are convinced that the road of life is never smooth and only travelable by those who can accept failure with smile and pains with perseverance - then you will always be strong and happy, and you will find this power and joy multiplied when you spend your 21) time in ways of entertainment relevant to your sentimental climate and your spiritual level. Neither overworked and humiliated, nor disgusted by yourself will you leave places of amusement - with the bitter taste that unavailing fatigue, aversion and repentance gives. Spinoza has brilliantly demonstrated in the theorems of his own Geometry two identities that are constantly verified by daily experience: Intensity of life, mental euphoria equals strength, equals joy. Relaxation of life, mental sterility 22) weakness, equals grief. The position of the fake entertainment is in the section of the second identity; of 23), in the section of the former. Whose donation is the fair-willingness of the Ancients, I think, it is unnecessary even to insinuate.

(E.P. Papanoutsos "Practical Philosophy")

THE ORIGINAL TEXT WITHOUT GAPS

The fake and genuine entertainment

[...] The fake entertainment is attempted escape, desire to escape from the grip of a life that only gives us wounds and disappointments or became unbearable because of the incurable gap that it leaves behind. Attempted flee, not flee; escapist desire, not escape. Because we come back to the ring more heavily wounded, we are back to our pit with greater stress – the release was false, tragic delusion. Thus, behind the fake entertainment there is panic and impudence; when our soul becomes black by despair or devastated by boredom, we are horrified, and run to replace what we lack with a thrill (even anxiety), with a stimulation (even alienation of our face), with an exhaustive pleasure (even if it brings brutalization) – something, anyway, that even temporarily will give another wind to our lives. What frightens us most is the emptiness of our soul. And we thrust to those ways of entertainment that will hopefully help us escape - from what? Obviously from "ourselves". 'Ourself' has become intolerable and, as its presence hurts or disgusts us, we attempt to run away/flee "killing" the time which fights us or despises our soul. Any chance of escape is then welcome, even if it undermines our health or discredits us. And when this chance is presented

to us (our society has catered for this with clubs, taverns, bars, etc) we hastily take advantage of it. Thoughtlessly, since at the end of the road the enemy that we intend to escape from is quietly waiting for us ... [...]

Unlike the fake, genuine entertainment as a necessity is born out of the strength and joy of life, and what it offers is to maintain and renew the strength and joy of life. That is just what the fake entertainment wears out and destroys. I do not think that we need evidence to ensure that it is a completely different thing to throw oneself to the spree out of embarrassment and anxiety, to divert depression and boredom which devastate one, and another (quite different regarding the intentions and results) to entertain oneself out of surplus of strength and blissful mood, to maintain the internal temperature and to get pleasure from body vigour and joy of soul.

In the first case, as we said, entertainment is attempted escape, search of salvation from the deadlock which, instead of giving relief from pain and boredom, makes life more difficult, gloomy and sick.

In the second case, it is light and triumph of physical and mental euphoria, worthy reward to those that thrive in the hard struggle of life with their prudence, courage, talent – and thus it offers what it promises: strength and greater joy. If you are in agreement with yourself (your moods, skills, dreams); if you live with others in harmony and good will trying to bridge the gaps and avoid friction in your relationship with them; If you work honestly and creatively and you are satisfied with the recognition of your efforts; if in your emotional life you met tenderness and affection; above all, if you are convinced that the road of life is never smooth and only travelable by those who can accept failure with smile and pains with perseverance - then you will always be strong and happy, and you will find this power and joy multiplied when you spend your free time in ways of entertainment relevant to your sentimental climate and your spiritual level. Neither overworked and humiliated, nor disgusted by yourself will you leave places of amusement - with the bitter taste that unavailing fatigue, aversion and repentance gives. Spinoza has brilliantly demonstrated in the theorems of his own Geometry two identities that are constantly verified by daily experience: Intensity of life, mental euphoria equals strength, equals joy. Relaxation of life, mental sterility equals weakness, equals grief. The position of the fake entertainment is in the section of the second identity; of genuine, in the section of the former. Whose donation is the fair-willingness of the Ancients, I think, it is unnecessary even to insinuate.

(E.P. Papanoutsos"PracticalPhilosophy")

MOMENTS OF THE ACTIVITY

I. Organisation (5 min)

The teacher reminds the ss the group rules:

- Take turns.
- Offer to help if asked.
- Listen to the teacher or fellow student carefully.
- Do not interrupt the person who has the floor.
- Respect the others' opinion.

II. Development of the activity (90 min)

The title of the text is presented on the board: Fake and genuine entertainment

Before reading (class discussion 10 min)

Pre-reading plan: The teacher invites the students to express their opinion about the following questions

- a. What are the typical leisure activities of teenagers?
- b. What are the benefits for their body–mind–soul?

While reading strategies (group work 50 min)

FILLING GAPS ACTIVITY (20 minutes + 10 minutes)

A member of each group reads the text aloud and they try to fill in the gaps for about 20 min using the same worksheet given by the teacher. Then the whole class tries to restore the original text (10 minutes). The activity is intended to draw students` attention to the text and keep them occupied; otherwise, they tend to get bored and distracted.

READING THE TEXT TO FIND ANSWERS TO SPECIFIC QUESTIONS (20 minutes)

1. What are the criteria to characterize entertainment fake or genuine, according to the text?

2. Are there ways of entertainment objectively included in the forms of fake and genuine entertainment? Justify your answer from both the given text and your personal view. Furthermore, use examples to make your opinion clear.

1. PQRST: Method of reading (Preview-Question-Read-Summarise-Test)

(Look over the material, title, paragraphs. Read questions about the text given. Read the text looking for answers to the questions. Try to summarise the main points. Test yourself on what you have read and learned, by recalling main words and main ideas). Write them down.

After reading (group work 20min)

1. Summarising: 5-4-3-2-1 Strategy

(The goal of summarization is to capture the essence of the text clearly and concisely, by choosing 5 keywords from the text, 4 facts related to the topic, 3 new words, 2 facts they already know and 1 question they still have).

2. Exit slips (The ss are required to write responses to questions at the end of the lesson so that they reflect on what they have learned and express what they think about the new information).

III. Conclusion making (10 min)

The ss discuss the importance of genuine entertainment and more specifically the following issues:

1. Give examples of genuine entertainment.
2. Write a chart with PROS of genuine entertainment and CONS of fake entertainment (using both information given in the text and their personal experience)
3. Make a poster with a single phrase from each student using colored markers.

2.3. ANCIENT HISTORY OF GREEKS

Title: Be an active and thoughtful reader

Make predictions from the text. Confirm-expand-refute your predictions.

General Objectives

- Encouraging students to think actively as they read a historical text.
- Developing students' ability to make inferences from the information they 've got and to organize historical information according to criteria, such as time or place.
- Literating students upon the impact of ancient Hellenic linguistic terms to the lexicon of modern Europe's languages.

Means/Tools: historical maps, the book of history, board, markers.

Before reading: (Students work as a whole group)

Didactic methods and procedures: text comprehension strategies: First lines, Pre-reading plan, Reading between the lines (inferences).

Time: 07 minutes

MOMENTS OF THE ACTIVITY

The title **Archaic Period/Age (750-480 B.C)** of the text to be read is presented on the board.

Step 1

- Students through the beginning sentence , the title of the new chapter think actively **about the word Period/Age**, which is already familiar to them, since they have examined other historical periods in their lessons and focus their attention on what the title sets as new and in this way they make their first predictions. (First lines strategy).

Step 2

- The teacher writes on the board the names of other historical periods that students have in their mind and in this way students can see the connection between the background knowledge and the new material.
- With the same steps teacher can urge students to remember the duration of each period mentioned, so that they can see that each historical period has its own chronological limits. (Pre-reading plan).

Step 3

The teacher encourages the students to make inferences by providing sentences summarizing the notes they have made and writes them on the board, according to the plan (Reading between the lines (inferences) strategy):

THE TEXT SAYS

1.Archaic Period/Age

(750-480 B.C)

2. .Archaic Period/Age

(750-480 B.C)

I KNOW

Homeric Period/Age

(1100-750 B.C.)

750 B.C.

SO I INFER THAT...

The Archaic Period/Age follows the Homeric one.

This date shows the end or the beginning of an age?

3. Archaic Period/Age
of Archaic Period/Age and
(750-480B.C)

480 B.C

This date may show the end

beginning of the next period,
which is named...

Students ask themselves questions and through this they become active readers, so they literate themselves about history and furthermore on what the beginning and the end of an era mean at all, how conventionally the limits of historical Ages era.

While reading strategies (small groups work 20 min)

Special Objectives

- Motivating students to read a rather academic historical text , such as an introduction to the Archaic Age.
- Urging students to be involved in complex and difficult passages.
- Motivating nothing-to-say students to become skilled readers.

Didactic methods and procedures: text comprehension strategies

1. Asking questions
2. Skimming and scanning to preview text
3. SQ3R: Survey-Question-Read-Recite-review

MOMENTS OF THE ACTIVITY

Step 1

- Focus on the word **Archaic** and think of questions that the word provokes to you!
- Share your questions with your partner in your desk. (Asking questions strategy)

Step 2

The teacher writes the questions on the board, which were:

1. Who gave the name “Archaic” to that period and Why?
2. What is the people’s origin and where did they live?
3. How did people of this period live?
4. What are the essential characteristics of that period?
5. What are the differences between the Archaic Period and the previous one, the Homeric?

After setting the questions, the teacher clarifies to the students that they want to know: **Who, Where, How, What; that is the main questions history in general tries to examine.**

Step 3 (Skimming and scanning to preview text and SQ3R: Survey-Question-Read-Recite-review): Read the text looking for answers to your questions. Find highlighted items which guide you to answer your questions. Try to summarize the main points. Test yourself

on what you have read and learned, by recalling main words and main ideas. Introduction to the Archaic Period

THE TEXT

The period which started in the middle of the 8th century and ended in the first twenty years of the 5th century is called “**Archaic Period**” conventionally by the authors of the Greek antiquity, because, in this epoch, the economic, political and cultural origins of the Hellenic world that would develop in the next Classical ages were in a state of preparedness.

The financial and social crisis that began at the end of the Dark Ages (1100-750 B.C.) was faced in the first half of the 8th century by a new type of government, **the city -state** , and through the spread of the Greeks in the East and West of the Mediterranean basin (**second Hellenic colonization**) as well.

On the other hand, the principles, the seeds of the Greek civilization in general were formed due to the 6th century’s mental and cultural challenges that emerged in the new framework of the “**greek polis**”.

The end of the archaic Period is marked by the **Persian Wars**. This struggle led Greeks to victory against the Persian Empire, so that the Persian Wars and the consequent sense of unity have determined the Greeks’ national pride and confirmed the effectiveness of our city-states structure.

After reading (Students work as a whole group 10 min)

Summarizing: 5-4-3-2-1

- Students are encouraged to make an introduction of their own to the Archaic Era, focus on information they have read and on the answers to the questions they posed.
- **Keywords:** Archaic Era, the spread of the Greeks throughout the Mediterranean basin, the rise of a new government system called city-state (Greek: polis), the manifestation of a wide Hellenic attitude against Persians, the non-Greeks enemies, the culture and mental development.

Conclusions (10 minutes)

Literacy

- The students think about the meaning of the words: archaic and polis (translated as "city-state"), the English words policy, police, and politics and a number of words ending in-polis (Astropolis ,Cosmopolis, Ecumenopolis, Metropolis, Necropolis, Techno-polis).
- The term “police” used by modern states to describe the body enforcing the law and maintaining order, comes from Middle French police, in turn from Latin politia, which is the latinization of the Greek politeia, that comes from polis. Therefore, as an institution the police is directly linked to the emergence and development of the city.
- The term archaic comes from the Greek word arche = beginning.
- The text you have read identified the Archaic Period as the period of the preparedness for the classical ages’ Hellenic World. Find the reason by using the etymology of the term archaic.

2.4. MODERN GREEK LITERATURE

Selected text: “On Aspalathoi...”, poem written by G. Seferis

In General

Teaching aims of a poem

- The student shall realize the tight link between Poetry and Life.
- The student shall realize that the poem functions as a means of communication between the poet and the reader. The student, moreover, can be transferred intellectually into the poet’s world of reference. Therefore, the poet’s experience may become as well the reader’s experience - in this specific case, the reader is the student.
- The students may develop all the necessary links between the given poem and their personal experiences.
- The student may understand that the interpretation of a poem constitutes a personal issue, since there may be several and various approaches. Furthermore, the student may realize that the interpretation of a poem is not characterized by the safety of a scientific explanation of a natural phenomenon and it cannot be considered as absolute.
- While the student tries to interpret a poem, communicates and cooperates with his/her classmates. This fact makes him/her more tolerant towards a different point of view and in general, more open-minded to accept the “different”, having a positive impact also in his/her daily life.
- The student may enjoy the aesthetical reality, which is endorsed in the poem.
- The student may become familiar with the eternal humanistic values—ethical and aesthetical—being part of a self-awareness process.
- The student may acquire critical thinking through the study of a poem.
- The student may perceive the value of the poetic wording – and of course, every wording—which contributes in the formulation of a word scheme, which in combination with other word schemes, creates a functional whole.
- The student learns to express himself/herself concerning the poem through the poem itself.
- The student may understand that the poet is active and present, has a fighting spirit, feels empathy for the fellow, is not influenced by compromises, distinguishes the “beautiful” from the “fake” and strives against injustice.

In particular

Teaching aims of the specific poem

- The Ethics and political criticism of Tyranny/Dictatorship in Greece.
- Victory of the Justice.

Teaching Methodology of the Poem Interpretation

- For the teaching of this poem, we used the methodology proposed by W. Dilthey and the structure “Whole-Part-Whole”. In other words, we followed the analytical-synthetically process, using the dialectics as our main interpretation tool.

Preconditions:

- First of all, before the reading of the poem, it was considered necessary for the students to study and learn about the historical period, which the poem refers to, through the studying of other texts of the same time span.
- This approach facilitates the students in creating an opinion with regards to the context of the poem as well as the social and political situation in the Greek territory

during the writing time of the poem. It also helps them to form their attitude towards relevant political situations.

Anticipated teaching duration: approximately 2 or 3 teaching hours. The exact duration depends on the students' mood and interest, particularly if they want to receive more thorough information concerning the poet and his work.

Means-Tools: Parallel texts, audiovisual material retrieved from internet sources and the historical archives, use of video projectors, work papers and presentation boards.

Strategies used before the reading of the poem: Separation of the students in 5 teams, each including 4 students. Task assessment for every team and study of a distinguished subject, but within a common aim: the understanding of the main pillars of the poem, the collection of keywords for the poem interpretation, the perception of the poet's attitude towards the social and "political" situation of those times, as well as the formation of different students' behaviors and attitudes based on the acceptance and the spread of values which prove the self-worth of human beings.

Text: "On Aspalathoi..." (The poem is translated, edited and introduced by Edmund Keeley and Philip Sherrard. It is included in the book, called "Complete Poems of George Seferis", which was published by Anvil Press Poetry, in Great Britain in 1995. The Copyright is attributed to Princeton University Press.)

*Sounion was lovely that spring day –
the Feast of the Annunciation.
Sparse green leaves around rust – coloured stone,
red earth, and aspalathoi
with their huge thorns and their yellow flowers
already out.
In the distance the ancient columns, strings of a harp still vibrating..
Peace.
– What could have made me think of Ardiaeus?
Possibly a word in Plato, buried in the mind's furrows:
the name of the yellow bush
hasn't changed since his time.
That evening I found the passage:
"They bound him hand and foot," it says,
"they flung him down and flayed him,
they dragged him along
gashing his flesh on thorny aspalathoi,
and they went and threw him into Tartarus, torn to shreds."*

*In this way Ardiaeus, the terrible Pamphylian tyrant,
paid for his crimes in the nether world.*

MOMENTS OF THE ACTIVITY

1. Organization (2-3 minutes)

We start our activity reminding the students the rules they must follow during the task of the poem interpretation:

- They should cooperate with their classmates within their teams.
- They should avoid interrupting those who speak and try to listen to their sayings carefully, even to help them if needed.
- They should respect the opinions of the others, even when they do not share the same point of view.
- They ought to wait their turn in order to express their opinions.

2. Development of the activity

The poem title and the poet's name (with the poet's photograph in mature age) are displayed on the screen or are searched inside the book, where the poem is included.

BEFORE READING

Following the strategy **Think – Pair – Share (TPS)**, the teacher tries to figure out what the students know or remember from previous teaching or reading experiences with regards to G. Seferis' life and work, the literature movement which he belongs in, the impact he has received, the special characteristics of his poetry – the style, the language and the topics. **(About 15 minutes)**

Later, we distribute to the five (5) already formed student groups the texts we consider necessary for the better understanding of the ideas and values, indicated in the poem of G. Seferis. We move on with a **Brainstorming**:

- **First Team:** We give to the students of the First Team copies of the **Statement**, which the poet made on March 28, 1969 against the Dictatorship, imposed in Greece since April 21, 1967.
- **Second Team:** We distribute to the Second Team copies of the handwritten magazine **“Notebook 72”** (in Greek: Τετράδιο 72) – dedicated to Seferis' memory – issued by the political prisoners in September 1972 concerning the G. Seferis' life, as a poet and as a person, under the title: **“What does G. Seferis mean to you?”**.
- **Third Team:** We give to the Third Team two (2) poems composed by the poet, Manolis Anagnostakis. Both poems are relevant to two other poems of G. Seferis, called respectively **“Thessaloniki, Days of 1969 A.D.”** and **“Epilogue”**, regarding their content and their reference time.
- **Fourth Team:** We distribute to the Fourth Team the **two (2) statements** made by two of the most important Greek poets, Giannis Ritsos and Odisseas Elytis, on occasion of G. Seferis' death and funeral (20/09/1971 and 22/09/1971, respectively).
- **Fifth Team:** Last but not least, the students of the Fifth Team are given copies of an extract from Plato's work, *Republic* (614b,2 – 616a,4), which refers to the behavior and punishment of Ardiaeus, who usurped his authority in a blasphemous and immoral way.

NOTE: All the above-mentioned texts, which were used during this activity, can be found in the last pages of this presentation.

Furthermore, following the strategy **Pre-reading Plan (PreP)** and by appropriate questions, we attempt to detect in the afore-mentioned texts all the information which are considered necessary for the understanding of those old times and their particularities. Thus, we prepare the students so as for them to be able, while this process develops and after the reading of G. Seferis' poem, to become familiar with important ideas, contributing to the understanding of the poem. We also ask them to collect and write down those key words or key phrases which they consider significant. Later on, after writing all these words on the blackboard, separated in columns named after the Teams, we try altogether to figure out how these words can be combined and create a common reference framework.

For example:

- The First Team mentions among others, the following words or phrases: “the freedom was muzzled”, “I feel the duty”, “the regime was imposed on us”, “forced lethargy”, “anomaly”.
- The Second Team selects among others: «His love for the values”, “he never compromised”, “He is the voice which interrupted the silence”, “anti-dictatorship human being”, “Fascist regime”.
- The Third Team, from its part, brings forward the following phrases: “Not one verse today moves the masses”, “They [Children] now no longer laugh, whisper secrets, share trust”, “soldiers with armors”, “I transact, you transact, he transacts”, “Wherever I travel, Greece wounds me”, “Greece of Greeks”.
- The Fourth Team chooses these words and phrases: “his ethos”, “he combined the poetry with freedom”, “above this coffin Greece rests”, “cultivated the feeling of responsibility”, “he held high the flag of the freedom of consciousness”.
- The Fifth Team, finally, mentions the following: “the unjust”, “For all the wrongs they had ever done to anyone”, “all whom they had severally wronged”, “they had paid the penalty in turn tenfold for each”, “Ardiaeus had done many other unholy deeds”.

By using the selected words-phrases and following the method **Inquiry Chart**, we ask from the teams to participate in the following tasks: The First Team has to describe the regime, the way it is perceived by the students themselves; the Second one to illustrate the poet's portrait; the Third one has to mention elements of the Greek society of that period; The Fourth Team has to focus on the role an intellectual person can play in misfortunate conditions, as those described in the poem; and the last team, the Fifth one, to create a link between the end of Ardiaeus' story and the fate of the Greek regime of those times. **(about 20 minutes)**

For example, the First Team, whilst describing the Greek regime, comes up with the following structure:

Words used to describe the “political” situation in Greece in 1971	The “political” situation in Greece in 1971, as described by the students, according to information deriving from the given sources
Forced Lethargy	It is a fascist regime, which was imposed apparently with the use of force and is supported by soldiers with armors and not by free, thoughtful citizens. It is, in other words, an anomaly.
Anomaly	
Fascist regime	
Soldiers with armors	
The regime which was imposed on us	

First Evaluation. Expectations - Predictions: We can observe whether and to which extent the students understood the framework used by the poet in the selected poem and if they are able now to predict the possible content of the poem “On Aspalathoi...” as well as its purpose.

DURING READING

The teacher reads the poem and lets each working group to approach the content of the poem with its own distinct way, which depends on the already provided motives. Simultaneously, videos of parades and marches accompanied with army music, which took place in Greece during the Dictatorship, were shown with the use of a video-projector (Video available here: [21 Απριλίου 1967- Έργα και Μέρες](#) – in Greek). Furthermore, typical mottos of those times are heard, such as “Greece of Greek Christians!”, “Viva the Army, “Viva the revolution” as well as the Dictatorship Emblem, a Phoenix which is burnt and through the fire and the ashes a soldier appears. **(about 7-8 minutes)**

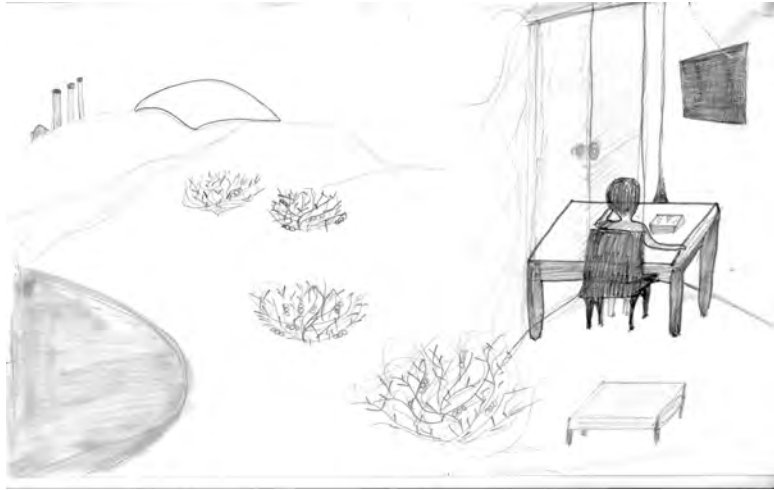
For instance, some of the pictures, which were shown during the activity, are the following:



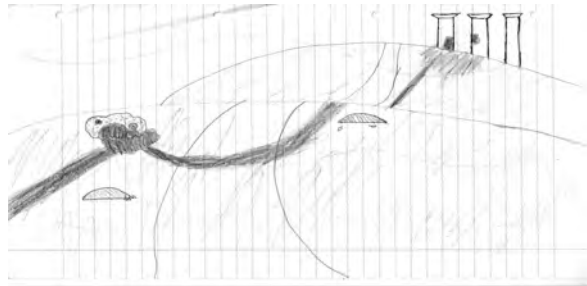
Completing the first 45 minutes of teaching and using an alternative method based on the techniques of **Visual Imagery (Visualising)**, we ask all the students to draw or paint something, inspired by the images, feelings, ideas they have already seen or experienced, within the aim to activate also other skills of the students. We also ask them to prepare themselves to justify and explain their artistic choices.

AFTER READING

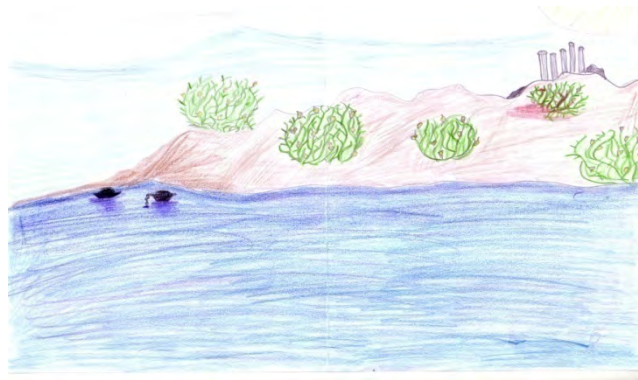
The next 45 minutes of teaching starts exactly at the point where we had stopped. The student groups post on the blackboard their drawings and describe what they drew and why. The students realize that in all the illustrations they made, it is the “aspalathoi” which constitute the essential and common part and they make an effort to explain which are the differences of their works and why these differences are in place. **(about 10 minutes)**



Picture 1: TEAM 1



Picture 2: TEAM 2



Picture 3: TEAM 3



Picture 4: TEAM 4



Picture 5: TEAM 5

According to the students' various opinions, the differences in the drawings may be a result of:

- what they consider important;
- the emotional influence of a specific part of the poem on them;
- their initial thoughts when they first heard the poem read by the teacher;
- the whole impression they got from the poem; and
- their try either to create a scenery very similar to the one described in the poem or just to improvise inspired from the general spirit and style of the poem.

Later on, students try to comprehend the content of the poem and conceive its main ideas via the next methods:

Group 1: Method: Story Sequence

Group 2: Method: Somebody Wanted But So (SWBS)

Group 3: Method: It says – I say – And So

Group 4: Method: Summarizing 5 – 4 – 3 – 2 – 1 Strategy

Group 5: Method: Exit Slips

The five student groups are given 25 minutes to prepare their answers and present them in the class.

Method: Story Sequence

STORY SEQUENCE	
<u>FIRST</u>	
March 25, 1971: The Poet finds himself in Sounio, away from the place where all the ceremonies for the celebration of the Annunciation Day take place.	
<u>NEXT</u>	
G. Seferis finds his internal peace experiencing the natural environment. But soon he turns his eyes to the “Aspalathoi”.	
<u>THEN</u>	
The “Aspalathoi” remind the Poet of an extract of Plato’s Republic, more specifically, the story of Ardiaeus, the villainous tyrant.	
<u>LAST</u>	
The inhumane death of Ardiaeus gives birth to the hope and the expectation of the Poet for a similar punishment of the contemporary “tyrants” of Greece.	

Method: Somebody Wanted But So (SWBS)

SOMEBODY...	WANTED...	BUT...	SO/SO THEN
Decide who the somebody is: Character/person/people	What did that somebody want: Goal/motivation	But what happened? Examine the conflict/ challenge/problem	So, finally how did everything work out? the solution
The Poet: G. Seferis	To celebrate by himself the Day of Annunciation in Sounio.	He saw “Aspalathoi” and this reminded him of something.	The solution was given during the night when he was at home. The reference the Plato’s Republic was the answer.

Method: It says – I say – And So

QUESTION	IT SAYS...	I SAY...	AND SO
Who was Ardiaeus and what did he do?	He was a villainous tyrant and was punished hard for his cruel and unfair behavior	Ardiaeus was punished in a way he deserved for all the unfair actions against the people	There is still hope that the contemporary “tyrants” of Greece will also be punished in a similar way.

Method: Summarizing 5 – 4 – 3 – 2 – 1 Strategy

5 key-words from the page	Annunciation	Aspalathoi	Tartarus	Ardiaeus	Tyrant
4 facts related to the main topic	The red earth and the Aspalathoi	His skin was scuffed on the thorny Aspalathoi	He was thrown at Tartarus like a rag	In this way Ardiaeus, the terrible Pamphylian tyrant, paid for his crimes in the nether world.	
3 new words	Aspalathoi	Rag	Crimes		
2 facts you already know	The Annunciation Day is considered as one of the most important Holiday for the Greek population and the Christianity as such.	The existence of the tyrannous regime on Greece during the time of the composition of the poem.			
1 Question you still have	Does the Poet really hope that the contemporary “tyrants” of Greece will have the same punishment like Ardiaeus?				

Method: Exit Slips

- Write one thing you learned today

Name: Human beings should not be impudent and arrogant.

- Write one thing you did not understand today

Name: Why should somebody exercise the authority in a tyrannical way?

- Describe one topic that we covered today and you would like to learn more about.

Name: The reasons which resulted in the imposition of the dictatorship in April 1967 and the fall of the regime.

- Write your understanding of today's topic

Name: The Justice wins in the end, even if human beings have to cope with the audacity, the arrogance, the injustice. There is always the unwritten rule of the victory of justice over injustice.

After the completion of this procedure, each team is asked to suggest the main idea of the poem, in a sentence which cannot be more than 8 words.

Example of a Main Idea: "The injustice is punished. The justice is restored."

Conclusions

Through this study of this specific poem, the students came close to values, such as:

- Justice
- Self-esteem and Respect
- Freedom
- Struggle
- Human being

Here you can find the texts which were used for [the method of Brainstorming](#).

Text 1, The Statement of G. Seferis

It was a long time ago, since I took the decision to stay away from the politic of this country. I tried sometimes to explain it, this does not mean that I am indifferent about our political life, though. Thus, since those years till lately, I avoided "touching" issues like these. Furthermore, all the texts I published until the beginning of 1967, and my current attitude (I haven't published anything in Greece since freedom was "muzzled") have proved, I believe, quite clearly my thought. However, since many months, I feel that inside me and around me, more and more urgently the duty to say a word for our current situation. As briefly as possible, this is what I would say: Two years are recently completed since the imposition of a regime which is totally against all the ideals which our world and the Greek population strived for, in the last World War. It is a situation of forced lethargy, where all the intellectual values that we managed to keep alive with pain and work, are going to sink in still marshy waters. It would not have been difficult for me to understand how such failures do not mean much for some people. Unfortunately, it is not only about this risk. Everyone is yet taught and everyone knows that in dictatorships, the start may seem easy, but the tragedy is waiting, inevitable, in the end. The drama of this end, tortures us consciously or subconsciously, the same way it happened in the ancient choruses of Aeschylus. The longer the anomaly stays, the further the evil moves. I am a human being without any political link and I can say that I speak without fear and passion. I see in front of me the cliff, where the oppression that dominated on this place takes us to. This anomaly has to stop. It is a National demand.

Now I go back to my silence. I pray to God, not to bring me once again to a similar need to speak.

Text 2, Article under the title “What does G. Seferis mean to you?”, included in the handwritten magazine called “Notebook 27”, issued by the political prisoners in September 1972.

1. In my thought, I cannot distinguish the “human being” from the “poet”. There is another separation – it is somewhere mentioned by G. Seferis himself- but it is not appropriate to be mentioned here. His work is grandiose. Nevertheless, the taste which the reading of his work left me was the taste of authenticity. His thinking, his artistic sensitivity, his language, his love to values and memories are authentic. And the most important of all, he gave to us some benchmarks, reference points, tools in order for use to be able to examine whether something is original or not. Somewhere here, I guess, it can be found the point which “functions” particularly within young people.
P. K.

2. One year after the day of his death, yet in my memory the picture of G. Seferis as a poet and as a man is mirrored. My relation to his poetry was superficial. However, I cannot say the same for Seferis, as human being. The things that make me very emotional are the fact that he never compromised within the actual political regime of Greece, his publications in the press, his love and his strong support to the political prisoners. The “human being” Seferis will remain in my memory forever.
T. K.

3. In other times, maybe the question did not have the meaning it has today. Because G. Seferis apart from being a Greek Nobel Prize winner and a great poet who praised the Hellenism, he is the voice which interrupted the silence, the invitation to crush the “intellectual strike”. The thousands of people who participated in his funeral reaffirm us that one day we will see “the marble shining”.. This is what G. Seferis is. A bright guide for our intellectual people, a symbol for the youth. And his last act – his last will – will move every “real” human being.
G. G.

4. Bringing G. Seferis back in my memory, on the occasion of the completion of one year from his death, I see him in front of me with his double identity: the poet and the anti-dictatorship person. I am sorry for having very late a simple and only superficial contact with his poetry and thus, I cannot say not even a single word about his poems. G. Seferis, as a poet and as a person, never compromised with the fascist regime of our country. He expressed his contrast to the army regime till his very last breathe and he made it alive when the very last moments of his life, his thought was close to the political prisoners. This act from his part thrilled me. It is an act, which along with his creative work, will remain in my mind forever.
S. Ts.

Text 3, Poems of M. Anagnostakis

“Epilogue,” *The Goal*, 176 (trans. Ricks 2003, Center for Hellenic studies HARVARD UNIVERSITY)

'Because,' as my friend Titos once so rightly said,
'Not one verse today sets in motion the masses
Not one verse today overturns regimes.'
So be it.

Cripple, show your hands. Judge that you be judged.

➤ THESSALONIKI, DAYS OF 1969 A.D. (College of Literature, Science and The Arts
UNIVERSITY OF MICHIGAN)

*In Egyptou Street -first turning right
There now stands the Transaction Bank Building
Tourist agencies and emigration bureaus
And kids can no longer play with all the traffic
passing
In any case the kids have grown, the times you knew have
passed
They now no longer laugh, whisper secrets, share trust,
Those that survived, that is, as grave illnesses have
appeared since then
Floods, deluges, earthquakes, armored soldiers;
They remember their fathers' words: you'll experience
better days
It's of no importance in the end if they didn't experience
them, they repeat the lesson to their own children
Always hoping that the chain will one day break
Perhaps with their children's children or the children of their
children's children.
For the time being, in the old street as was said, there stands
the Transactions Bank
-I transact, you transact, he transacts Tourist
agencies and emigration bureaus
-we emigrate, you emigrate, they emigrate Wherever
I travel Greece wounds me, as the Poet said
Greece with its lovely islands, lovely offices, lovely
churches
Greece of the Greeks.*

Text 4, The statements of O. Elytis and G. Ritsos on the occasion of G. Seferis' death.

Odyseus Elytis said for G. Seferis: "Nobody else was so capable to detect, find and move the strings of the living Greek tradition the way he did ... He cultivated a sense of responsibility and held high the flag of the freedom of conscience, which is so necessary nowadays above all for the youth."

G. Ritsos from his part claimed: "This hour, my words seem small for the poet's stature, they fall short concerning the sorrow and the pride that his work offers and his ethos. For many years, in critical moments of the Greek history, the poet combined poetry with freedom, aesthetics and ethics, in a genuine and natural unit, leaving a high, exemplary legacy to the whole Greek culture. Once again "above this coffin Greece rests".

Text 5, Plato's Republic

614b "It is not, let me tell you," said I, "the tale to Alcinous told that I shall unfold, but the tale of a warrior bold, Er, the son of Armenius, by race a Pamphylian. He once upon a time was slain in battle, and when the corpses were taken up on the tenth day already decayed, was found intact, and having been brought home, at the moment of his funeral, on the twelfth day as he lay upon the pyre, revived, and after coming to life related what, he said, he had seen in

the world beyond. He said that when his soul went forth from his body he journeyed with a great company

[614c] and that they came to a mysterious region where there were two openings side by side in the earth, and above and over against them in the heaven two others, and that judges were sitting between these, and that after every judgment they bade the righteous journey to the right and upwards through the heaven with tokens attached to them in front of the judgment passed upon them, and the unjust to take the road to the left and downward, they too wearing behind signs

[614d] of all that had befallen them, and that when he himself drew near they told him that he must be the messenger to mankind to tell them of that other world, and they charged him to give ear and to observe everything in the place. And so he said that here he saw, by each opening of heaven and earth, the souls departing after judgment had been passed upon them, while, by the other pair of openings, there came up from the one in the earth souls full of squalor and dust, and from the second there came down from heaven a second procession of souls clean and pure,

[614e] and that those which arrived from time to time appeared to have come as it were from a long journey and gladly departed to the meadow and encamped there as at a festival, and acquaintances greeted one another, and those which came from the earth questioned the others about conditions up yonder, and those from heaven asked how it fared with those others. And they told their stories to one another, the one lamenting

[615a] and wailing as they recalled how many and how dreadful things they had suffered and seen in their journey beneath the earth—it lasted a thousand years—while those from heaven related their delights and visions of a beauty beyond words. To tell it all, Glaucon, would take all our time, but the sum, he said, was this. For all the wrongs they had ever done to anyone and all whom they had severally wronged they had paid the penalty in turn tenfold for each, and the measure of this was by periods of a hundred years each,

[615b] so that on the assumption that this was the length of human life the punishment might be ten times the crime; as for example that if anyone had been the cause of many deaths or had betrayed cities and armies and reduced them to slavery, or had been participant in any other iniquity, they might receive in requital pains tenfold for each of these wrongs, and again if any had done deeds of kindness and been just

[615c] and holy men they might receive their due reward in the same measure; and other things not worthy of record he said of those who had just been born and lived but a short time; and he had still greater requitals to tell of piety and impiety towards the gods and parents and of self-slaughter. For he said that he stood by when one was questioned by another ‘Where is Ardiaeus the Great?’ Now this Ardiaeus had been tyrant in a certain city of Pamphylia just a thousand years before that time and had put to death his old father

[615d] and his elder brother, and had done many other unholy deeds, as was the report. So he said that the one questioned replied, ‘He has not come,’ said he, ‘nor will he be likely to come here.

“‘For indeed this was one of the dreadful sights we beheld; when we were near the mouth and about to issue forth and all our other sufferings were ended, we suddenly caught sight of him and of others, the most of them, I may say, tyrants. But there were some

[615e] of private station, of those who had committed great crimes. And when these supposed that at last they were about to go up and out, the mouth would not receive them, but it bellowed when anyone of the incurably wicked or of those who had not completed their punishment tried to come up. And thereupon,' he said, 'savage men of fiery aspect who stood by and took note of the voice laid hold on them and bore them away. But Ardiaeus

[616a] and others they bound hand and foot and head and flung down and flayed them and dragged them by the wayside, carding them on thorns and signifying to those who from time to time passed by for what cause they were borne away, and that they were to be hurled into Tartarus.

2.5. A' STASIMON OF SOPHOCLES "ANTIGONE", A SONG FOR THE HUMAN'S MAGNIFICENCE

Objectives:

- Developing students' competences of understanding the texts.
- Developing transversal competences among students (critical thinking, communication and collaboration with others.
- Exposing students to the influence of the aesthetics of the ancient tragedy.
- Students to be affected by the projected values.
- Motivating students to think hard about the positive and -moreover- negative features of modern civilization and human progress.

Didactic methods and procedures:

Before reading: (15 min.)

Pre-reading Plan

First lines

During reading: (50 min.)

Quadruple reading (Richards, new criticism)

After reading: Conversation about the ideas resulting from the text. **(20 min.)**

Materials: Worksheets, whiteboard, markers.

SOPHOCLES, ANTIGONE

CHORUS

Many things are formidable and none more formidable than man! He crosses the gray sea beneath the winter wind, passing beneath the surges that surround him; and he wears away the highest of the gods, Earth, immortal and unwearied, as his ploughs go back and forth from year to year, turning the soil with the aid of the breed of horses.

And he captures the tribe of thoughtless birds and the races of wild beasts and the watery brood of the sea, catching them in the woven coils of nets, man the skillful. And he contrives to overcome the beast that roams the mountain, and tames the shaggy-maned horse and the untiring mountain bull, putting a yoke about their necks.

And he has learned speech and wind-swift thought and the temper that rules cities, and how to escape the exposure of the inhospitable hills and the sharp arrows of the rain, all-resourceful; he meets nothing in the future without resource; only from Hades shall he apply no means of flight; and he has contrived escape from desperate maladies.

Skillful beyond hope is the contrivance of his art, and he advances sometimes to evil, at other times to good. When he applies the laws of the earth and the justice the gods have sworn to uphold he is high in the city; outcast from the city is he with whom the ignoble consorts because of his recklessness. May he who does such things never sit by my hearth or share my thoughts!

MOMENTS OF THE ACTIVITY

Organisation. (5 min.)

The teacher reminds students the group rules:

- Take turns.
- Offer to help if asked.
- Listen to the teacher or fellow students carefully.
- Do not interrupt the person speaking.
- Respect the other's opinion.

A' Stasimon of "Antigone"

Before reading: (15 min.)

- The teacher invites students to recall their knowledge about the specific role of chorus in ancient tragedy:
 - What was the cause for this song of chorus?
 - How is the content associated with the episode preceding it?
 - Which part of tragedy is this included in?
 - What do the ideas expressed by chorus represent?
- The teacher reads the first two lines of the text from the original one (in ancient Greek language). Students translate it in modern Greek and based on the clue-words *δεινός* (formidable) and *άνθρωπος* (man) make predictions about the content and discern the emotion hidden.

During reading: (50 min.)

Quadruple reading. The teacher asks students to work in groups (6 groups of 4 members) and offers them the worksheet. They have to

- a. answer the questions about 1) the meaning, 2) the emotion, 3) the tone in each paragraph and 4) the author's intend in the whole text.
- b. relate the meaning to the emotion
- c. substantiate what they say referring to the specific speech options and expressive means
- d. identify the contrast to the content in the last paragraph (meaning and emotion)
- e. find what urged chorus to sing this song and
- f. find Sophocles' political aspect expressed in the text.

Students categorize achievements on the board and besides them they write the drawbacks.

After reading: (20 min.)

- The teacher asks students to think on the achievements of the modern civilization and the negative features of it so as to realize the similarity between ancient and modern civilization in terms of inconsistency and to express their feelings.

3. Reading strategies proposed by Italian team

3.1. A WALK ON THE DAWN OF MANKIND

Objectives:

Knowledge:

- The main steps of homination (when – where- how).

Scientific Competences:

- The identification of biological and behavioral evolution of mankind.

Transversal Competences:

- Developing students' abilities in understanding a text;
- Developing the capacity of identifying information and connecting them to their previous knowledge;
- Developing the capacity to express the acquired knowledge with the correct terms and to communicate with others;
- Developing the collaboration with other students;
- Developing critical thinking on the topic of “progress and modernity”.

Target: FORM 2E (20 students - fifteen/sixteen years old)

Prerequisites:

Knowledge of:

- Geological Ages
- The main steps of mankind evolution

Didactic Methods:

- Group brainstorming (first lines strategy; visual imagery strategy).
- Guided comprehension-using worksheets (inquiry chart strategy).
- Guided discussion (most/least important ideas and information strategy).
- Collaborative learning (all the strategies).

Materials

- The novel “The Evolution Man” by Roy Lewis (Italian version) – First chapter
- The tablet provided to each student in the class
- The computer provided to the class
- Worksheets

TEXT: “The Evolution man” by Roy Lewis – First chapter

THE EVOLUTION MAN

Chapter 1

When the winds blew strongly from the North, bringing an icy reminder that the great ice-cap was still advancing, we used to pile all our stores of brushwood and broken trees in front of the cave, make a really roaring fire, and tell ourselves that however far south it came this time, even in Africa, we could meet it and beat it.

*We were often hard put to it to keep up the supply of fuel for a big fire, even though a good edge on quartzite will cut through a four-inch bough of cedar in ten minutes; it was the elephants and mammoths who kept us warm with their thoughtful habit of tearing up trees to test the strength of their tusks and trunks. *Elephas antiquus* was even more given to this than is the modern type, for he was still hard at it evolving, and there is nothing that an evolving animal worries about more than how his teeth are getting along. The mammoths, who reckoned that they were just about perfect in those days, only tore up trees when they were angry or showing off to the females. In the mating season we had only to follow the herds to collect firewood, but at other times a well-aimed stone behind the ear of a browsing mammoth would work wonders, and maybe set you up in kindling for a month. I have known that gambit to work with the big mastodons, but an uprooted baobab takes a good deal of dragging home. They burn well, but keep you at a distance of a hundred feet. There is no sense in taking things to extremes. By and large, we kept a good fire going when it was chilly and the ice-caps on Kilimanjaro and the Ruwenzori descended under the 10,000-foot contour line.*

20. *The sparks flew up to the stars on cold clear wintry nights, the green wood hissed and the dry wood crackled, and our fire was quite a beacon all down the Rift Valley. When ground temperatures were low enough, or the dank rain closed in and made ones joints creak and ache, Uncle Vanya would come and visit us. During a lull in the noise of the jungle traffic you would hear him coming, with a swish-swishswish through the tree-tops, punctuated by an occasional ominous crack of an overburdened branch, and a muffled oath, which became a scream of uninhibited rage when he actually fell.*

At last he would shamble into the circle of firelight, a massive figure, his long arms practically trailing the ground, his square head crouched down between his broad, hairy shoulders, his eyes bloodshot, his lips curled back in the effort which he customarily made to get his canines to stick outside them. This gave him, as it happened, the expression of one who has put on a completely false smile at a party which he greatly dislikes; and as a small boy I found it absolutely terrifying. But later on I discovered behind all his fads and eccentricities - from which he was the first to suffer, and indeed the only one - a kindly person always ready with a tip of juniper berries or figs for a boy who he fondly supposed was properly taken in by the natural ferocity of his appearance.

*But how he talked, how he argued! He barely saluted us, and nodded in Aunt Mildred's direction, barely held out his poor hands, blue with cold, to the blaze, before he got started, going for Father like a rhinoceros with its head down, his long, accusing forefinger pointing for all the world like the tip of its horn. Father would let him charge and work off his pentup feelings in a torrent of denunciation; then when he had calmed down a little, and perhaps eaten a couple of *aepyornis*'s eggs and a few durians, Father would join the fray, parrying Uncle Vanyas thrusts with his mild, ironic interjections, and at times reducing him to stupefied speechlessness by gaily admitting his enormities and taking positive credit for them.*

I believe that at bottom they were deeply fond of one another though they had spent their whole lives in violent disagreement; this could hardly be otherwise since they were both ape-men of unswerving principle, who lived in strict accordance with their beliefs, and their principles were totally opposed at every point. Each went his own way, firmly convinced that the other was tragically mistaken about the direction in which the anthropoid species was evolving; but their personal relationship was, if uninhibited, also quite unimpaired. They argued, they even shouted at each other; but they never came to blows. And though Uncle Vanya usually left us in high dudgeon he always came back.

The first time that I can remember a set-to between the brothers, so utterly unlike in appearance and demeanour, was over the whole business of having a fire on cold nights at all. I was squatting well away from the red, writhing, wounded yet voracious thing, watching how Father fed it with a splendid if circumspect nonchalance. The women were huddled together, chattering as they deloused each other; my mother as always a little apart, staring at Father and the fire with her sombre brooding eyes as she masticated pap for the weaned babies. Then suddenly Uncle Vanya was among us, a menacing figure, speaking in a voice of doom.

"You've done it now, Edward," he rumbled. "I might have guessed this would happen sooner or later, but I suppose I thought there was a limit even to your folly. But of course I was wrong! I've only got to turn my back on you for an hour and I find you up to some fresh idiocy. And now this! Edward, if ever I warned you before, if ever I begged you, as your elder brother, to think again before you continued on your catastrophic course, to amend your life before it involved you and yours in irretrievable disaster, let me now say, with tenfold emphasis: Stop! Stop, Edward, before it is too late - if indeed you still have time, stop . . ."

Uncle Vanya drew breath before he completed this impressive but obviously difficult period to round off, and Father chipped in.

"Why, Vanya, we certainly haven't seen you for quite a while. Come and get warm, my dear chap. Where have you been?"

Uncle Vanya made an impatient gesture.

"Not all that far. It's been rather a poor season for the fruit and vegetables on which I rely rather heavily for my diet-"

"I know," said Father in a sympathetic voice. "Looks like we may be in for an interpluvial after all. I've noticed the way desiccation is spreading lately."

"But not exclusively, by any means," went on Uncle Vanya irritably. "There's plenty to eat in the forest if you know where to look. I happen to find that I have to be careful just what I eat at my time of life - so, like any sensible primate, I went a little farther afield to find what I wanted - to the Congo, in fact, where there is plenty of everything for everybody, without having to pretend that you have the teeth of a leopard, the stomach of a goat or the taste and manners of a jackal, Edward!"

"That's putting it rather strongly, Vanya," protested Father.

"I came back yesterday," went on Uncle Vanya, "intending to pay you a visit in any case. Of course at nightfall I knew something was wrong. Eleven volcanoes on this district I know of, Edward - but twelve! I knew there was trouble afoot, and I half knew you were at the bottom of it. Hoping against hope, but dread in my heart, I hurried here. How right I was. Private volcanoes indeed! You've done it now, Edward"

Father grinned mischievously. "Do you really think so, Vanya?" he asked. I mean, is this really the turning point? I thought it might be, but it's hard to be quite sure. Certainly a turning point in the

ascent of man, but is it the?" Father wrinkled up his eyes in a look of humorous desperation that was characteristic of him at certain moments.

"I don't know whether it's a turning point or the turning point," said Uncle Vanya. "I don't profess to know what you think you are doing, Edward. Getting above yourself, yes. I'm telling you that this is the most perverse and unnatural "

"It is unnatural, isn't it?" said Father, eagerly breaking in. "But then, Vanya, there has been an element of the artificial in subhuman life since we took to stone tools. Perhaps, you know, that was the decisive step, and this is simply elaboration; but then you use flints and so -"

"We've had that out before," said Uncle Vanya. "Within reason tools and artifacts do not transgress nature. The spiders take their prey by net; the birds can build better nests than we can; and many times the time you have had a coconut thrown at your thick head by a monkey, as you well know; perhaps that is what has deranged your wits. Only a few weeks ago I saw a troop of gorillas beat up a couple of elephants -elephants, mark you - with sticks. I am prepared to accept simple trimmed pebbles as in the way of nature, provided one does not become too dependent on them, and no attempt is made to refine them unduly. I am not illiberal, Edward, and I will go as far as that. But this ! This is quite another matter. This could end anywhere. It affects everybody. Even me. You might burn the forest down with it. Then where would I be?"

"Oh, I don't think it will come to that, Vanya," said Father.

"Won't it, indeed ! May I ask, Edward, are you in control of the thing at all ? "

"Er - more or less. More or less, you know."

"What do you mean, more or less? Either you are, or you are not. Don't prevaricate. Can you put it out, for example ? " -

"If you don't feed it, it goes out of itself," said Father defensively.

Edward," said Uncle Vanya, "I warn you. You have started something that you may not be able to stop. So you think it will go out if you don't feed it! Have you thought that it might decide to feed itself, sometime? Then where would you be?"

"It hasn't happened yet" ,said Father crossly. "It takes me all my time to keep it going, as a matter of fact, especially on wet nights."

"Then my most earnest advice to you is not to keep it going any longer " said Uncle Vanya, "before you get a chain reaction started. How long have you been playing with fire?"

"Oh, I found out about it months ago," said Father. "And, you know, Vanya, it is the most fascinating stuff. The possibilities are stupendous. I mean, there is so much you can do with it. Far beyond mere central heating, you know, though that's a big step forward in itself. I have hardly begun to work out the applications yet. But just take the smoke alone: believe it or not, it smothers the flies and keeps down the mosquitoes. Of course, fire is tricky stuff. Hard to carry about, for instance. Then it's got a voracious appetite; eats like a horse. Apt to be spiteful, got a nasty sting, if you're not careful. And it really is new; opens up a positive vista of - "

But suddenly there was a loud shriek from Uncle Vanya and he began hopping about on one foot. I had observed with great interest that for some time he had been standing on a red-hot ember. He had been too excited in his argument with Father to notice it, or the hissing noise and peculiar smell which followed. But now the ember had bitten right through the hide of his instep.

"Yah" roared Uncle Vanya. "You damned fool, Edward! It's bitten me! That's what your infernal bag of tricks has done! Yah! What did I tell you? It'll end by eating the whole lot of you! Sitting on a live volcano, that's what you're doing! I've finished with you, Edward! You'll be extinct, the whole pack

of you, in no time. You've had it. Yah! I'm going back to the trees! You've overstepped the mark this time, Edward! That's what the brontosaurus did, too! "

He soon hobbled out of sight, but his howls could be heard for another fifteen minutes at least.

"All the same, I guess it was Vanya who overstepped the mark," said Father to Mother, as with a leafy branch he carefully swept the hearth.

MOMENTS OF THE ACTIVITY

LESSON 1

Organization (10 min.)

- Presentation of the novel and author.
- Forming groups (five groups of four students).
- Reminding the rules for working in group.

Developing of the activity

BEFORE READING:

a) ANTICIPATION GUIDE strategy (15-20 min) (annex n°1) - working in groups

b) FIRST LINES strategy (20-30 min)

(reading of the first 14 lines - prediction of the content of the novel) - working in groups

LESSON 2

DURING READING:

a) MOST/LEAST IMPORTANT IDEAS AND INFORMATION strategy

(20 min) - (annex n°2) - working in groups

b) INQUIRY CHART strategy (30 -40 min) (annex n° 3) - working in groups

LESSON 3

AFTER READING: VISUAL IMAGERY strategy (20 min) (annex n°4)

working individually/in groups

Conclusions and evaluation

- **ASSESSMENT TEST (individually)** (30 min) (annex n°5)
- **EXIT SLIP (individually)** (15 min) (annex n°6)

Annex 1: Anticipation guide

Working in groups (4 students):

Before		ANTICIPATION GUIDE	After	
Agree	Disagree	Statement	Agree	Disagree
		1. The homination process took place in Asia.		
		2. The homination process started in the early Pleistocene epoch.		
		3. The Cenozoic era was the era of the large reptiles.		
		4. The Pleistocene epoch was characterized by a series of glacial periods.		
		5. The hominids habitat changed from savannah to forest.		
		6. The discovery of fire goes back to the early Holocene.		
		7. The survival of the first hominids was based on agriculture and animal breeding activities.		
		8. The first use of fire was for meat cooking.		

Annex 2 MOST/LEAST IMPORTANT IDEAS AND INFORMATION

Working in groups (4 students):

Most important information for the story	Most important scientific information	Least important information

Annex 3: Inquiry Chart: working in groups (4 students)

QUESTIONS	SOURCES
1. Who is the author of the novel?	
2. Who is the narrator?	
3. What is the climate described in the first chapter of the novel?	
4. In which geographic location does the story take place? Find information about this place.	
5. Describe the two main characters of the novel.	
6. Which is the main cause of the quarrel between Edward and uncle Vanya?	
7. What is uncle Vanya afraid of?	
8. Is your idea of the progress more similar to Edward' s or to uncle Vanya's one? Explain your answer.	
9. Do you think that a similar debate should be up-to-date nowadays? Why?	
10. In the first chapter some animal and plant species that are now extinct are named. Identify and describe them. You should be able to identify a scientific inaccuracy. Report it.	

Annex 4

VISUAL IMAGERY (individually/ in groups)

1 - Read from line 20 to line 27. Then close your eyes for one or two minutes and write down:

What you see:

What you smell:

What you hear:

What you taste:

What you feel:

2- Now compare your sheet with the ones of your group mates.

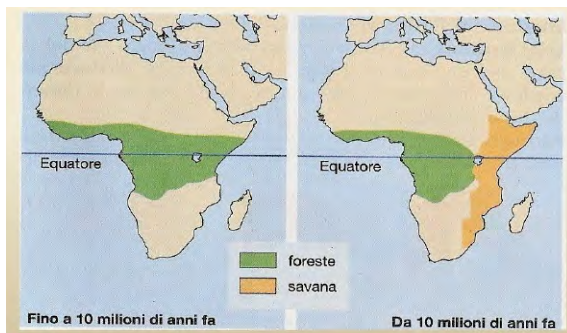
1. What was the climate during the Pleistocene era?

- A. hot and dry B. hot and rainy C. glacial and rainy D. glacial and dry

2. On the basis of your knowledge, what kind of hominids are the protagonists of the novel? Give an explanation.

- A. Australopithecus B. Homo habilis C. Homo erectus D. Homo sapiens

3. Look at the picture below and answer the following questions:



A) What kind of process is highlighted?

B) How did this process influence the evolution of mankind ?

C) How did the life-style of men change as a consequence of this process, especially regarding their diet?

3. Explain the advantages and disadvantages of the use of fire.

Write one thing you learned during this teaching unit

Name _____

Name one positive and one negative thing that happened during the group work.

Name _____

3.2. GEODYNAMIC EVOLUTION OF MEDITERRANEAN BASIN

Subject: Natural Science

Objectives:

Content
<ul style="list-style-type: none">• Describing the key points of tectonics plates theory.• Describing the tectonics dynamics that trigger changes in the sea level.• Describing the mechanism that generates earthquakes.• Listing the characteristics of the volcano and the volcanic eruptions.
Skills
<ul style="list-style-type: none">• Interpreting the event of the earth dynamics based on the model of plates tectonics.• Recognizing the consequences of endogenous dynamics in the volcanic activity and in the changes of the medium level of sea water, at big scale.• Reading and interpreting thematic maps.• Interpreting of the Volcanism in the archaeological remains the consequences (Pompeii).• Relating the changes in the level of sea water with the migration of organisms.

Working group:

- the activity is proposed to the students of the second year of secondary school (16 years old).

Pre-requisites: knowledge of the internal structure of the Earth.

Time allotted: 6 hours between April and May 2015.

Contents:

- *Internal structure of the earth.*
- *The endogenous dynamic.*
- *Morphology of the oceanic floor and consequences on changes of the medium level of sea water. Volcanism ad volcanic activity.*

Links to other subjects and or other related topics:

- Plinio and Pompeii history (working team 2^I),
- Migration of organism (working team 2^E).

Tools: PC and Internet, thematic maps, photos and documents of the area.

Strategies:

- short introductory lesson;
- research of the documents;
- review and comparison of the data;
- teamwork;
- writing papers in digital format.

Check/Evaluation:

- Oral report
- Interaction within the group
- Assessment test

Timing of the activities:**Lesson 1**

1. Presentation of the activities - organization of the individual work- making groups . (15')
2. Brief introduction to the endogenous dynamics. (20')
3. Presentation of photos and texts, proposed by the teacher, to use as idea sources. (15')
4. Assignment of the individual and/or group work . (5')
The components of the groups – five students each- will be chosen by the students themselves (and possibly modified in case of need) . The individual and group work is the search and selection of texts, images, photos, maps etc.

Lesson 2

1. Presentation of the materials and of the work done by the groups. (35')
2. Comparison, analysis and dialogue in the plenary, "focus groups". (20 ')
At this stage a first draft of the map of the main concepts will be drawn up.

Lesson 3

1. Identifying and reporting (for each group) words and key concepts of the research on a conceptual map (25 ').
2. Finding relationships and connections among the different themes of the teamwork. (25')
3. Assigning further research to integrate and strengthen the work already done. (5')

Lesson 4

1. Organization and evaluation of the previous work, pointing up meaningful topics and images, working in plenary, "focus groups". (45')
2. Determining, for each group, the files to be completed, the format and layout (work in Word or in Power-point presentation). (10 ')

Lesson 5

1. Workshop activity for the reorganization and final presentation of the work (in text or power-point presentation). (55')

Lesson 6

1. Final evaluation of the work with assessment test (multiple choice and short answer) (annex n. 1). (55')

Further evaluation (2 points for each item) will consider the approach of the student on the basis of:

- the ability to search for and select paper or/and on-line documents,
- the reworking of the documents,
- the ability in listening and dealing with peers,
- the ability to propose solutions,
- the skills in presentation and re-organization.

Annex 1

Assessment test

Complete the following sentences.

□1 - A volcano is a crack in the earth's crust through which _____ emerges □2 - The surface structure of a volcano is called _____ □3 - The heart of a volcano is the _____, from which the _____ rises toward the earth's crust. □4 - A flat volcano broad, formed by basaltic lava flows, is said _____. □5 - If the lava is acidic or intermediate, it gives rise to a volcano by steep sides, formed by lava overlapping layers of ash, called _____ □6 - The rope lava is poor in _____. □7 - The pillow lava is formed _____.

8 - The Strombolian volcano activity alternates _____ to _____ activity. □9 - The cooling of pyroclastic rocks gives rise to _____. □10 - The _____ is the remnant of a volcanic edifice, often in the shape of an _____, which is formed following a violent explosion. □11 - The volcanic activity of Mount Vesuvius is generally _____. Currently it is in a quiescent state, but it manifests _____ activity. □12 - The main cause that led to the destruction of Pompei and its inhabitants, was a predominantly _____ eruption followed by a sudden collapse of ash and _____, better known by the English term _____.

□13 - The level of the Mediterranean Sea, 6 M.A. ago fell a lot, allowing a land link between _____ and _____ in the north-west, and between _____ and _____ in the east. □14 - The birth of the _____ peninsula is the result of the clash between the European plate and the Asian plate. □15 - The tectonic movements and the withdrawal of water has allowed many small _____ and _____ migrate from Africa to Europe and Asia.

□ Multiple choice test, choose the correct answers.

1. The accumulation of pyroclastic material around the mouth of a volcano can lead to a:

batholith	pluton	cinder cone	basalt plateau
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2. During an earthquake the first waves to be registered:

surface	compression	torsion	oscillation
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3. In the underwater lava eruptions are formed:

ashes	bombs	pillow lava	rope lava
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4. The study and the correlation of the fossils in the different continents allowed to understand:

the flow of the waters of the Mediterranean	the Lithogenetic cycle	the origins and migrations of fish	the Phylogeny and the migration of mammals and reptiles
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5. The distribution and frequency of earthquakes has confirmed the theory of:

biogenesis	geodynamic system	the system of the faults	plate tectonics
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3.3. Teaching Unit: Expository text structures

Objectives:

Students will:

- identify how structure supports the author's purpose;
- identify text structure elements to draw conclusions and make inferences about the author's purpose;
- identify the author's purpose for a text;
- identify relevant parts of a text that reflect the author's purpose;
- compare and contrast different text structures;
- analyze and evaluate arguments in nonfiction texts.

Target group:

- Mixed ability class of 22 students mostly girls (2 boys only).

Pre-requisites:

- Basic reading skills (skimming, scanning, reading for gist), present and past tenses, the students understand the difference between fiction and non-fiction, they can use graphs.

Method:

- In each of the lessons of this unit, the teacher uses a think aloud to model, for demonstration.
- The teacher then invites students to participate for shared demonstration.
- Then students practice with teacher support for guided practice.
- Finally, students apply the skills and strategies they have learned for independent practice.

Materials: The English textbook, articles and passages taken from magazines and newspapers, dictionary, the Web, colors, pencils.

Time allotted: 5 lesson modules of 55 minutes (2 weeks) + homework (about 4 hours) + testing.

Lesson 1: Introduction to the text structure (55 minutes)

- The students understand what the text structure is (how information is organized in a passage)
- Step A: Students are split into 5 groups (5 minutes)
- Step B: 5 passages (annex n.1) are stuck on the blackboard, each with a different text structure (description, sequence, problem-solution, cause-effect, compare-contrast) (2 minutes)
- Step C: The students read the passages aloud and the unknown words and expressions are explained. Question of the teacher: Is the information organized in the same way in all the passages? The teacher elicits answers (each passage has a different text structure) (10 minutes)
- Step D: 5 graphic organizers (annex n.2), one for each of the different text structures, are stuck on the blackboard
- Step F: Each group is asked to decide which graphic organizer (text structure) best suits the passages they have just read (10 minutes) and to explain the reason for their choice (10 minutes)
- Step G: Homework: each of the students receives a copy of the passage and of the corresponding graph and is asked to fill it in at home.

Lesson 2: Identify the text structures and the key-words of text structures (55 minutes)

- Step A: The students, already split into groups, are given a graph for the passage they have read and they fill them in together (10 minutes)
- Step B: Each group chooses a speaker who sticks their graphs on the blackboard and explains them, after reading them aloud (25 minutes)
- Step C: Summing up (15 minutes)
- Question 1: What do we know now about the text structure?
- Question 2: How many different text structures have we found in this lessons?
- Question 3: Are there any key-words that help us to understand which is the text structure of the passages?
- Step D: Homework: Each of the students is given a worksheet (annex n.3) with the five passages and is asked to fill them in and to underline with 5 different colors the key-words in the passages.

Lesson 3: Identify the text structure (description and sequence) and fill-in the graphic organizer (55 minutes)

- Step A: 5 new groups are made (5 minutes)
- Step B: Worksheets with 2 passages and 2 graphs (each with a different text structure) are handed out (all the students have the same passages) (3 minutes)
- Step C: The students are asked to read the passages carefully and to fill in the corresponding graphs (15 minutes)
- Step D: Copies of the passages are stuck on the blackboard, question are asked by the teacher to sum up the content of the passages and all the students are asked to express their opinion (10 minutes)
- Step D: A map of the description text structure and of the sequence text structure is made on the blackboard (20 minutes)
- Step E: Homework: The students are given two passages with different text structures (description and sequence). They will read them at home, they will make for each of them a graphic organizer and they will sum them up orally.

Lesson 4: Identify the text structure (problem-solution, cause-effect, compare-contrast) and fill-in the graphic organizer (55 minutes)

- Step A: The students are split into 5 groups and they are given 10 minutes to talk about the passages and the graphic organizers they have read and filled in at home.
- Question 1: Has the graph organizer helped you to understand the passage?
- Question 2: Can you sum the passages up reading the graphs? (5 minutes)
- Step B: The teacher elicits answers (5 minutes)
- Step C: Worksheets with 3 passages and 3 graphs (each with a different text structure) are handed out (all the students have the same passages) (3 minutes)
- Step D: The students are asked to read the passages carefully and to fill in the corresponding graphs (20 minutes)
- Step E: Copies of the passages are stuck on the blackboard, question are asked by the teacher to sum up the content of the passages and all the students are asked to express their opinion (5 minutes)
- Step F: A map of the description text structure and of the sequence text structure is made on the blackboard (20 minutes)
- Step G: Homework: Text structure treasure hunt with newspapers, nonfiction books, textbook chapters, or students' independent reading material. Each student will look for 3 different passages and 3 different text structures and will fill in the corresponding graphs.

Lesson 5: From the text structure to the passage (55 minutes)

- Step A: A completed graphic organizer is handed out to the students (split into 5 groups) as a pre-reading strategy. The students read the graph (15 minutes).
- Step B: The students write a probable paragraph using the predicted text structure before reading the passage. (20 minutes)
- Step C: After reading, the students, guided by the teacher, read aloud their probable passages and they compare them to the original text (20 minutes).

Lesson 6: Assessment Test (Identifying Text Structure) (55 minutes)

This quiz contains nine passages, each of which is about ice-cream,

- Step A: Each student is given a worksheet with nine short passages and six questions where students match definitions to terms. (annex n.4).
- Step B: The students will read the passages individually, they will identify the text structures and match the definitions with the corresponding terms.

ANNEX 1

Passage 1 (Description)

Volcanoes are a feared and destructive force for good reason. A volcano is like a pressure valve for the inner earth, but they can also be very beautiful. One part of the volcano that people rarely see is the magma chamber. The magma chamber is way beneath the Earth's bed rock. It is tremendously hot. Running from the magma chamber to the crater of the volcano is the conduit. The conduit connects the magma chamber to the outer world. At the top of the volcano is the crater. This is where the magma exits. Volcanoes are a beautiful yet dangerous natural phenomenon.

Passage 2 (Sequence)

Yesterday morning was crazy. My alarm clock was set for PM instead of AM, so I woke up really late. I just threw on some clothes and ran out the door. I rode my bike as fast as I could and thought that I was going to be late for sure, but when I got there everyone was outside and there were fire trucks all lined up in front of school. I guess somebody pulled the fire alarm before class started. It worked it out though, because nobody really noticed or minded that I was late.

Passage 3 (Problem – Solution)

It seems like there has been a surge in teen pregnancies these days.

Teen pregnancies make it very difficult for young mothers to pursue their dreams and meet the demands of an infant. Fortunately, most teen pregnancies can be easily prevented by using birth control; however, even birth control is not 100% effective. The most effective way to prevent teen pregnancies is abstinence, which is 100% effective.

Passage 4 (Cause-Effect)

Many people think that they can get sick by going into cold weather improperly dressed; however, illnesses are not caused by temperature- they are caused by germs. So while shivering outside in the cold probably won't strengthen your immune system, you're more likely to contract an illness indoors because you will have a greater exposure to germs.

Passage 5 (Compare – Contrast)

Apples and oranges are both fruits, which means that they have seeds inside of them. Each has a skin, but orange skins are thick and easy to peel. Apple skins are thinner and do not peel easily. Oranges also contain more acid than apples, but both fruits are delicious.

ANNEX 3

<p>Volcanoes are a feared and destructive force for good reason. A volcano is like a pressure valve for the inner earth, but they can also be very beautiful. One part of the volcano that people rarely see is the magma chamber. The magma chamber is way beneath the Earth's bed rock. It is tremendously hot. Running from the magma chamber to the crater of the volcano is the conduit. The conduit connects the magma chamber to the outer world. At the top of the volcano is the crater. This is where the magma exits. Volcanoes are a beautiful yet dangerous natural phenomenon.</p>	<p>Type of text structure:</p>	<p>Key words:</p>
<p>Yesterday morning was crazy. My alarm clock was set for PM instead of AM, so I woke up really late. I just threw on some clothes and ran out the door. I rode my bike as fast as I could and thought that I was going to be late for sure, but when I got there everyone was outside and there were fire trucks all lined up in front of school. I guess somebody pulled the fire alarm before class started. It worked it out though, because nobody really noticed or minded that I was late.</p>	<p>Type of text structure:</p>	<p>Key words:</p>
<p>It seems like there has been a surge in teen pregnancies these days. Teen pregnancies make it very difficult for young mothers to pursue their dreams and meet the demands of an infant. Fortunately, most teen pregnancies can be easily prevented by using birth control; however, even birth control is not 100% effective. The most effective way to prevent teen pregnancies is abstinence, which is 100% effective.</p>	<p>Type of text structure:</p>	<p>Key words:</p>
<p>Many people think that they can get sick by going into cold weather improperly dressed; however, illnesses are not caused by temperature- they</p>	<p>Type of text structure:</p>	<p>Key words:</p>

are caused by germs. So while shivering outside in the cold probably won't strengthen your immune system, you're more likely to contract an illness indoors because you will have a greater exposure to germs.		
Apples and oranges are both fruits, which means that they have seeds inside of them. Each has a skin, but orange skins are thick and easy to peel. Apple skins are thinner and do not peel easily. Oranges also contain more acid than apples, but both fruits are delicious.	Type of text structure:	Key words:

ANNEX 4: Text Structure Text

Direction: read each passage and identify how the information is being organized.

1. Ice-cream is a delicious frozen treat that comes in a many different colors and flavors. Two of my favorite flavors are strawberry and chocolate. Though both of these flavors are delicious, strawberry may contain pieces of fruit while chocolate usually will not. Even though more chocolate ice-cream is sold across the country annually than strawberry, each flavor tastes great inside of a milk shake.

- a. cause and effect b. compare and contrast c. chronological
d. spatial/descriptive e. sequence / process

2. The ice-cream shop around the corner from my house has the best ice-cream in the city. When you first walk inside, there is a long chrome counter with matching stools extending to alongside the far wall. Right where the counter stops, the booth seating begins. There are lots of old-timey knickknacks on the walls and chrome napkin holders on all the tables. My favorite part of the shop is behind the counter glass, where they keep all of the ice-cream flavors. A rainbow of delicious sugary flavors is kept cool and delicious behind the counter glass.

- a. problem and solution b. compare and contrast c. chronological
d. spatial / descriptive e. sequence / process

3. Freezer burn may have wasted more ice-cream than sidewalks. If you don't know, freezer burn is when ice crystals form on the surface of ice-cream. These ice crystals can ruin the texture and flavor of the ice cream. But you can prevent freezer burn. Since freezer burn is caused when melted ice-cream is refrozen, rather than eating your ice-cream from the container as it melts, scoop your ice-cream into a bowl and put the container back in the fridge immediately. Doing this ought to help you solve your issues with freezer burn.

- a. problem and solution b. compare and contrast c. chronological
d. spatial / descriptive e. sequence / process

4. No one knows the true origin of ice-cream, but the first published ice-cream recipe appears in “Mrs. Mary Eales's Receipts,” a cook book that was printed in London in 1718. Sometime around 1832, an African American confectioner named Augustus Jackson created multiple ice cream recipes and invented a superior technique to manufacture ice cream. Ice cream soda was invented around 1874, but the real breakthrough may have been at the 1904 World’s Fair in St. Louis, Missouri, when the American ice-cream cone was unveiled!

- a. problem and solution
- b. cause and effect
- c. chronological
- d. spatial / descriptive
- e. sequence / process

5. Making ice-cream is not easy. Cream and sugar have to first be mixed in a frozen container. Ingredients may be added at this point, if desired. The mixture must be stirred and whipped until the cream and sugar mixture is frozen. Depending on the equipment, this may take as long as an hour. After the ice-cream is prepared, it must be kept frozen until it is ready to be enjoyed. Making ice-cream is difficult, but most people would agree that it is worth the trouble.

- a. problem and solution
- b. compare and contrast
- c. chronological
- d. cause and effect
- e. sequence / process

6. Have you ever had an ice-cream headache? That’s when a painful sensation resonates in your head after eating something cold (usually ice-cream) on a hot day. This pain is produced by the dilation of a nerve center in the roof of your mouth. The nerve center is overreacting to the cold by trying to heat your brain. Ice-cream headaches have turned many smiles to frowns.

- a. problem and solution
- b. compare and contrast
- c. chronological
- d. spatial / descriptive
- e. cause and effect

7. One time my mom and I made ice-cream. We added sugar and cream into a big glass bowl. We kept it frozen in the middle of a bigger glass bowl. While it froze, I stirred the mixture with a hand mixer. It was the first time that had I used one and it splattered ice-cream mixture all over the kitchen. The rest of the mixture finally froze, so we ate some ice cream, and then put the remaining portions in the freezer so that it wouldn’t get freezer burned. That was a good day.

- a. problem and solution
- b. compare and contrast
- c. chronological
- d. spatial / descriptive
- e. cause and effect

8. It was the most beautiful banana split that I had ever seen. In the middle of the bowl, there were three scoops of ice-cream: chocolate, strawberry, and vanilla. On top of the ice-cream were a banana and a thick web of chocolate and caramel sauces. A huge puff of whipped cream covered the sauces and a handful of crushed nuts dappled the whipped cream. On top of it all was a cherry, but I’ve never liked the soggy squish of cherries.

- a. problem and solution
- b. compare and contrast
- c. sequence/process
- d. spatial / descriptive
- e. cause and effect

9. When it comes to making ice-cream, you can do it the traditional way, by stirring it in a frozen container, or you can use liquid nitrogen to freeze your mixture. There are some advantages to using liquid nitrogen. Since liquid nitrogen freezes the mixture faster, the

crystal grains are smaller, giving the ice-cream a creamier texture. The downside is that ice-crystals grow faster in ice-cream prepared using liquid nitrogen, so it must be stored at much colder temperatures. Both methods produce a distinct texture, and both are delicious.

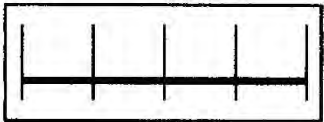
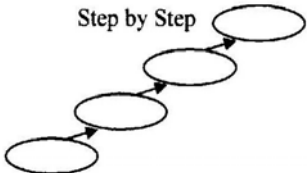
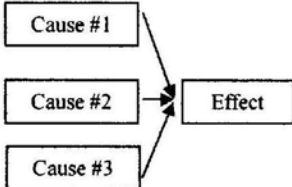
- a. problem and solution
- b. compare and contrast
- c. sequence/process
- d. spatial / descriptive
- e. cause and effect

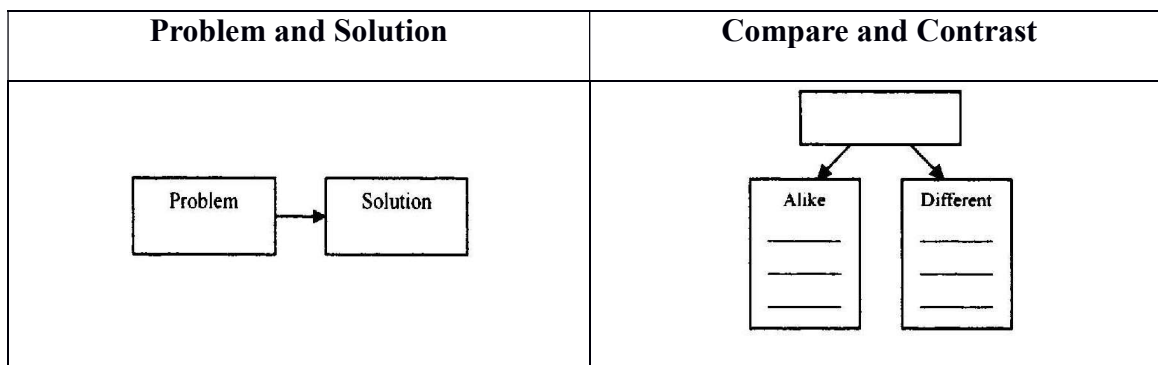
Matching: match the definition to the term.

10. An action and its results are discussed 11. Information is organized in order of time 12. a difficulty is described and an answer is offered	a. chronological b. problem and solution c. sequence / process d. cause and effect
13. Differences and similarities of two or more things are discussed 14. Explains how something happens or is done, step-by-step 15. Describes how something looks or the arrangement of a space	a. cause and effect b. spatial / descriptive c. compare and contrast d. sequence / process

ANNEX 4 (1): Text Structure Text

Directions: Read the passages and on a sheet of paper, **put the information from each passage into an appropriate graphic organizer.** The following graphic organizers are examples. Feel free to make changes if necessary. Each is used **at least once.**

Chronological	Sequence	Cause and Effect
<p style="text-align: center;">Time Line</p> 	<p style="text-align: center;">Step by Step</p> 	



1. The Age of the Dinosaurs

Dinosaurs existed about 250 million years ago to 65 million years ago. This era is broken up into three periods known as the Triassic, Jurassic and Cretaceous periods. The Triassic Period lasted for 35 million years from 250-205 million years ago. Planet Earth was a very different place back then. All the continents were united to form one huge land mass known as Pangaea. The Jurassic Period was the second phase. The continents began shifting apart. The time scale for this famous period is from 205 to 138 million years ago. The Cretaceous Period was the last period of the dinosaurs. It spanned a time from 138 million to about 65 million years ago. In this period the continents fully separated. However, Australia and Antarctica were still united.

2. Vicious Predators

The Cretaceous Period was filled with dangerous predators, but two of the most feared hunters were the tyrannosaurs rex and the velociraptor. The tyrannosaurs rex was one of the largest carnivores to ever walk the Earth. He was 20 feet tall and weighed seven tons. His jaws could crush down with 3,000 lbs. of force, enough to smash the bones of his prey. The velociraptor was very small compared to rex. Raptors only stood three feet tall and were seven feet long, weighing merely 35 pounds. But the velociraptor was fast. Scientists think that raptors could run 24 miles per hour and turn on a dime. Both dinosaurs used their jaws to kill prey, but the raptor had a secret weapon: a retractable toe claw that he pulled out like a knife to slash at his prey. Both dinosaurs had eyes on the front of their heads, which helped them track prey. If these two dinosaurs had fought, it would be difficult to say which would win; however since raptors died over ten million years before the first tyrannosaurs was born, scientists don't believe such a fight ever occurred.

3. Creating a Dinosaur Sculpture

Materials: pipe cleaners, clay, non-toxic paint

Wouldn't you like a scary dinosaur model on your desk to protect your pencils and textbooks? You can easily make one by following these simple directions. First, bend your to make the frame of your dinosaur. I suggest you create a tyrannosaurus frame by using one long pipe cleaner as his neck, spine, and tail, and then bend another into a u-shape to make

his feet. Wrap the feet around the spine piece. Next, roll out clay to wrap around the pipe cleaners. Let the clay dry overnight. The next day you may want to paint your dinosaur using non-toxic paint. His eyes should be white, but feel free to color your dinosaur as you wish. Nobody really knows how dinosaurs were colored, so don't let anyone tell you that your dinosaur can't be pink. Lastly, put him on your desk and watch as he or she scares away bullies and pencil thieves.

4. What Happened to the Dinosaurs?

There are many theories about why the dinosaurs vanished from the planet. One theory that many people believe is that a gigantic meteorite smashed into the Earth. Scientists believe that the meteorite was very big and that the impact may have produced a large dust cloud that covered the Earth for many years. The dust cloud may have caused plants to not receive sunlight and the large plant eaters, or herbivores, may have died off, followed by the large meat eaters, or carnivores. This theory may or may not be true, but it is one explanation as to why these giant reptiles no longer inhabit the Earth.

5. Fossil Mishap

It's important to think critically about the information that you receive, or else you may be led astray. For example, the brontosaurus is a type of dinosaur that never really existed. Many people still believe in the brontosaurus today, but the "brontosaurus" is actually the body of an Apatosaurus with the head of a camarasaurus. This concocted creature was made from two mismatched fossils. Had more people thought critically about these findings, analyzing the components that were presented, entire generations of school children may not have been misinformed; therefore, think critically about the information that people tell you, even if it's information you find on a book or in a worksheet. Keep these problems in mind when conducting your studies.

6. Dino the Dinosaur

One day Dino the Dinosaur decided to go for a walk to the watering hole. It was a sunny day and the sky was blue and clear. Dino was thinking about his girlfriend Dina when he saw a pack of wild lizards and animals running through the plains in a frenzy. Dino tried to ask the critters why they were running, but they just kept running. Dino scratched his dinosaur head and continued walking toward the watering hole. Soon after, Dino heard a loud thumping noise like the slow beat of a drum. The earth shook and fruit fell from the trees, but Dino was so deep in thought over his girl Dina that he didn't even notice. The thumping grew louder and louder as Timmy the Tyrannosaurs Rex approached Dino. Dino kept thinking about his girl Dina until the moment Timmy ate him.

3.4. TEACHING UNIT: English class: Reading to study

TEACHING UNIT

English class: Reading to study (1)

Objective:

- Textbook mastery.
- Reading with accuracy.
- Building up a serious learning method by reading.

Target group:

- mixed ability class of 16-18 students mostly girls (4 boys only) and a student with special needs who knows very little English (since she has no English Literature textbook, she will work with her Art book or if in group she will work with the others).

Pre-requisites:

- basic reading skills (skimming, scanning, reading for gist), present and past tenses, basic vocabulary for text analysis (especially the word **layout**).
- Use of graphs and mind maps.
- For the student with the special-need programme the only pre-requisite is how to recognize images/drawings/numbers on a page.

Method:

- Classmates at work, peer-to-peer education.
- The students will deal with different pages through their observation ability first in order to enhance it and different reading strategies which do not necessarily imply written parts, but also images, paintings, footnotes and typographical devices.

Materials:

- English Textbook, Dictionary (the on-line one is allowed), the web, the LIM/blackboard.

Time allotted:

- 3 lesson modules of about 55 minutes (one week)+ homework (couple of hours or so)+ testing.

Module1

Warm-up/pre-reading:

- **BRAINSTORMING:**
 - **EX 1.** The teacher will ask the students to provide a definition of “layout” and say whether it implies reading a text or not. (5 min)
- **THINK-PAIR-SHARE:**
 - **EX 2.** The sts will open their textbook at page A41 and describe the page from the point of view of its layout drawing a list. Then in pairs they will share their results and discuss their choice.



The teacher will write the different items on the blackboard until the list is exhaustive.

- Keys:
- Page "A number"
 - Chapter title
 - Paragraph title
 - Pictures and captions
 - Info box
 - Parts in different colours
 - Words or phrases in bold
 - Symbols
 - Parts introduced by numbers

Magnifying glass: class discussion on order of items in a list. KEY: top to bottom(20 min)

While reading activities:

- **INDIVIDUAL WORK. EX 3: TREASURE HUNT**
 - The sts can now read the page through starting from the page number (from the top. Why is there an "A" before the number?
 - Key: The book is divided into 2 sections: "A" from the beginning to the 19th century and "B" from the 20th century to our times.
 - What are the other short inscriptions at the top of the page? (10 min)

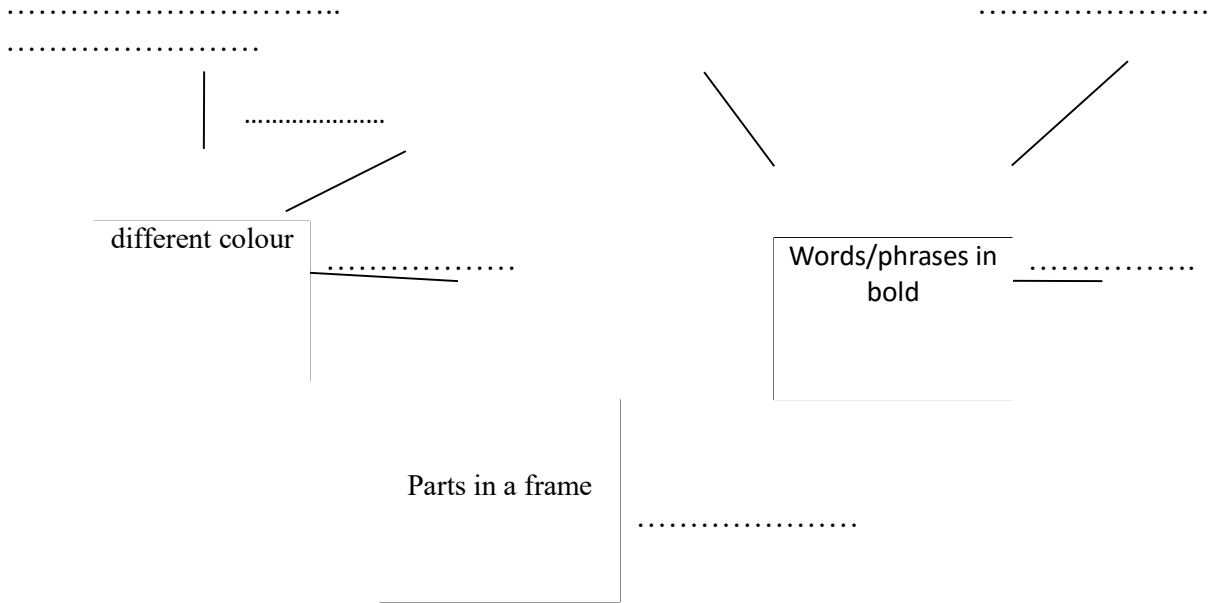
CLASS DISCUSSION:

- The page number has got the chapter title beside it because.....(key: *sts mustn't forget the main topic*)

- How can the author highlight the most important parts that a learner cannot miss? (15 min)

GROUP WORK EX. 5: the sts should provide examples from the page for the different strategies and then they will draw spidergrams:

- different colour
 - word/phrases in bold
 - parts in a frame
- (20 min)
- SPIDERGRAMS (example)



EX 6. Choose the correct alternative to answer the following question. You can choose more than one:

Why are the titles always highlighted in a way or another?

- a. to appeal the reader
- b. to catch the reader's attention
- c. to introduce the topic
- d. to divide the parts of a text

(10 min)

EX. 7. Analyze page A60 (and part of A61 just because it has the end of the passage) for its layout (10 min)

Key: this page is divided into three parts: a page-length darker part on the left with a picture on top and a quote, and a part looking like a table or a biographical file, and part of a text in the traditional sense



Chaucer's work is characterised by a **great variety of poetic forms and genres**: short conventional lyrics, long romances, exempla, fabliaux, allegorical dream visions, confessions (► **Literary Kit**, pp. A2-A22), saints' legends, and beast fables.

Moreover, his poetry reflects numerous sources (Latin, French and Italian), ranging from ancient authorities to contemporary poets (► **Interact with Chaucer and the Italian Masters**, p. A68). Although he used a wide range of cultural references from throughout Europe, Chaucer used such sources to describe a society which was highly active and developing.

The characters he creates are as diverse as the environments they belong to but, despite his interest in the truthful portrayal of social classes, Chaucer's poetry is not explicitly didactic. The author does not overtly state what his view of society is, but lets the characters and events in his stories 'speak for themselves'.

Furthermore, in order to give his honest perspective on his times, Chaucer wrote almost exclusively in English, thus giving literary importance to a language which was still being made and widening its range of words.

The Canterbury Tales (1392-1395)

All Chaucer's earlier writing lead to his masterpiece, *The Canterbury Tales*. He probably began writing it around 1387 and the work was still uncompleted at his death in 1400. *The Canterbury Tales* was written at London, a time when society was still very strictly ordered, with the king and nobles retaining political power and the Catholic Church having all authority in spiritual matters. However, as we have seen, a new and highly dynamic middle class was on the rise and it is such a diverse society that Chaucer faithfully recreated in his masterpiece.

The Canterbury Tales is a 'frame story', that is a tale including other stories within itself. The frame in this case is the story of a **pilgrimage to Canterbury** made by twenty-nine pilgrims who gather at the Tabard Inn in Southwark, to prepare for their journey to the holy shrine of Saint Thomas Becket. Chaucer, who is the narrator of this poem, arrives just as the travellers are gathering.

After the introductions, the owner of the inn suggests that the pilgrims should each tell two stories, one on the way to Canterbury and one on the way back, to entertain themselves. He offers the person telling the best story a free supper at the tavern when they return. He will go with them to Canterbury.

The narrator then starts his description of each of the pilgrims, who all belong to three main segments of medieval society (church people, nobility, and common people and/or tradesmen), focusing on the details of their clothes and physical features as an expression of both their social status and their individuality.

The characters presented are far more than mere representative types. Chaucer describes each of them so vividly that each traveller becomes not only a stereotype, but also an individual. The stories told by the pilgrims are familiar tales, but here they are retold skilfully by the characters, who express their own individuality also as storytellers. Originally, 120 tales were planned but less than a quarter of the project was realised.



Some of the text from the manuscript is visible below the illustration, written in a Gothic script with a large decorated initial 'C'.

Canterbury Pilgrims
(1420), by John Lydgate.

EX 8. GUESS THE MEANING. The teacher writes the word “quote” on the blackboard and the sts have to try and guess its meaning. If they don’t, they can look it up in the dictionary. Another thing whose meaning the sts are asked to predict is the abbreviation “c.” (=circa) before the year. (15 min)

EX. 9. PAIRWORK: Question –answer activity with the 6 wh-words. Both students have a quick skimming of the table first and then the full text so as to find out correspondence in the details found in both parts. Highlighting methods are welcome(colour pens, circling, underlining etc). When.....?

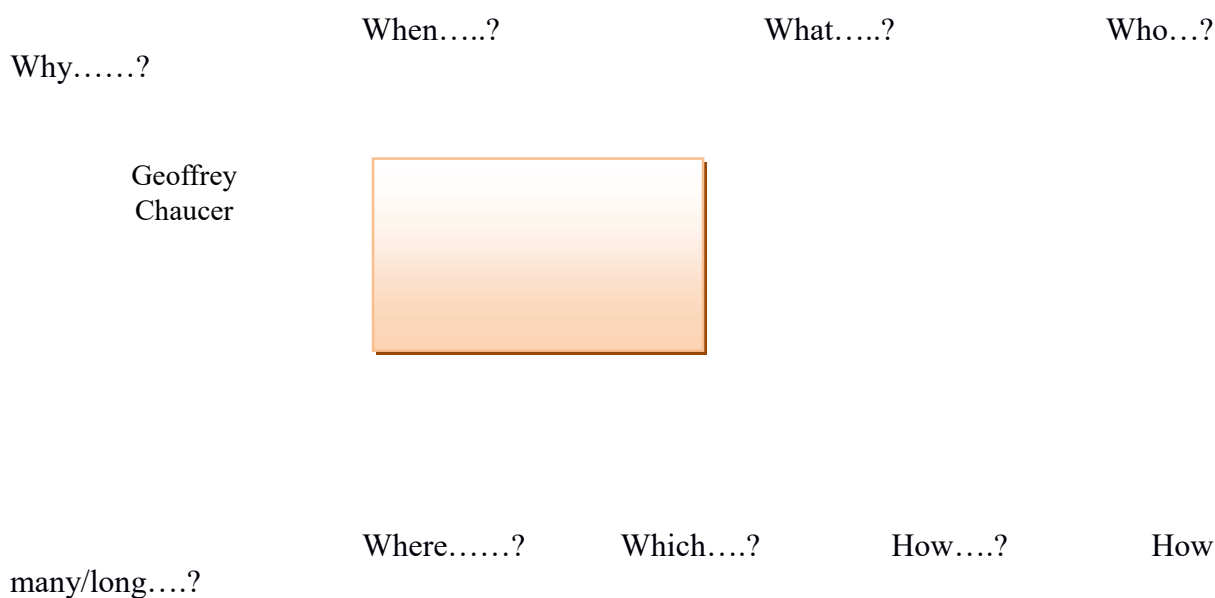
- Where.....?
- What.....?
- Who.....?
- Why.....?
- How.....?different possibilities

After reading activity.

EX. 10

- Through an effective reading of the text they should be able to catch the most important points in the author’s biography, reinforced by reading the same more detailed information in the passage : when and how long he lived
 - where** he spent his life
 - what** he did for living (social class) and his life experiences
 - who** he worked for
 - why** he knew different languages
 - what** is his masterpiece

A mind map(herringbone or other) would be useful to visualise the activity results. (30 min)



The sts can use the same question words to make as many Q.s as they can.

EX. 11: Book mastery game: planning personalized bookmarks to make at home in order to use them.

IDEA BOOSTER.

Possible results: different colour stickers with headings, bigger ones to use for reading progression embellished with pics or other. (10 min)

HOMEWORK: The students have been asked to accurately study the following pages : A41-42; A45-46-47A60 and part of A61, and do the activities if any to be ready to answer questions on details written anywhere in those pages.

ASSESSMENT TEST

NAME.....CLASS.....DATE.....

1. Put a tick on the right answer:

1) What year did the Norman Conquest take place?

- ❖ 1066
- ❖ 1215
- ❖ 1492
- ❖ 1350

2) Who was the leader of the Normans during the Norman Conquest?

- ❖ Richard
- ❖ Harold
- ❖ Alfred ___
- ❖ William

3) What peoples did the Normans originally come from?

- ❖ Franks
- ❖ Moors
- ❖ Anglo-Saxons
- ❖ Vikings

4) What was the main battle between the English and Normans?

- ❖ Battle of London
- ❖ Battle of Normandy
- ❖ Battle of Hastings
- ❖ Battle of Agincourt

7) On Christmas Day William of Normandy was crowned king of England, where?

- ❖ St Paul's Cathedral
- ❖ Westminster Abbey
- ❖ the Tower of London
- ❖ Buckingham Palace

8) What was the Domesday book?

- ❖ A list of people who fought against William of Normandy
- ❖ A story of how the English were conquered by the Normans
- ❖ A list of who owned what lands in England
- ❖ A book on cathedral architecture

9) What is the popular name for William the Duke of Normandy?

- (❖ William the Great
- ❖ William the Confessor
- ❖ William the Wise
- (❖ William the Conqueror

2. Answer the following questions:

- a) When Edward the Confessor died, who claimed the English throne? Why?
- b) Why was the feudal system brought by the Normans so easy to establish?
- c) Where do we find a detailed description of the Norman conquest and the battle of Hastings?
- d) Why is the battle of Agincourt so important?
- e) When was the Magna Carta signed by King John?
- f) What was this document's other name?
- g) Why was King John seen as "coward"?
- h) Which were the centres of culture in Medieval England?
- i) Who was the first to establish a printing press business activity in London?
- j) Which were the symbols of the Houses of York and Lancaster?
- k) Chaucer was a soldier, in which war did he fight?
- l) What was his Christian name?
- m) What is Chaucer's masterpiece ?

4. Reading strategies proposed by Turkish team

4.1. GOOD OR BAD?

Warmer:

- Get the students to discuss the questions either in groups or directly with the teacher.

Pre-Reading Activity:

- Scientists have been studying whether the listed items are good or bad for us. Get the students to discuss what they think the scientific conclusions might have been with regard to the items.

Pre-Teach Vocab:

Get the students to match the word on the left with the definition on the right.

Key: 1c, 2e, 3b, 4h, 5i, 6a, 7d, 8f, 9g.

Get the students to match the collocations

Key: prolong life, ward off, retail therapy, sedentary jobs, taste buds, dust mites.

Reading:

- Divide the students into pairs and distribute the readings, giving one student in each pair the text describing things that are good, and the other student a list of things that are bad for us.
- The students can choose whether they want to read about the good or bad items.
- The students need to both read one item from their text and the next plain to each other what they have read.
- They need to continue until they get to the end of the list.

Follow on Activity:

Have a discussion with the students about the following;

- Was there any information that particularly surprised you?
- Are there any changes to your life style you would like to make in light of what you have just found out?
- Will you ever look at your pillow in the same way again?

Idioms

- Students need to choose the correct word to complete the idiom.
- Big cheese/apple at humble pie/desert half-baked/cooked.
- To butter up/with egg on/up in a nut shell/bean.
- Couch potato/tomato full of beans/ants to be worth one's salt/pepper.

Practice making suggestions

The students can practice making polite suggestions by giving each other advice based on their reading, using the following phrases;

- Have you considered.....?
- Why don't you try.....?
- What about adjusting.....?
- How about.....?

- You might want to think of.....
- There might be some benefit in.....
- Perhaps you should.....
- Maybe you could.....

Vocabulary revision

- Write the vocabulary,collocations and idioms on small pieces of paper. Place them face down on the table,and get the students to take turns in choosing a word and drawing them on the board so that the other students can guess what the word,phrase and idioms are.

4.2. NEWSPAPER HEADLINES

Take a look at any news paper or magazine headline and you are likely to find incomplete sentences full of action packed verbs. Headlines live all by themselves because they ignore grammar conventions such as the use of helping verbs and soon. Of course, this means that newspaper headlines can be confusing to students.This is because they are often incomplete. For example:

- *Difficult Times Ahead*
- *Under Pressure from Boss*

This lesson focuses on helping make sense of the strange forms used in news paper headlines.

Aim:

- Understanding news paper headlines.

Activity:

- Translating news paper headlines in to more understandable English.

Level:

- Intermediate (Foreign Language Department).

Outline:

- Find some headlines in old news papers or on the Internet and cut the mout.
- There should be at least two headlines per student.

Newspaper Headlines

- *Forgotten Brother Appears*
- *James Wood to visit Portland*
- *Man Killed in Accident*
- *Mayorto Open Shopping Mall*
- *Over whelming Response of Voters*
- *Passer by Sees Woman Jump*
- *President Declares Celebration*
- *Tommy the Dog Named Hero*
- *Professors Protest Pay Cuts*
- *Unexpected Visit*

4.3. MUSIC GENRES

Aim:

- To give students a sense of how English and cross-curricular subjects fit together.
- Draw students attention to the title of the text.
- Draw students attention to the titles of the paragraphs.
- Ask students to tell you what the phrase “musicgenre” means.
- Draw students attention to the map and ask them the questions in the rubric.

Elicit answers but do not correct students at this stage.

Procedure:

- Ask students to read through the text and check their predictions.
- Draw students attention to the box at the end of the text which explains some unknownwords.
- Ask students some comprehension questions:
 - *When did rock’n roll begin?*
 - *What does it combine?*
 - *Which artists made it popular?*
 - *Which are the two famous rock’nrollbands in UK?*
 - *When did Opera start?*
 - *What did Italian opera continue to do in the 18th century?*
 - *Where did the Blues first appear?*
 - *When did the Blue sappear?*
 - *What are the roots of Raggae?*
 - *What does Raggae combine?*
 - *Where does bolero come from?*
 - *Where does tango come from?*
- Have students do the activity and check answers.
 - Answers:1-raggae, 2-opera,17th3-Brazil, 4-the USA, the UK, 5-The Blues, 6-DJs.
- Explain any unknown words.
- Draw students attention to the web link and explain to them that they can use it to find more information on the topic of the text.
- Ask students:
 - *Which is your favourite music genre?*
 - *Which music genre do you like the least?*
- Elicit answers and initiate a short discussion.
- SONG “I am sobored”.

4.4. SPEED DATING

Level: pre-intermediate

Ages: Teens

Type: Discussion and grammar dictation/reading tasks based on a text.

Language Focus: grammar and vocabulary building, using expressions from the text and your students own words.

Materials: copies of two-page worksheet

Grammar Dictation:

- Make sure your students have a pen and some blank paper. Ask them to listen carefully and write down the words and numbers they will hear.
- Dictate the following: *two colleagues, two or three encounters, 20 pounds, her first, 20 days later, 36, six to twelve months*
- Say these come from a short article about speed dating from a British newspaper. Pairs: ask students to make a story to go with these numbers. Why might they be in the article? Ask a couple of students to share their ideas with the class.
- Read the text at a natural pace (but maybe pausing for longer than usual between paragraphs), asking students to listen for the numbers and make notes about them—what do they refer to? Was their story correct? When you have finished reading aloud, ask your students to compare their notes in pairs.
- Read the text again. Ask learners again to compare notes, this time in groups of four.
- In their groups, ask students to reconstruct the text using their notes. Make yourself available to help with language or answer any questions.
- Display these reconstructed texts around the class, along with the original text. Which is closest to the original? Which is the most different? Which is the class' favourite article?

Vocabulary-building and discussion tasks based on the text:

- If you like, you could ask your students, perhaps working in pairs or small groups, to do the collocation-building/vocabulary matching task from page 2 of the worksheet. The collocations are: *a bit awkward, a long-term relationship, an immediate physical attraction, a speed-dating event, a whirlwind romance, they were nice enough but....., everyday life, felt a strong attraction to....., the relationship blossomed.*
- Alternatively, either ask each group to write three to five questions about speed-dating based on the article, or dictate these questions (which could be written in part c): *Do you think they will have a happy marriage? Do you think this could happen to you? Would you recommend speed-dating to a friend?*

Follow Up:

- Perhaps for homework, ask your students to write an article about the speed-dating couple.

4.5. BIRDSONG

1. Pre-reading tasks:

- A great way to start the lesson is to play some birdsong!
- Then give each pair a copy of the first page of the worksheet. They need to identify the birds by solving the anagrams.
- Feedback: sparrow, blackbird, pigeon, thrush and robin.
- Ask students which birds are common where they live. Are they songbirds?
- Now ask students, in pairs, to decide which of the statements in part two are true. It doesn't matter if they don't know; encourage students to guess the answers.
- Also encourage pairs to compare their ideas, do they agree?

2. First reading tasks:

- Either write on the board or dictate the following: The robin, Bird watching, Why birds sing.
- Give each student a copy of the text and ask them to read it fairly quickly (no Underlining or following the words with a pen, and certainly no dictionaries!).
- And decide which of the three is the best title.
- After students have compared their ideas see what they think. Why birds sing is the best title.

3. Second reading tasks:

- Now students read again and check their answers from the worksheet.
- Students compare their answers with each other. Monitor well and check that they're correct.

4. Third reading tasks:

- Although this task looks similar there is a difference – none of the answers are clear from the text. Students have to work out if they are true or not, or if the information is even in the text.
- Students continue working on their own. Once they've finished they can compare their ideas with another student.
- Feedback: elicit answers from the students *b not given c not given d true e true f false, it's voluntary work rather than a job g true h not really, it's the artificial light that makes him sing.*

5. Post-reading tasks – a Project:

- Tell students that for homework they have to choose a bird and find out more about it. It can be any kind of bird – a seabird, a bird of prey, a rare bird, and from many countries.

5. Reading strategies proposed by Romanian team

5.1. DECISION TAKING

Objectives: Content and skills

- developing students text comprehension skills;
- encouraging students to make connections between the text they read and personal experience;
- developing life skills - *defined as a set of skills, attitudes, competences, qualities, behaviour, values that ensure the creative adaptation to day to day life*;
- developing transversal competences among students (critical thinking, communication).

Workgroup/target: students from 9th-11th grades

Pre-requisites:

- Self knowledge(knowing taught points/qualities and weak points/defects);
Good self-esteem (Good self-esteem is a prerequisite for a happy life);
- Good capacity of managing emotions.

Time allotted: 90 minute

Means/tools: worksheets, markers, flipchart, video projector, laptop.

Strategies: conversation, exercise, debate, anticipation, gallery tour, text comprehension strategies "Say something!", Workshop reading," Vote a quotation!"

TEXT: THE THREE WAYS

Once upon a time there were three friends that wanted to climb up a mountain as on its top there lived a wise old man they wanted to meet.

They arrived at a crossroads and each of them went on to choose their way as their hearts led them.

The first chose a steep path, going straight to the top. He did not care about the dangers, he just wanted to arrive at the old man on top of the mountain as soon as possible.

The second way was not as steep, but it crossed a dangerous small canyon, beaten by strong winds.

The third chose a longer way that circled the mountain winding in smooth slopes.

After 7 days, the one that took the steep slope reached the top exhausted, full of bleeding wounds. Impatient, he sat down to wait for his friends.

After 7 weeks, all troubled by the strong winds that had beaten against him, the second one arrived. He sat quietly near the first one, waiting.

After 7 months, there arrived the third one, his face shining with happiness, the sign of profound quietness and inner peace.

The other two were angry as their road had been difficult and they had waited long, while his way was a real pleasure. So they asked the wise old man whose choice had been the best.

“What did you learn?” he asked the first.

“That life is difficult and full of hardships and dangers, that it is full of sufferance and what comes into my way may often hurts me, as for each step forward I must fight strongly, which takes all my power. So...did I choose he best way to reach you?”

“Yes, you did.....And what did you learn?” he asked the second.

“That in life many things may be obstacles, that sometimes I might lose my way, arriving somewhere that is not where I want to get...but if I do not lose faith, I finally succeed. So, did I choose the best way to you?”

“Yes, you did...And what did you learn?” he asked the last one.

*“That I may enjoy every step I take if I choose to be **Patient**, that, if I look **Understandingly**, life is not a burden, but a miracle that receives me with joy to be part of it, that **Love** surrounding me from everywhere may light my soul if I allow it to enter there. So...Did I choose the best way to you?”*

“Yes, you did...?”

Amazed at the old man’s answers the three friends remained silent. And they finally understood that at every crossroads they have the possibility TO CHOOSE...and their life is the result of the choices they make in life.

*Maybe somewhere, in our soul...we may find a bit of **Patience**, some **Understanding**...and maybe **Love**! (text from www.damaideparte.ro)*

Strategies:

Anticipation (before reading): the students (according to their number) will work in groups or individually. Starting from the title of the text, they will make predictions about the theme. The answers will be written on half a page and will be revised after reading the whole text. The one/those giving answers close to the text theme will give the arguments on which the made the prediction.

Workshop reading: Each student receives a copy of the text and reads it silently. The class will then be divided into groups that will work separately, in reading workshops. Here are some examples of activities developed in different workshops.

- **illustration workshop** – the students propose an illustration for the text, they draw it, then they comment upon it and justify their choices;
- **story telling workshop**- the students propose a summary of the text, observing all the conventions established, and they will write it;
- **personal opinion workshop** – the students remark what they liked and they did not like in the text, what they agree or disagree to, bringing arguments for their choices.
- **anticipation workshop** – students propose a different ending
- **text transformation workshop** – students are encouraged to change one or more elements in the text (character, place, time, action) and rewrite the modified text.
- **oral reading workshop** – the group of students proposes transform the narrative text into role play.

During this activity- workshop reading, the students:

- Divide their responsibilities according to the abilities of each student.
- Prove responsible attitude to everyone’s contribution to the collective work of each workshop.

“Vote a quotation!” (at the end of the activity): a list of quotations from famous writers or a list of proverbs linked to the theme is proposed for discussion. Each student will choose:

- A quotation to express an idea he agrees to;
- A quotation he would choose as motto or that expresses an important feature of his character. The choices will be explained.

Quotations: examples:

- “It is choice and not chance that determines our destiny”. (Franklin Delano Roosevelt)
- “When one has to make a choice and does not make it, the absence of choice is a choice in itself.” (William James)
- “Sometimes bad choices bring correct things” – anonymous author.
- Even the greatest people were once beginners. Do not fear to make the first step” – anonymous author.
- Whenever we doubt, we must choose the way by which we are less wrong”. (Aristotel)
- “You laugh at me because I am different; I laugh at you because you are all the same.” (Daniel Knode)
- “The strongest fighters are patience and time”. (Lev Tolstoi)
- “Life is short, fragile and waits for nobody. There will NEVER be a right time to follow your dreams and meet your objectives. – anonymous author
- “Life is the sum of our aware and unaware choices. If we can control our choices, we can control each aspect of our life. We may find out the liberty behind our capacity of mastering ourselves”. (Robert F. Bennett)

Evaluation

Exercise

Fill in each of the seven steps useful in taking decisions (Shay&Nargaret McConnon model from „Making decisions”):

Step 1

Describe the situation and establish what decision you have to take.

Think on *(the situation and identify the decision you need to take).*

Step 2

Be informed. Gather as much..... *(information),* get advice from..... *(a friend, see a specialist).*

Step 3

Make clear what is important for you. A good decision *(helps meeting your objectives)*

Step 4

Make a list of*(solutions).*

Step 5

Think of the advantages and (disadvantages) of each solution you identified .

Step 6: Take the best (*decision*)!

5.2. SELF-MOTIVATION

Objectives:

- Developing students text comprehension skills;
- Encouraging students to make connections between the text they read and personal experience;
- Developing transversal competences among students (critical thinking, communication and collaboration with the others, communication in mother tongue, motivation/self motivation, etc.).

Workgroup/target: students from grades 9th-11th

Pre-requisites:

- Self confidence and efficiency
- Positive thinking
- Motivational environment

Time allotted: 90 minutes

Means/tools: worksheets, markers, flipchart, video projector, laptop.

Strategies: conversation, exercise, debate, gallery tour, text comprehension strategies : “Say something !“(a prediction, a question, a connexion, a clarification), “Choose the right answer, Establish the temporal order of text ideas, “Workshop reading”, “Vote a quotation!”.

TEXT: The story of the lazy potter and of the dumb wise man

Once upon a time there was a potter that lived in a far away village. His dream was to get to the big Citadel, where he could have his own shop where to sell pottery objects, bowls and pots. But he had small chances, as he was very lazy and he worked only for his daily needs. One day the potter met a traveler who told him that in a nearby village there lived a wise man in a hut and he could give one an answer to anything. The strange thing was that he never got out of the hut and he would not even speak. The one who wanted to ask him a question had to knock at the door , then to open a small window through which one could see in the obscurity only the eyes of the dumb wise man. Then he had to ask him a question, and the wise man would answer with his eyes, the man reading the answer in the expression of his eyes. Hearing this, the potter ran quickly to the neighboring village, at the hut. He knocked easily, and then he opened the little window in the door.

By the small opening, he could see the eyes looking at him from the dark. He asked quickly: "How can I become rich in the big Citadel?" then he looked attentively at the expression of the one inside. And he saw some bored, careless eyes, totally indifferent. Then he realized that he had been like that to him and to his job- lazy, careless, and totally indifferent! He said to himself: "I have waited for the ideal chance until now. But the answer is very simple, I have to work to get closer to my purpose." "How many people make the same mistake?" he also asked himself. "I see everywhere people complaining that they are unlucky instead of acting and doing something." Next months he began to make pots and bowls daily, to sell them in the near villages and the results appeared before long. He already earned well, and he saved money to move to the Citadel. However he realized that it was not enough and working like that he needed years. More than this, at the end of the day he did not feel satisfied with his work.

So he started again to the hut of the dumb wise man, impatient to meet him. The hut was decaying like before, one might have thought that nobody lived there. He knocked and he opened the window, asking: "How can I sell more, to be able to go to the big Citadel?" The eyes inside were sad, tired, lightless. "The eyes of a lonely man, isolated from the world", he thought. Then he remembered his own solitude, his lack of friends, his avoiding his relatives lest they should ask him for money or help. The next day he went to the fair led by one thought: to sell as many pots as to help all his relatives, his old friends and even his neighbors he did not get along very well with. All the people he knew were poor people that lived for the present day.

After a month, he used to sell and earn almost twice as much and not only did he help many people with money and food, but he also saved an impressive amount. He earned so well that in short time he could buy a house in the big Citadel, where he had always dreamt to get. The fair was much bigger in the Citadel. There passed travelers that came from far away, with purses full of money. The potter was prosperous and he had made many friends, as he had kept the habit of helping people in need. But he was still far from his purpose. To open the shop he had dreamt of, with apprentices and sellers to work for him, he needed much more. And he already worked all day and sold everything he produced. This time he could hardly wait to get to the wise man's hut. He trusted him as before to give an answer. In front of the hut, a strange feeling came to him. It was even more decayed, almost deserted. "Might he have died?" he wondered, and a chill came down his spine. He knocked and opened the small window. A feeling of gratitude came to him when he saw again the eyes in the dark. "I work day to night and I sell everything I produce. But still it is not enough to have my own shop. What can I do to earn more? The look in the dark was this time determined, alive. The potter read in it determination, but also the desperation of a man about to lose hope. Then he thought of his recent life. On the one hand, he was happy that he had moved in the Citadel and that he prospered, but on the other hand he worked so much that he could no longer relax and enjoy life.

Next morning he woke up more relaxed, lighter. He had breakfast slowly, in the shadow of the trees in his garden, thinking of how pleased he was with his life. Only now did he realise how good it was to stop once in a while and enjoy the small things, such as the tea flavor or the perfume of the wild flowers. Then he did something he had not done in a long time: he left for the fair, without making any pot. Usually he started his day working hard, then he ran quickly to sell his work. He took only some pots he had made before. They were the most beautiful, he kept them in his house to please his eyes. In the morning, the people in the fair were different.

Other people, travelers from other citadels. Among them, the potter noticed one, dressed in expensive clothes. He had noble features and his step showed a determined strong man. The man stopped in front of the potter and studied the carefully worked pottery

attentively. "I have never seen such craftsman ship" he said. "Would you consider working pottery for the royal court? You could be paid five times more than an ordinary potter". Our potter was happier than ever... for the royalties! With that money he could open his shop in a few months! And all that because that day he had decided to relax and to be open to something new! The first thing that came to his mind after that event was to thank the dumb wise man. He had helped him so much and he did not even see his face. He wanted to hold him and tell him how much good their meeting had done to him. When he arrived at the hut, he knocked at the door and opened the little window. The eyes inside were shinier with joy than ever." Great wise man, I know you enjoy solitude, but I want to thank you and tell you how much you helped me!" the potter said. And then he opened the door and was astonished. Inside, beyond the door, there was just a mirror.

Exercise 1: Say SOMETHING!

The text will be read by paragraphs, by one student in each group (5 GROUPS)- 5 students. The teacher explains the students the development of the exercise-while the paragraph is being read, the teacher stops the reading saying "say something!" and points to a student. Suggestions-questions:

- To make a prediction (I bet...I wonder..., I think that...)
- To ask a question (What if...?, Do you think that...?, Why...?, who is...?)
- To clarify something (Now I understand.... First I thought that...but now I think that...)
- To comment upon (This is good because....This is confusing because.....I like/don't like that.....I liked the most.....I wish....)
- To make a link (this reminds me of.... This character makes me think of.....I have never.....I was in the same situation when...., I also happened to.....)

Exercise 2: Circle the right answer

Each student receives a handout with the following exercises:

1. The main character (the potter) wants:

- a. to become rich;
- b. to marry the king's daughter;
- c. to be happy;
- d. to have his own shop of pottery: objects, bowls and pots.

2. The old wise man (the dumb wise man) answered the people:

- a. by signs;
- b. verbally, giving advice;
- c. by the expression of his eyes;
- d. telling them a story.

3. In the potter's opinion, it is important sometimes:

- a. to work continuously;
- b. to stop once in a while and enjoy the small things, such as the flavor of the tea and the perfume of the wild flowers;
- c. to help those poorer than you;
- d. to thank the one that gives you a good piece of advice.

Establish the temporal order of the following ideas in the text and mark it in a cassette similar to the one above:

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1. The eyes of the old wise man inside were shining with joy more than ever.
2. The eyes of the old wise man were sad, tired, lightless."The eyes of a solitary man, isolated from the world" thought the potter.
3. The eyes in the dark were this time determined, alive. The potter could read in them determination, but also the desperation of a man about to lose hope.
4. The eyes of the old wise man inside were bored...careless, totally indifferent. Then the potter realised that he had been like that to him and to his job- lazy, careless, totally indifferent!

Exercise 3: Workshop reading

Each group will receive a copy of the text and according to the theme of the workshop chosen (the themes of the workshops are written on the tickets) will solve the task.

Examples of workshops developed in different workshops:

- *The illustration workshop* – the students propose an illustration for the text, make it, then comment on it and justify the choices made;
- *The story telling workshop* - the students propose a summary of the text they read, observing all the conventions established and write it down;
- *The personal opinion workshop* – the students remark what they liked and did not like in the text, what they agree to and did not agree to and bring arguments for their choices ;
- *The anticipation workshop* – the students propose another ending;
- *The text transformation workshop* – students are suggested to change one or more elements in the text (character, time, action) and rewrite the modified text.

This is one of the students' favourite activities because they:

- Divide their responsibilities according to the abilities of each student.
- Prove responsible attitude to everyone's contribution to the collective work of each workshop.

Exercise 4: Vote a quotation

The presenter of the activity (the teacher) proposes a list of quotations from famous writers (presented with the help of a Power Point material) linked to the theme of the theme discussed and each group chooses:

- A quotation to express an idea he agrees to.
- A quotation he would choose as motto.
- The choices will be explained.

QUOTATIONS- examples:

- "Motivation sets you to move. Habit makes you continue" (Jim Ryun)
- "Inner motivation manifests as self- motivation or spiritual motivation. We develop this kind of motivation while we become mature and wiser." (Herbert Harris)

- “Take the risk! All life is a risk. The one that moves on is generally the one that is willing to do and to dare”.” (Dale Carnegie)
- “Build an image of your success in your mind. Keep it with tenacity, do not let it disappear. Your mind will look for ways of developing this image...and do not imagine any obstacle” (Norman Vincent Peale)
- “There are million ways you may go through but there is only one meant for you. If you have the necessary power and patience to search enough in your soul you will find your way. Do you, however, have enough time to look for them? That’s right! That is why you must look beyond what you see!”(anonymous)
- “Never say it is not possible, start with let’s see.” (Nicolae Iorga)
- “Discovering inner success is the best, easiest and in fact the only way of getting and enjoying anything else in life” (Spencer Johnson)

Evaluation: **Exercise 3: Steps for efficient self motivation**

Fill in each of the five steps referring to inner motivation:

1. Make a pact with yourself.

State an objective you want to meet(in written form) and sign it like a contract.

2. Make priorities

Set and write down tasks, information and deeds, they are essential to meet your objective, and concentrate on them.

3. Neutralize disturbing factors:

4. Write down on small tickets statements such as: I learn and I know how to say no, I am the master of my phone, not its slave and stick them on the computer screen. Fight moments of crisis by statements. The statements reinforce the power of conviction; give you peace and awareness, so as you can see clearly what you have to do.

5. Refresh your body and soul:

When exhausted and feeling that the tickets on the computer screen cannot help you, set the best way for regeneration (physical and spiritual).

5.3. “VALUES” THAT MIGHT GUIDE US IN LIFE

Objectives

- developing students’ competences of understanding the texts;
- encouraging students to make connections between the written text and personal experience;
- developing transversal competences among students (critical thinking, communication and collaboration with the others, communication in mother tongue and in English;
- identifying personal „values”;
- identifying actions and behaviour that support the observation of a “value”.

Workgroup/target: students from grades 9th-11th

Pre-requisites: knowing what VALUE/VALUES means

The term “values” is defined as a person’s constant beliefs illustrated by: behaviour, life –style, moral ideals, action purposes.

“Values” constitute factors that:

- push the adolescent in a direction or another;
- result in taking decisions: good/bad;
- cause different behaviour and attitude;

Time allotted: 90 minutes

Means/ tools: video projector, worksheets, flip-chart, flip-chart sheets, markers.

Strategies (Didactic methods and procedures): text comprehension strategies:

BEFORE READING: PREDICTION/ ANTICIPATION (15-20 min.) - strategy „Tea party!”

DURING READING (40 min.): Workshop reading:

- Method Somebody wanted but so.
- Method It Says, I Says and so.
- Method Using Concept Maps
- Graphic organizers
- Method Most/least important ideas and information

- **AFTER READING (10 - 15 min.): *The diamond***

Other methods: conversation, exercise, gallery tour.

TEXT - *The master and the ant*

A pilgrim knocked at the gate of a monastery at the foot of the Himalayan Mountains:

“I want to speak with the man highest in rank in this place”, were his first words, instead of greeting.

The monks looked at him silently and took him to their master, who was in deep reading. Without raising his eyes, he asked the man:

“What can I do for you”?

“Master, I want to be your disciple, to become a man as great as you are! And he went on for an hour, speaking about his desires.

The master listened to him and after he finished, he spoke:

“My son, silence will sharpen your hearing and make your words beautiful. Many words eat out your energy...when they say nothing. Will you be my disciple?

“I will!”!

“In the patio, near the fountain, there is a big stone; please, bring it to me as I want to make it into a shrine”.

The pilgrim looked to the yard and saw a very big stone.

“Are you joking? Ten people together cannot lift it..as for me...”

The master had already left, dragging his shoes on the stone pavement. The pilgrim, sad and disappointed, sat down on the temple stairs.

"I will never be able to be the disciple of this great man" he said to himself. Sighing, head bent down, he started to think about how he could lift the wonderful stone, as big as a mountain. He saw an ant that had stopped right in front of his foot...She was carrying twice a bigger burden than herself. She had stopped in front of the obstacle, not knowing what to do. He watched it curiously, and noticed that after hesitating a bit, the ant climbed his leg, the burden still on her back, and crossed it, continuing her way.

"She could have made a detour, around my leg, but she did not...she faced the obstacle...how daring of her to surpass it...what strength in an ant!" the pilgrim wondered and became even sadder.

Days went by and the pilgrim got used to watching every being reacting in front of an obstacle- that was his leg- and none proved the courage of the ant. He also observed that all the weight the ant carried was much bigger than her feeble body.

One day, the master saw him crying. He sat by him and asked him kindly:

"What is the matter, my dear?"

"Master, even the ant is bigger than I am! I am so small!"

"I am glad to hear you saying that! You are on the right way!"

Before saying something else, the master had already departed. The pilgrim thought days on end about how to lift the stone and at the same time of the ant and her strength.

"I will succeed...I will succeed because I want to be the master's disciple of all my heart."

And at the same time he wanted to be an ant, to have her courage and force. One day he went in front of the stone, looked at it attentively for a few second, breathed deeply three times, concentrated looking within himself for some moments, spread his arms slowly, slowly, as if he were flying, and embracing it, he lifted the stone and put it in front of the master's room.

Seeing all these, the master laughed wholeheartedly and said:

Have you found out/ learned anything during this time?"

"Yes, master, I have learnt a lot by observing."

***First** I learned that anyone can be a master, even an ant, if one is able to understand the less on offered.*

***Second**, one must not be afraid of any obstacle, but accept it, be one with it, penetrate it...by being aware of it one can surpass it well. Trust your strength and you will have endless power!*

***Third**, the strength of a being stands not in the muscle force, but in oneself; concentrating on my Self, becoming one with it, the weight of the stone was no longer an obstacle for me; I could lift it, even if it was twice heavier than me ...*

***Forth**, never judge anybody according to their size, but according to their deeds...the ant is so small a being, but so powerful.*

"If you succeed in being always like an ant, then you understood one of the secrets of life: no obstacle is invincible as long as your soul is clean and you are self confident. The force that lies within you may move mountains, and your faith will be your guide" the master ended.

Moments of the activity

Organization (5 min.)

The presenter of the activity, involving the students, reminds the group rules:

Talk in turns

*Listen to my colleague/ colleagues
Help my colleague when they ask for help
Do not interrupt the person speaking
Respect my colleague's opinion*

Development of the activity (65 -70 min.)

The title of the text to be used- THE MASTER AND THE ANT- is presented on the screen.

BEFORE READING: prediction/anticipation (15-20 min.) - „Tea party!” strategy

- In every group there is a set of card (6-8 cards), on each card being written a word from the text THE MASTER AND THE ANT. (examples of words: *ant, pilgrim, difficulties, obstacles, foot, master, stone, man, courage, fountain, shrine, motivation, purpose, limits, disciples, meaning*). Each student takes a card with a word from the story.
- Starting from these words, for 2-3 minutes, each group is supposed to make predictions on the purpose of the story.

▪ **DURING READING (40-45 min.)-Workshop reading**

- The presenter of the activity offers each group a set of cards of which a member of each team draws a card with a task that represents a reading–comprehension strategy.
- Each group gets an instruction sheet (they may be in Romanian).
- Each group solves the task on flipchart sheet.
 - **Group 1:** Method Somebody wanted but so.
 - **Group 2:** Method It Says, I Says and so.
 - **Group 3:** Method Using Graphic organizers Chain events
 - **Group 4:** Method Using Concept Maps: Herringbone
 - **Group 5:** Method Most/least important ideas and information
- Each group is given 10 minutes to solve the task.
- Each group presents the results.
- While presenting, all the members of the group will face the viewers. The representative of each group will present, helped by the other members.

AFTER READING (10-15 min.) – The diamond

Each group receives a sheet on which is drawn a diamond and the requirements written on some of the diamond's faces. Characterize the main character indicating:

- 1 noun,
- 2 adjectives,
- 3 verbs,
- A sentence made up of 4 words.

Conclusion making (5 minutes)

The values that will guide the life of the pilgrim, after meeting the master, are:

- **respect** (attitude, possible behaviour by which it manifests: he will not judge the others by their “ size” but by their deeds

- **wisdom** (a being's strength stands not in the force of the muscles, but in its Self)
- **courage** (being aware of the obstacles, he will be able to surpass them)

The message the master sent to the pilgrim: *“Learn from everything!”*

Evaluation

After reading the poem “Learn from everything” by Traian Dorz, mention what an adolescent may learn from:

- a) water/rivers,
- b) a rock,
- c) shadow,
- d) a flower,
- e) a bird.

Learn from everything
 Learn from the rivers how to stay in one place,
 Learn from the flames that everything's just ashes,

Learn from the shadow how to shut up and listen,
 Learn from the rock how to watch without blinking,

Learn from the Sun how you should talk,
 Learn from the rock how you should say it,

Learn from the wind which bows through the path,
 How you, through life should quietly pass

Learn from all that everything's your sister
 How you should go through life, how you should die

Learn from the worm that one's not insignificant,
 Learn from the water lily to be clean,

Learn from the flames what we have to burn inside our souls,
 Learn from the waters never to back down,

Learn from the shadow to be as humble as her
 Learn from the rock how to endure the harsh storm,

Learn from the Sun that it's time to know,
 Learn from the sky that there are many posts,

Learn from the grasshopper how to sing when you're alone,
 Learn from the moon not to be afraid,

Learn from the vultures when your shoulders are burdened,
 And go to the ant and see her arduous work,

Learn from the flower to be as beautiful as her,
Learn from the sheep to be as mild as her,

Learn from the birds to always be on the go,
Learn from everything that everything passes,

Take in mind son of the sacrificed what world you're leaving in
To learn from what dies to live forever.

(Traian Dorz)

5.4. OUR RELATIONSHIPS WITH OTHERS: ABOUT ADMIRATION AND ENVY

Objectives: Content and skills

a. Content

- finding out quotes about envy and admiration by some literary, artistic and scientific figures etc.;
- identifying arguments for the value of admiration and envy within the personal behaviour;
- acquiring and consolidating information about admiration and envy, about these values' impact on the relationships among people;
- improving knowledge about the Italian writer Edmondo de Amicis.

b. Skills

- improving correct, conscious, fluent and expressive reading;
- developing students' ability to get the message out of a written text;
- stimulating students' interest in reading;
- improving students' skills in text outlining and question asking;
- developing posing attitude, critical thinking team work (collaboration, tolerance, implication, responsibility, respect to different opinions);
- developing the ability to express personal opinions regarding some civic situations;
- building a civic behaviour adequate to human relationships in different situations;

Workgroup/target: 18-30 students aged between 14 and 17.

Pre-requisites

- The activities target intermediate students. For this reason, theoretical knowledge is not required. Yet, in order not to lose too much time on explanations and to make the activity as efficient as possible, it is advisable that the students have already taken part in such activities and have already used the outlining methods.

Time allotted: 90-120 minutes

Means/tools

- **Materials needed:** A sheets, post-it notes, markers/pens, worksheets;

- **Methods used:** Question-Answer Relationship (QAR), Somebody wanted but... so..., G.I.S.T., "The most important/the least important ideas of the text", "5-4-3-2-1", "Story Map", "Frame Routine", conversation, explanation.
- **Organisation:** frontal, individual, group work.

Strategies:

- a) The teacher announces the title of the activity and the objectives.
- b) The teacher gives some information about Edmondo de Amicis and his work, "Cuore"; as the exercises are based on some extracts from this book.
- c) Defining the two feelings:
 - Envy represents a selfish emotion of unhappiness and resentment caused by other's success and achievements.
 - Admiration, as opposed to envy, represents the attitude of respect, consideration, esteem, and appreciation of other people and of their deeds.
- d) Reading the text "Head of the Class" (Annex 1) and applying the Question-Answer Relationship strategy (QAR). If the students are familiar with this strategy, they can ask their mates some questions. If they aren't, the teacher will think of a set of questions so that the students can better understand the text.

Questions to be asked after reading the first text:

1. What is the name of the head of the class? Derossi
2. Which other classmates are mentioned in the text?
3. What qualities are mentioned in the text?
4. Why is Derossi envied by their classmates?
5. On which weekday does the action take place?
6. What piece of advice does Derossi give to the teacher?
7. Do you think they are right to envy Derossi? Why (not)?
8. What does the author feel about Derossi?
9. How do Derossi's classmates show their admiration towards him?
10. Have you ever envied one of your classmates? Give details.

- e) Reading the text "Envy" (Annex 2) and applying the Question-Answer Relationship strategy (QAR). If the students are familiar with this strategy, they can ask their mates some questions. If they aren't, the teacher will think of a set of questions so that the students can better understand the text.

Questions to be asked after reading the second text:

1. What is the name of the student who wrote the best composition on the country? Derossi
2. What is the name of the author's deskmate? Votini
3. Why does Votini despise the author?
4. What does Votini feel about Derossi? Why?
5. What piece of advice has the teacher given to Votini?
6. What have Derossi's classmates and Votini planned to do? Why?
7. What do you think of Derossi's attitude towards his classmates? And towards Votini?
8. Why hasn't Votini dared to look at Derossi?
9. Do you have any classmate that you admire? Why?
10. Through which deeds and attitudes can you show your appreciation to a person?

- f) Group activity based on methods and strategies that lead to text understanding and to the developing the skills of organising the information by filling in charts. The students are divided into six groups. Each group receives a worksheet with the task and also some helpful information for charts fill in.
- Group 1: Somebody wanted but... so...
 - Group 2: "5-4-3-2-1"
 - Group 3: "G.I.S.T."
 - Group 4: "The most important/the least important ideas of the text"
 - Group 5: "Story Map"
 - Group 6: "Frame Routine"

The students fill in the worksheet, then each group presents their team's work. The other students can ask questions so as to clear up some aspects. The teacher can appraise their answers.

- g) The teacher presents some theoretical information about the two feelings: admiration and envy.

Suggestions:

Envy is considered one of the seven deadly sins. We all know the destructiveness it can unleash. Envy is a hostile emotion, a negative feeling which sometimes gives rise to aggressive behaviors. Envious people hide an inner hatred, they are antisocial.

Admiration is the opposite of envy; it is a positive, worthy of praise feeling, the sense of high reason and a noble heart. Admiration comes out of common sense, good education, and generous personality.

Specialists have discovered that people suffer from two types of envy, benign and malicious envy.

- Benign envy motivates us to outdo the people we envy. For example, we try learning from their success and, consequently, we try imitating them.
- Malicious envy motivates us leveling the people we envy down to us and, in the same time, motivates us to differentiateus from them.

Benign envy appears, for exmple, towards Nelson Mandela and his Nobel Prize for Peace. This envy makes us read about him and try being like him.

Malicious envy appears at the 20th highscool anniversary, when we find out that a classmate you disliked is now a bank manager and earns ten times more than you. This envy makes us want something embarrassing happen to him (for example, his pants falling down while on stage). Both types generate frustration. .

A low self-esteem leads to us envying the people around us.

Assessment: Let It Slip

Exit Slips help students reflect upon what they have learnt and express their opinion towards the newly aquired knowledge. Each student receives a card on which he/she writes down the answers. The teachers collects the cards and reads the answers. The purpose of this method: To give students the opportunity to anonymously let the instructor know that they are having difficulty with the material being studied.

Evaluation results:

In order to assess the students, the teacher gives them homework. Our suggestion is based on the writing strategies. The student receives a list of 5 to 10 quotes about envy selected by the teacher and has to write a short argumentative essay starting from one of the quotes. The students' essays can be marked.

ANNEX 1
Edmondo de Amicis, „Cuore”

THE HEAD OF THE CLASS.

Friday, 25th.

Garrone attracts the love of all; Derossi, the admiration. He has taken the first medal; he will always be the first, and this year also; no one can compete with him; all recognize his superiority in all points. He is the first in arithmetic, in grammar, in composition, in drawing; he understands everything on the instant; he has a marvelous memory; he succeeds in everything without effort; it seems as though study were play to him. The teacher said to him yesterday:—

“You have received great gifts from God; all you have to do is not to squander them.” He is, moreover, tall and handsome, with a great crown of golden curls; he is so nimble that he can leap over a bench by resting one hand on it; and he already understands fencing. He is twelve years old, and the son of a merchant; he is always dressed in blue, with gilt buttons; he is always lively, merry, gracious to all, and helps all he can in examinations; and no one has ever dared to do anything disagreeable to him, or to say a rough word to him. Nobis and Franti alone look askance at him, and Votini darts envy from his eyes; but he does not even perceive it. All smile at him, and take his hand or his arm, when he goes about, in his graceful way, to collect the work. He gives away illustrated papers, drawings, everything that is given him at home; he has made a little geographical chart of Calabria for the Calabrian lad; and he gives everything with a smile, without paying any heed to it, like a grand gentleman, and without favoritism for any one. It is impossible not to envy him, not to feel smaller than he in everything. Ah! I, too, envy him, like Votini. And I feel a bitterness, almost a certain scorn, for him, sometimes, when I am striving to accomplish my work at home, and think that he has already finished his, at this same moment, extremely well, and without fatigue. But then, when I return to school, and behold him so handsome, so smiling and triumphant, and hear how frankly and confidently he replies to the master's questions, and how courteous he is, and how the others all like him, then all bitterness, all scorn, departs from my heart, and I am ashamed of having experienced these sentiments. I should like to be always near him at such times; I should like to be able to do all my school tasks with him: his presence, his voice, inspire me with courage, with a will to work, with cheerfulness and pleasure.

The teacher has given him the monthly story, which will be read to-morrow, to copy,—The Little Vidette of Lombardy. He copied it this morning, and was so much affected by that heroic deed, that his face was all aflame, his eyes humid, and his lips trembling; and I gazed at him: how handsome and noble he was! With what pleasure would I not have said frankly to his face: “Derossi, you are worth more than I in everything! You are a man in comparison with me! I respect you and I admire you!”

ANNEX 2
Edmondo de Amicis, „Cuore”

ENVY.

Wednesday, 25th.

The boy who wrote the best composition of all on our country was Derossi, as usual. And Votini, who thought himself sure of the first medal—I like Votini well enough, although he is rather vain and does polish himself up a trifle too much,—but it makes me scorn him, now that I am his neighbour on the bench, to see how envious he is of Derossi. He would like to vie with him; he studies hard, but he cannot do it by any possibility, for the other is ten times as strong as he is on every point; and Votini rails at him. Carlo Nobis envies him also; but he has so much pride in his body that, purely from pride, he does not allow it to be perceived. Votini, on the other hand, betrays himself: he complains of his difficulties at home, and says that the master is unjust to him; and when Derossi replies so promptly and so well to questions, as he always does, his face clouds over, he hangs his head, pretends not to hear, or tries to laugh, but he laughs awkwardly. And thus every one knows about it, so that when the master praises Derossi they all turn to look at Votini, who chews his venom, and the little mason makes a hare’s face at him. To-day, for instance, he was put to the torture. The head-master entered the school and announced the result of the examination,—“Derossi ten tenths and the first medal.”

Votini gave a huge sneeze. The master looked at him: it was not hard to understand the matter. “Votini,” he said, “do not let the serpent of envy enter your body; it is a serpent which gnaws at the brain and corrupts the heart.”

Every one stared at him except Derossi. Votini tried to make some answer, but could not; he sat there as though turned to stone, and with a white face. Then, while the master was conducting the lesson, he began to write in large characters on a sheet of paper, “I am not envious of those who gain the first medal through favouritism and injustice.” It was a note which he meant to send to Derossi. But, in the meantime, I perceived that Derossi’s neighbours were plotting among themselves, and whispering in each other’s ears, and one cut with penknife from paper a big medal on which they had drawn a black serpent. But Votini did not notice this. The master went out for a few moments. All at once Derossi’s neighbours rose and left their seats, for the purpose of coming and solemnly presenting the paper medal to Votini. The whole class was prepared for a scene. Votini had already begun to quiver all over. Derossi exclaimed:—

5.5. AESOP'S LIFE LESSONS

Objectives:

a. Content

The students will improve their knowledge about:

- fable features (it is short, satirical and moralistic);
- fable structure (narrative and moralistic happening);
- Aesop's biography;
- teachings about human flaws and mistakes.

b. Skills

- improving correct, conscient, fluent and expressive reading;
- developing students' ability to understand, describe and select information, facts and main ideas from a text;
- improving the ability to deduct and interpret information, facts, ideas from a text;
- encouraging students to make connections between texts and their personal experience;
- developing students' abilities to take part in different communication situations with a favourable attitude towards communication;
- developing abilities to interpret situations and actions, to express opinions regarding the life lessons offered through fables, to recognise the cause-effect relationship.

Workgroup/target

- 14-20 students aged 14 and 17.

Pre-requisites

- **Information:** fable features
- **Competences:** understanding the message of a story

Time allotted: 90-120 minutes

Means/tools

- **Needed materials:** A-type sheets, post-it notes, markers/pens, worksheets;
- **Methods used:** "ask questions", conversation, explanation.
- **Organization:** frontal, individual work.

Strategies

a. The teacher gives information about fable.

Fable, one of the oldest literary genres, is a succinct fictional story, in verse or prose, in which the author satirizes certain manners, habits, or mistakes with the view to correct them. The author uses personification of animals, plants and things. Its structure is: the story and the moral, which usually comes at the end of the story and resembles a proverb or a popular saying.

Fables were used around 2000 B.C. Tablets discovered in school libraries tell the story of boastful Fox, the inexperienced Dog and the conceited Fly. One of the earliest recorded fables is "The Hawk and The Nightingale", told by Hesiod around 8th century B.C.

Fables were widely spread with the help of Aesop, who lived in 6th century and who is considered “the father of fables”.

In Classical times, Socrates whiled away his jail time turned some of Aesop's fables into verses.

Demetrius of Phalerum published the first recorded fables anthology. His anthology is now known as “Aesopic fables.”

Characteristics of Fables:

They belong to the epic genre;

They have two parts: the story and the moral;

They are in verse or prose;

The characters are animals, plants, objects;

They have educational role;

They have a limited number of characters;

They point out to human flaws;

They satirise human flaws or mistakes;

They use monologue and dialogue.

b. The teacher gives some information about Aesop’s life.

c. Aesop’s life lessons:

Each student will choose a card with a fable credited to Aesop (Annex 1). Each student will: Read the fable aloud.

Match the fable with its moral (depending on the students’ level, the teacher can prepare in advance a list of morals–Annex 2);

Identify at least one theme of the fable (depending on the students’ level, the teacher can prepare in advance a list of words from which the students have to select at least a theme of the fable–Annex 3);

Answer the students’ and the teachers’ questions. The questions have to be explicit (the information is in the fable text) and implicit (the student has to guess the meaning from the text, and to express his/her point of view etc.). Students can make connections between the moral and their personal experience. (Annex 4)

The teacher can select from the following fables credited to Aesop:

- | | |
|---|--------------------------------------|
| 1. The Ant and the Grasshopper | 9. The Frog and the Ox |
| 2. The Two Fellows and the Bear | 10. The Man, the Boy, and the Donkey |
| 3. The Fox and the Crow | 11. The Wolf and the Crane |
| 4. The Ass in the Lion's Skin | 12. The Vain Jackdaw |
| 5. The Fox and the Grapes | 13. The Frogs Desiring a King |
| 6. The Dog and the Shadow | 14. The Lion and the Mouse |
| 7. The Hare and the Tortoise | 15. The Fox and the Goat |
| 8. The City Mouse and the Country Mouse | 16. The Crow and the Pitcher |

17. The Goose With the Golden Eggs
18. The Wolf in Sheep's Clothing
19. The Dog in the Manger
20. Androcles
21. The Boy who cries Wolf
22. The lion and the gnat

23. The fox, the rooster and the dog
24. The Goatherd and the Wild Goats
25. The Tortoise and the Eagle
26. The Wind and the Sun

d. Conclusions

At the end of the activity, the teacher will point out the moral of each story (what they have learnt) and also, the importance of students' ability to discover the moral of a story. Being able to discover the moral of a fable or a story represents an important skill in understanding a text, since the moral is the most important part of a story; it is the life lesson the author teaches to his readers. By developing this skill, the students can become better readers, understanding what they read.

8. Assessment:

For each student, the teacher can fill in an assessment chart having the following evaluation criteria:

Identifying the right moral;

Identifying the right theme;

Answering to at least 3 questions.

The teacher can assess (positively and negatively) the students' answers.

9. Evaluation results:

The activity has not been applied yet.

10. Extension activities

We recommend that the teachers use the "Aesop's Life Lessons" activity taking into account the characteristics of the education system from their country and also, their students' needs and age features.

The teacher can use group work for this activity. Students can be divided into 5 to 7 groups.

Each group receives a fable and their tasks are:

Reading the fable.

Identifying the moral.

Identifying the theme(s).

Filling in the chart "Story Map".

Each group will present their chart. The teacher can ask questions for a better understanding of the text (Annex 4).

11. Annexes

Annex 1: Choose the moral of the fable!

Annex 2: Choose the theme(s) of the fable!

Annex 3: Auxiliary materials for the teacher

ANNEX 1. Choose the moral of your fable!

Greed oft o'er reaches itself.
Appearances are deceptive.
Ah, people often grudge others what they cannot enjoy themselves.
Gratitude is the sign of noble souls.
Gratitude and greed go not together.
Hope not to succeed in borrowed plumes.
Better no rule than cruel rule.
Little friends may prove great friends.
Never trust the advice of a man in difficulties.
Little by little does the trick.
There is no believing a liar, even when he speaks the truth.
Pride over a success should not throw us off our guard.
Be prepared.
Don't sacrifice old friends for new ones.
Think about the consequences before you wish for something.
A gentle approach can be more effective than a forceful one.
It is best to prepare for the days of necessity.
Misfortune tests the sincerity of friends.
Do not trust flatterers.
Fine clothes may disguise, but silly words will disclose a fool.
It is easy to despise what you cannot get.
Be thankful for what you have.
Doing things quickly doesn't necessarily mean doing them well.
The simple things in life can be the best.
Self-conceit may lead to self-destruction.
Please all, and you will please none.

ANNEX 2: Choose the theme (s)of your fable!

Greed	Freedom
Defeat of Arrogance	Bravery
Pride	Mutual kindness and favors
Vanity	Carelessness
Preparation for future	Over-confidence
Stubbornly	Courage
Differing opinions	Perseverance
Conflicting advice	Simplicity
Trust	Problem solving
Flattery	Patience
Cowardice	Greed
Appearances	Liberty
Vanity	Jokes

Truth and lies
Fair and equal treatment
Friendship
Unrealistic aspiration
Kindness
Balancing work and leisure time
Friendship
Flattery
Cunning

Pride
Beware of over-confidence
Pride
Narcissism
Avarice.
Selfishnes

ANNEX 4: Auxiliary Materials for Teachers

1.The Ant and the Grasshopper

Moral:

It is best to prepare for the days of necessity.

Plan carefully for the future

Complete your work before you play

Don't complain if you later need something you haven't prepared

Theme(s):

Preparation

Balancing work and leisure time

Understanding and interpretation of the text:

Why doesn't the grasshoper want to work like the ant does?

Why doesn't the ant want to waste time like the grasshoper does?

Why doesn't the ant want to share its supplies?

What do you think will happen with the grasshoper?

Can you think of any moment when you wanted to have fun , but you were told to learn/do your homework?

Do you think the ant wished she had fun?

2. The Two Fellows and the Bear

Moral:

Misfortune tests the sincerity of friends.

A friend who does not help you when you are in trouble is not a true friend.

Theme (s):

Friendship

Cowardice

Empty boasting

Understanding and interpretation of the text:

Why didn't both men climb the tree?

Why didn't the bear let the lying man alone?

Why is the man upset with his friend?

3. The Fox and the Crow

Moral:

Do not trust flatterers.

Don't trust people who flatter you, particularly if you have something that they want

Pride comes before a fall

Theme (s):

Flattery

Cunning

Pride

Understanding and interpretation of the text:

What makes the crow drop the piece of cheese?

How do you feel when somebody flatters you? How do you feel when you flatter someone?

What would you have done if you had been the fox? What would you have done if you had been the crow?

4. The Ass in the Lion's Skin

Moral:

Fine clothes may disguise, but silly words will disclose a fool.

You may look the part, but if you can't do the job properly you will be found out

A fool's words will give him away

Be confident in yourself

Be happy with what you are

Theme (s):

Beware of over-confidence

Understanding and interpretation of the text:

Why is the ass suddenly respected by the other animals?

How was the ass disclosed to the fox?

Why doesn't the fox laugh at the ass?

5. The Fox and the Grapes

Moral:

It is easy to despise what you cannot get.

Sometimes, when we can't get what we want, we pretend we never wanted it anyway.

Theme (s):

Pride

Narcissism

Boastfulness

Understanding and interpretation of the text:

Why doesn't the fox eat the grapes?

Why does the fox claim she doesn't want grapes?

Can you think of any moment when you wanted something, but you just couldn't get it?

6. The Dog and the Shadow

Moral:

Beware lest you lose the substance by grasping at the shadow.

Be thankful for what you have.

If you are too greedy you risk losing what you already have.

Theme (s):

Greed

Understanding and interpretation of the text:

Do you think that the dog wanted a second piece of meat because he was hungry?

What does the dog feel when he realizes that he has lost all the meat?

7. The Hare and the Tortoise

Moral:

Plodding wins the race.

Doing things quickly doesn't necessarily mean doing them well.

Don't be over-confident – even if you think you should succeed, you may not if you do not put in sufficient effort

Even if you do not think you can succeed, it is still good to put in the best effort that you can.

Theme (s):

Defeat of Arrogance

Over-confidence

Courage

Perseverance

Understanding and interpretation of the text:

What do you think the tortoise felt when the hare made fun of her?

Why did the tortoise take up the hare's challenge?

How do you explain that the tortoise won the race?

Why did the hare stop to take a nap during the race?

What do you think the hare will do after losing the race?

8. The City Mouse and the Country Mouse

Moral:

A modest life with peace and quiet is better than a richly one with danger and strife.

The simple things in life can be the best

Happiness and security as preferable to material possessions

Simplicity and safety as preferable to luxury and danger

Theme (s):

Simplicity

Safety and peace of mind

Understanding and interpretation of the text:

What is the difference between a city mouse and a country mouse?

Why does the country mouse prefer returning home?

Where do you like living? In the city or in the country?

9. The Frog and the Ox

Moral:

Self-conceit may lead to self-destruction.

Don't try to pretend to be something you are not

Don't let pride blind you to reality

Theme (s):

Pride

Vanity

stubbornly

Understanding and interpretation of the text:

Why does the little frog believe she saw a monster?

Why was the little frog so excited about seeing the "monster"?

Why does the little frog believe the ox is a monster?

Why doesn't the old frog like that the little frog is so excited?

10. The Man, the Boy, and the Donkey

Moral:

Please all, and you will please none.

Theme (s):

Differing opinions

Conflicting advice

The difficulty of pleasing everyone

Understanding and interpretation of the text:

Why did the man and his son take the donkey to the market?

Why didn't they ride the donkey?

What made them ride the donkey?

How did the donkey fall into the water?

11. The Wolf and the Crane

Moral:

Gratitude and greed go not together.

Theme (s):

Trust

Flattery

Cunning

Understanding and interpretation of the text:

What words would you use to describe a wolf?

Why did the wolf have a bone stuck in his throat?

Why does the wolf think that the crane will help him?

Why is the crane unwilling to help the wolf?

What makes the wolf want to help the crane?

How is the wolf rewarded?

12. The Vain Jackdaw

Moral:

Hope not to succeed in borrowed plumes.

Don't pretend to be something that you are not.

Theme (s):

Appearances being deceptive

Vanity

Understanding and interpretation of the text:

Why is the beauty contest held?

How did the jackdaw win the contest?

How is the jackdaw exposed?

13. The Frogs Desiring a King

Moral:

Better no rule than cruel rule.

Be careful what you wish for.

Be thankful for what you have.

Theme (s):

Freedom.

Understanding and interpretation of the text:

Why do the frogs think they need a king?

Why is Jove angry with the frogs?

Why isn't the Stork a good king for the frogs?

14. The Lion and the Mouse

Moral:

Little friends may prove great friends.

Friends can be very useful, even if they are very small.

Theme(s):

Bravery

Mutual kindness and favors

Understanding and interpretation of the text:

How does the mouse persuade the lion out of eating him?

Why does the lion decide not to eat the mouse?

Why does the lion think it is funny to be helped by the mouse?

When does the lion need help from the mouse?

Have you ever felt yourself too small to help someone?

15. The Fox and the Goat

Moral:

Never trust the advice of a man in difficulties.

Think first before you do something you regret.

Theme (s):

Cunning

Carelessness

Understanding and interpretation of the text:

Why is the fox stuck in the well?

Why doesn't the fox get out of the well?

How does the fox make the goat want to jump into the well?

What should the goat have done before jumping in the well?

16. The Crow and the Pitcher

Moral:

Little by little does the trick.

Take the time to think through a problem and you might find a solution.

Theme (s):

Problem solving

Patience

Understanding and interpretation of the text:

Why isn't the crow able to drink the water from the pitcher?

How do you explain that the crow is able to drink the water by dropping pebbles into the pitcher?

Have you ever succeeded in doing something step by step?

What do you think the crow felt when she realized she couldn't drink the water? And when he realized he found the solution?

17. The Goose With the Golden Eggs

Moral:

Greed oft o'er reaches itself.

Theme (s):

Greed

Avarice.

Being thankful for what you have.

Understanding and interpretation of the text:

What did the farmer hope to find inside the goose?

Are you sad that the goose died?

Do you think the farmer has received what he deserved?

18. The Wolf in Sheep's Clothing

Moral:

Appearances are deceptive.
Do not judge by appearances.

Theme (s):

Things are not always what they seem.
Danger of judging by first appearances.
Understanding and interpretation of the text:
Why did the wolf wear a sheep skin?

19. The Dog in the Manger

Moral:

Ah, people often grudge others what they cannot enjoy themselves.

Theme (s):

Selfishness
Greed
Understanding and interpretation of the text:
Why did the dog go to the manger?
Why was the dog in a rage?

20. Androcles

Moral:

Gratitude is the sign of noble souls.

Theme (s):

Liberty
Freedom
Understanding and interpretation of the text:
Why did Androcles escape from his master?
Why did Androcles help the lion?
What do you think it would have happened if the lion hadn't got a thorn in his paw?
What punishment was Androcles sentenced to?
Why did the emperor free Androcles?

21. The Boy who cries Wolf

Moral:

There is no believing a liar, even when he speaks the truth.

Theme (s):

Jokes
Truth and lies
Understanding and interpretation of the text:
Why does the boy claim he is attacked?
How did the villagers react the first time the boy cried "Wolf"? What about the second time?
What would you have done if you had been one of the villagers?

22. The Lion and the Gnat

Moral:

Pride over a success should not throw us off our guard.

The least of our enemies is often the most to be feared.

Don't be over-confident – even if you think you should succeed, you may not if you do not put in sufficient effort.

Theme (s):

Pride comes before a fall

Defeat of arrogance and over-confidence

Understanding and interpretation of the text:

Why isn't the gnat afraid of the lion?

How did the gnat defeat the lion?

Who kills the gnat?

23. The fox, the Rooster and the Dog

Moral:

Be prepared

If you are wise, you take up arms to save yourself whenever you run into trouble.

Theme (s):

Friendship and mutual assistance

The importance of good preparation.

Understanding and interpretation of the text:

Why did the dog and the rooster decide to travel together?

Where did they shelter during the night? Why?

24. The Goatherd and the Wild Goats

Moral:

Don't sacrifice old friends for new ones.

Don't neglect your old friends in favor of new ones.

Theme (s):

Fair and equal treatment

Friendship

Understanding and interpretation of the text:

What is the difference between a wild goat and a domestic goat?

Why does the goatherd want to have wild goats in his herd?

Why did the goatherd take more care of the wild goats?

Why don't the wild goats want to be part of his herd?

Does the goatherd have the right to be upset?

25. The Tortoise and the Eagle

Moral:

Think about the consequences before you wish for something.

Theme (s):

Friendship

Being content with the simple things in life

Unrealistic aspiration

Understanding and interpretation of the text:

Why is the tortoise unhappy?

Why does the tortoise wish she could fly?

Why does the eagle decide to help the tortoise?

Why does the eagle let the tortoise go?

Why did the tortoise survive the fall?

26. The Wind and the Sun

Moral:

A gentle approach can be more effective than a forceful one.

“Kindness effects more than severity.”

Theme (s):

Kindness

Pride

Understanding and interpretation of the text:

What are the wind and the sun arguing about?

What was the challenge thrown by the sun?

Why did the wind fail?

Why did the sun succeed? If you want to get something, do you usually have a gentle approach or a forceful one?

5.6. Let's explore life with Guy de Maupassant!

„The Necklace”, short story by Guy de Maupassant

The girl was one of those pretty and charming young creatures who sometimes are born, as if by a slip of fate, into a family of clerks. She had no dowry, no expectations, no way of being known, understood, loved, married by any rich and distinguished man; so she let herself be married to a little clerk of the Ministry of Public Instruction.

She dressed plainly because she could not dress well, but she was unhappy as if she had really fallen from a higher station; since with women there is neither caste nor rank, for beauty, grace and charm take the place of family and birth. Natural ingenuity, instinct for what is elegant, a supple mind are their sole hierarchy, and often make of women of the people the equals of the very greatest ladies.

Mathilde suffered ceaselessly, feeling herself born to enjoy all delicacies and all luxuries. She was distressed at the poverty of her dwelling, at the bareness of the walls, at the shabby chairs, the ugliness of the curtains. All those things, of which another woman of her rank would never even have been conscious, tortured her and made her angry. The sight of the little Breton peasant who did her humble housework aroused in her despairing regrets and bewildering dreams. She thought of silent antechambers hung with Oriental tapestry, illumined by tall bronze candelabra, and of two great footmen in knee breeches who sleep in the big armchairs, made drowsy by the oppressive heat of the stove. She thought of long reception halls hung with ancient silk, of the dainty cabinets containing priceless curiosities and of the little coquettish perfumed reception rooms made for chatting at five o'clock with intimate friends, with men famous and sought after, whom all women envy and whose attention they all desire.

When she sat down to dinner, before the round table covered with a tablecloth in use three days, opposite her husband, who uncovered the soup tureen and declared with a delighted air; "Ah, the good soup! I don't know anything better than that," she thought of dainty dinners, of shining silverware, of tapestry that peopled the walls with ancient personages and with strange birds flying in the midst of a fairy forest; and she thought of delicious dishes served on marvellous plates and of the whispered gallantries to which you listen with a sphinxlike smile while you are eating the pink meat of a trout or the wings of a quail.

She had no gowns, no jewels, nothing. And she loved nothing but that. She felt made for that. She would have liked so much to please, to be envied, to be charming, to be sought after.

She had a friend, a former schoolmate at the convent, who was rich, and whom she did not like to go to see any more because she felt so sad when she came home.

But one evening her husband reached home with a triumphant air and holding a large envelope in his hand.

"There," said he, "there is something for you."

She tore the paper quickly and drew out a printed card which bore these words:

The Minister of Public Instruction and Madame Georges Ramponneau request the honor of M. and Madame Loisel's company at the palace of the Ministry on Monday evening, January 18th.

Instead of being delighted, as her husband had hoped, she threw the invitation on the table crossly, muttering:

"What do you wish me to do with that?"

"Why, my dear; I thought you would be glad. You never go out, and this is such a fine opportunity. I had great trouble to get it. Every one wants to go; it is very select, and they are not giving many invitations to clerks. The whole official world will be there."

She looked at him with an irritated glance and said impatiently:

"And what do you wish me to put on my back?"

He had not thought of that. He stammered:

"Why, the gown you go to the theatre in. It looks very well to me."

He stopped, distracted, seeing that his wife was weeping. Two great tears ran slowly from the corners of her eyes toward the corners of her mouth.

"What's the matter? What's the matter?" he answered.

By a violent effort she conquered her grief and replied in a calm voice, while she wiped her wet cheeks:

"Nothing. Only I have no gown, and, therefore, I can't go to this ball. Give your card to some colleague whose wife is better equipped than I am."

He was in despair. He resumed:

"Come, let us see, Mathilde. How much would it cost, a suitable gown, which you could use on other occasions--something very simple?"

She reflected several seconds, making her calculations and wondering also what sum she could ask without drawing on herself an immediate refusal and a frightened exclamation from the economical clerk.

Finally she replied hesitating:

"I don't know exactly, but I think I could manage it with four hundred francs."

He grew a little pale, because he was laying aside just that amount to buy a gun and treat himself to a little shooting next summer on the plain of Nanterre, with several friends who went to shoot larks there of a Sunday.

But he said:

"Very well. I will give you four hundred francs. And try to have a pretty gown."

The day of the ball drew near and Madame Loisel seemed sad, uneasy, anxious. Her frock was ready, however. Her husband said to her one evening:

"What is the matter? Come, you have seemed very queer these last three days."

And she answered:

"It annoys me not to have a single piece of jewelry, not a single ornament, nothing to put on. I shall look poverty-stricken. I would almost rather not go at all."

"You might wear natural flowers," said her husband. "They're very stylish at this time of year. For ten francs you can get two or three magnificent roses."

She was not convinced.

"No; there's nothing more humiliating than to look poor among other women who are rich."

"How stupid you are!" her husband cried. "Go look up your friend, Madame Forestier, and ask her to lend you some jewels. You're intimate enough with her to do that."

She uttered a cry of joy:

"True! I never thought of it."

The next day she went to her friend and told her of her distress.

Madame Forestier went to a wardrobe with a mirror, took out a large jewel box, brought it back, opened it and said to Madame Loisel:

"Choose, my dear."

She saw first some bracelets, then a pearl necklace, then a Venetian gold cross set with precious stones, of admirable workmanship. She tried on the ornaments before the

mirror, hesitated and could not make up her mind to part with them, to give them back. She kept asking:

"Haven't you any more?"

"Why, yes. Look further; I don't know what you like."

Suddenly she discovered, in a black satin box, a superb diamond necklace, and her heart throbbed with an immoderate desire. Her hands trembled as she took it. She fastened it round her throat, outside her high-necked waist, and was lost in ecstasy at her reflection in the mirror.

Then she asked, hesitating, filled with anxious doubt:

"Will you lend me this, only this?"

"Why, yes, certainly."

She threw her arms round her friend's neck, kissed her passionately, then fled with her treasure.

The night of the ball arrived. Madame Loisel was a great success. She was prettier than any other woman present, elegant, graceful, smiling and wild with joy. All the men looked at her, asked her name, sought to be introduced. All the attaches of the Cabinet wished to waltz with her. She was remarked by the minister himself.

She danced with rapture, with passion, intoxicated by pleasure, forgetting all in the triumph of her beauty, in the glory of her success, in a sort of cloud of happiness comprised of all this homage, admiration, these awakened desires and of that sense of triumph which is so sweet to woman's heart.

She left the ball about four o'clock in the morning. Her husband had been sleeping since midnight in a little deserted anteroom with three other gentlemen whose wives were enjoying the ball.

He threw over her shoulders the wraps he had brought, the modest wraps of common life, the poverty of which contrasted with the elegance of the ball dress. She felt this and wished to escape so as not to be remarked by the other women, who were enveloping themselves in costly furs. Loisel held her back, saying: "Wait a bit. You will catch cold outside. I will call a cab."

But she did not listen to him and rapidly descended the stairs. When they reached the street they could not find a carriage and began to look for one, shouting after the cabmen passing at a distance.

They went toward the Seine in despair, shivering with cold. At last they found on the quay one of those ancient night cabs which, as though they were ashamed to show their shabbiness during the day, are never seen round Paris until after dark. It took them to their dwelling in the Rue des Martyrs, and sadly they mounted the stairs to their flat. All was ended for her. As to him, he reflected that he must be at the ministry at ten o'clock that morning. She removed her wraps before the glass so as to see herself once more in all her glory. But suddenly she uttered a cry. She no longer had the necklace around her neck!

"What is the matter with you?" demanded her husband, already half undressed.

She turned distractedly toward him.

"I have--I have--I've lost Madame Forestier's necklace," she cried.

He stood up, bewildered.

"What!--how? Impossible!"

They looked among the folds of her skirt, of her cloak, in her pockets, everywhere, but did not find it.

"You're sure you had it on when you left the ball?" he asked.

"Yes, I felt it in the vestibule of the minister's house."

"But if you had lost it in the street we should have heard it fall. It must be in the cab."

"Yes, probably. Did you take his number?"

"No. And you--didn't you notice it?"

"No."

They looked, thunderstruck, at each other. At last Loisel put on his clothes.

"I shall go back on foot," said he, "over the whole route, to see whether I can find it."

He went out. She sat waiting on a chair in her ball dress, without strength to go to bed, overwhelmed, without any fire, without a thought.

Her husband returned about seven o'clock. He had found nothing.

He went to police headquarters, to the newspaper offices to offer a reward; he went to the cab companies--everywhere, in fact, whither he was urged by the least spark of hope.

She waited all day, in the same condition of mad fear before this terrible calamity. Loisel returned at night with a hollow, pale face. He had discovered nothing.

"You must write to your friend," said he, "that you have broken the clasp of her necklace and that you are having it mended. That will give us time to turn round."

She wrote at his dictation.

At the end of a week they had lost all hope. Loisel, who had aged five years, declared:

"We must consider how to replace that ornament."

The next day they took the box that had contained it and went to the jeweler whose name was found within. He consulted his books.

"It was not I, madame, who sold that necklace; I must simply have furnished the case."

Then they went from jeweler to jeweler, searching for a necklace like the other, trying to recall it, both sick with chagrin and grief.

They found, in a shop at the Palais Royal, a string of diamonds that seemed to them exactly like the one they had lost. It was worth forty thousand francs. They could have it for thirty-six.

So they begged the jeweler not to sell it for three days yet. And they made a bargain that he should buy it back for thirty-four thousand francs, in case they should find the lost necklace before the end of February.

Loisel possessed eighteen thousand francs which his father had left him. He would borrow the rest. He did borrow, asking a thousand francs of one, five hundred of another, five louis here, three louis there. He gave notes, took up ruinous obligations, dealt with usurers and all the race of lenders. He compromised all the rest of his life, risked signing a note without even knowing whether he could meet it; and, frightened by the trouble yet to come, by the black misery that was about to fall upon him, by the prospect of all the physical privations and moral tortures that he was to suffer, he went to get the new necklace, laying upon the jeweler's counter thirty-six thousand francs.

When Madame Loisel took back the necklace Madame Forestier said to her with a chilly manner:

"You should have returned it sooner; I might have needed it."

She did not open the case, as her friend had so much feared. If she had detected the substitution, what would she have thought, what would she have said? Would she not have taken Madame Loisel for a thief?

Thereafter Madame Loisel knew the horrible existence of the needy. She bore her part, however, with sudden heroism. That dreadful debt must be paid. She would pay it. They dismissed their servant; they changed their lodgings; they rented a garret under the roof.

She came to know what heavy housework meant and the odious cares of the kitchen. She washed the dishes, using her dainty fingers and rosy nails on greasy pots and pans. She washed the soiled linen, the shirts and the dishcloths, which she dried upon a line; she carried the slops down to the street every morning and carried up the water, stopping for breath at every landing. And dressed like a woman of the people, she went to the fruiterer, the

grocer, the butcher, a basket on her arm, bargaining, meeting with impertinence, defending her miserable money, sou by sou.

Every month they had to meet some notes, renew others, obtain more time. Her husband worked evenings, making up a tradesman's accounts, and late at night he often copied manuscript for five sous a page. This life lasted ten years.

At the end of ten years they had paid everything, everything, with the rates of usury and the accumulations of the compound interest.

Madame Loisel looked old now. She had become the woman of impoverished households--strong and hard and rough. With frowsy hair, skirts askew and red hands, she talked loud while washing the floor with great swishes of water. But sometimes, when her husband was at the office, she sat down near the window and she thought of that gay evening of long ago, of that ball where she had been so beautiful and so admired.

What would have happened if she had not lost that necklace? Who knows? who knows? How strange and changeable is life! How small a thing is needed to make or ruin us! But one Sunday, having gone to take a walk in the Champs Elysees to refresh herself after the labors of the week, she suddenly perceived a woman who was leading a child. It was Madame Forestier, still young, still beautiful, still charming.

Madame Loisel felt moved. Should she speak to her? Yes, certainly. And now that she had paid, she would tell her all about it. Why not?

She went up.

"Good-day, Jeanne."

The other, astonished to be familiarly addressed by this plain good-wife, did not recognize her at all and stammered:

"But--madame!--I do not know---- You must have mistaken."

"No. I am Mathilde Loisel."

Her friend uttered a cry.

"Oh, my poor Mathilde! How you are changed!"

"Yes, I have had a pretty hard life, since I last saw you, and great poverty--and that because of you!"

"Of me! How so?"

"Do you remember that diamond necklace you lent me to wear at the ministerial ball?"

"Yes. Well?"

"Well, I lost it."

"What do you mean? You brought it back."

"I brought you back another exactly like it. And it has taken us ten years to pay for it. You can understand that it was not easy for us, for us who had nothing. At last it is ended, and I am very glad."

Madame Forestier had stopped.

"You say that you bought a necklace of diamonds to replace mine?"

"Yes. You never noticed it, then! They were very similar."

And she smiled with a joy that was at once proud and ingenuous.

Madame Forestier, deeply moved, took her hands.

"Oh, my poor Mathilde! Why, my necklace was paste! It was worth at most only five hundred francs!"

Objectives:

a.Content

The students will:

improve their knowledge about the writer Guy de Maupassant;

learn about irony;
understand the difference between pride and vanity.

b. Skills

improving correct, conscient, fluent and expressive reading;
developing students' ability to understand, describe and select information, facts and main ideas from a text;
improving the ability to deduct and interpret information, facts, ideas from a text;
encouraging students to make connections between texts and their personal experience;
developing students' abilities to take part in different communication situations with a favourable attitude towards communication;
developing abilities to interpret situations and actions, to express opinions, and to recognise the cause-effect relationship;
develop their critical thinking.

Workgroup/target: 15-25 students aged 14 and 18.

4. Pre-requisites

Information: the meaning of the words "pride" and "vanity", information about the reading strategies that have been applied.

Competences: understanding a text, understanding the message of a story, summarizing a text.

5. Time allotted: 90-120 minutes

6. Means/tools

Materials Needed: xerox copies of the short story "The Necklace", flipcharts, markers

Methods Used: "Asking and generating question", Word Wall, Story Map, brainstorming, discussions, debate.

Organization: frontal, individual, and group work.

Strategies

a. Warm-up: a short writing exercise

The students, divided into groups, work out answers to the question " Why some people pretend they have more money than they really have?". A group representative presents the answers.

b. Meeting Guy de Maupassant

The teacher gives some information about the writer of the short story, Guy de Maupassant.

c. Student's reading aloud "The Necklace" ("The Diamond Necklace"). The students are asked to write the unknown words on post-it notes. After reading the text, the students will stick the post-it notes on the flip-chart, thus making a Word Wall. The teacher explains the meaning of the words that the students do not know.

d. Understanding the text

”Asking and Generating Question”

To which social class does Mathilde belong to?

What does Monsieur Loisel do for a living?

Why did Monsieur Loisel think his wife would be excited about being invited by The Minister of Education ?

Describe Madame Loisel’s reaction when reading the invitation.

Why had Monsieur Loisel put aside 400 francs?

Why did Madame Loisel want to leave the party as soon as possible?

What efforts have been made to find the necklace?

How has Madame Loisel’s life changed after buying the new necklace?

What was Madame Forestier’s reaction when receiving the necklace?

Why was Madame Loisel unhappy with her life?

Do you think Monsieur Loisel had a good time at the ball?

Do you think Madame Loisel wouldn’t have had a good time at the ball if she hadn’t worn the necklace?

Do you think Monsieur Loisel was happy with his life before the ball?

Do you think the men at the party would have admired Madame Loisel less if she hadn’t worn any jewelry or if they had known that it was a fake?

Do you think The Loisels did the right thing when they realized the necklace was missing?

Do you think there were any other options?

What did you feel for Mathilde throughout the story? Did your feelings change as you read along? Do you think she got what she deserved?

Who is guilty for not telling the truth? The wife or the husband?

Do you think our personalities affect our lives? How much?

Do you think there is a moral in this story?

After having paid her debts, Mathilde is wondering what her life would have looked like if she hadn’t lost the necklace. The writer doesn’t offer any answers to this question. What do you think it would have happened?

Do you think Madame Forestier will sell the diamond necklace and will give the money back to The Loisels?

What do you think Mathilde would do with the money if Madame Forestier gave it back to her? Would she put it aside or spend it on her desires? What do you think her husband would do with the money?

At the end of the story, the writer tells us that Madame Forestier is taking a child out for a walk. Why do you think the writer introduces this new character, of whom we haven’t been told anything? What does this child represent? Is it possible this child represents a new generation of Parisians still searching for false values? Or does the child represent something else?

What are the risks of pretending to be rich? (debts, unhappiness, even murder ...)

Are there any connections between the story and the present? (many people borrow a lot of money so that they have bigger houses, expensive cars, latest gadgets).

e. Identifying the themes of the story

In groups, the students identify the themes and the moral of the story.

Themes:

Pride and vanity (vanity makes Madame Loisel wish she were somebody else, and pride prevents her from telling the truth about the necklace loss).

Envy;

Love (her husband's love);
Loyalty (her husband's loyalty who stays by her side till the end);
Irony (10 year of labour for a fake necklace!);
Honesty;
Ambition;
Decision taking;
Debts danger;
Appearances (Mathilde wants to look rich; the necklace seems expensive, but it is a fake);
Human condition prevents some people from realistically dealing with their desires, from differentiating between what they need in order to be happy and what can endanger their possessions. Mathilde needn't have worn the necklace to have a good time at the party.

The story teaches us many lessons:
Envy affects our mind and the people's around us.
Envy, discontent, and pride can destroy lives.
We shouldn't try to impress the others by showing off our riches.
The truth always offers a way of solving problems.
Beauty, fortune, and celebrity are just shallow things which do not always bring happiness.
A small mistake can have devastating consequences.
Beautiful things do not cost much.
Be happy with what you have!
Be yourself!
Appearances can be deceiving! Don't search for happiness in material possessions!
It is better to tell the truth and face the consequences than to try to protect one's pride by telling a lie.

The writer uses irony (10 years of hard work for nothing!) and symbols for a more profound story:
Both Mathilde and the necklace look wonderful from the outside, but plain inside;
The Loiseles live on the martyrs' street (Rue of Martyrs);
The rain symbolizes the torture of returning to reality;
The necklace represents fortune and high social class;
The fake necklace represents Madame Forestier's and her entire class' deceitful nature.
The fake necklace can also indicate deceiving appearances and the desire to possess the impossible;
What type of irony does the writer use? Verbal or situational?

What is the difference between pride and vanity?

“Vanity and pride are different things, though the words are often used synonymously. A person may be proud without being vain. Pride relates more to our opinion of ourselves, vanity to what we would have others think of us.” (Jane Austen)

f. Developing critical thinking

f.1. Fate or free will? Is Mathilde an unhappy fate victim or a victim of her own desires and choices made to fulfill those desires? The teacher and the students identify extracts in the short story which lead to possible answers.

At the beginning of the story, the writer suggests that fate controls everything:

”The girl was one of those pretty and charming young creatures who sometimes are born, as if by a slip of fate, into a family of clerks”.

The writer goes on showing Mathilde borrowing a fake diamond necklace which she believes to be real. Then there comes the finishing stroke: Mathilde loses the necklace and, together with her husband, have to work for the following 10 years in order to buy a similar, but real one. In the end, Mathilde finds out that the necklace was a fake. All these happenings suggest that Mathilde is a toy in fate’s hands.

On the other hand, Mathilde longs for a luxury life, wishes gorgeous clothes, expensive jewelry, and a magnificent house. In her view, all these represent success. She only looks at what other people have, and not at what she has. Maybe Mathilde’s troubles are due to her own desires, and not to fate. The writer tells us:

”She had no gowns, no jewels, nothing. And she loved nothing but that. She felt made for that. She would have liked so much to please, to be envied, to be charming, to be sought after.”

The teacher asks the students to express their opinion on the following question: Mathilde’s fall is due to her own decisions or to fate?

f.2. Quote Interpretation

“We do not succeed in changing things according to our desire, but gradually our desires change.” (Marcel Proust)

Students are asked to explain the meaning of the quote using their own words.

(We cannot always get what we want when we want it. Eventually, our priorities change and what we want changes at the same time.)

Students are asked to identify the connection between the quote and the short story “The Necklace”.

(Madame Loisel is very self-centered at the beginning of the story. She is focused on material possessions. By the end of the story, her perspective changes.)

g. Conclusions

Literature teaches us meaningful lessons, dares us find solutions and make connections. It is like a puzzle waiting to be solved.

Assessment: The teacher can assess (positively and negatively) students’ answers and activity. They can reward those students who read well, who answered to more questions, who were original in their answers. Students can be given homework. Despite being short, these stories can have a great impact on the students by means of themes and characters, easily to be found in their lives.

EXTENSION ACTIVITIES

Taking into account students’ needs and age features, the teacher can also apply other methods, like:

”Story Map”, ”Venn Diagram”, ”Somebody wanted so... then ...”, ”Story Sequence” etc.); Summarizing exercises (G.I.S.T. Method, 5-4-3-2-1- Strategy).

”Story Map” Method: The teacher, together with the students, fill in the story map on a flipchart: place and time, characters, problem, solution, and moral. (Annex 2)

”Diagrama Venn”: Making a comparison between Madam Loisel and Moseuir Loisel.

Suggestions:

Similarities: They acted in the same manner after they found out that the necklace had been lost. Neither of them thought of telling the truth.

Differences: Mathilde is unhappy because she wishes she were a high-class lady. On the contrary, her husband is satisfied with what he has, since he appreciates the small things (the soup made by his wife, going hunting with friends). He isn’t selfish, as he tries pleasing his wife and making her happy. He uses the money he had saved for a gun to buy his wife a new dress. On the other hand, his wife only thinks of her own happiness, of her own needs. The only reason why Moseuir Loisel stays at the ball longer is so that his wife enjoys her success.

Summary

Write a brief summary about 200 words.

Suggestion for filling in the ”Story Map”

Setting:

The action takes place in Paris (France), in the second half of the 19th century.

Location: The Loisels’ house, Madame Jeanne Forestier’s house, the Palace of the Ministry of Education, shops and streets in Paris (Rue des Martyrs, Champs Elysées).

Characters:

Mathilde Loisel: A young woman born in a middle-class family. She longs for a luxury life.

Moseuir Lioisel: a clerk, Mathilde’s husband.

Madame Jeanne Forestier: Madame Loisel’s friend who lends her a necklace to wear at the ball.

The Maid in the Loisels’ house: her presence reminds Madame Loisel of her origins.

The Jeweller

Moseuir and Madame Georges Ramponeau: the Minister of Education and his wife who gives the party.

Conflict:

The conflict of the story is caused by Mathilde’s discontent with her place in society. Her longing for impossible things prevents her from being happy together with her husband and from enjoying the beautiful things in her life. She could have been happy together with her husband who is always eager to please her. Mathilde was happy only when she was at the party, among high-class ladies.

The main conflict is within Mathilde herself.

Resolution:

Mathilde’s wish to belong to the high-class causes her fall and her husband’s into the poor. This way she has learnt to appreciate what she has. She had to learn it the hard way. Mathilde has changed herself, but the society hasn’t!

Moral:

Be happy with what you have!

Be realistic when you want something!

Be honest and assume the consequences of your actions!

Don't envy what other people have!

Be careful what you wish for!

5.7. CHOICES

"The lady, or the Tiger?", short story by Frank Stockton

In the very olden time there lived a semi-barbaric king, whose ideas, though somewhat polished and sharpened by the progressiveness of distant Latin neighbors, were still large, florid, and untrammelled, as became the half of him which was barbaric. He was a man of exuberant fancy, and, withal, of an authority so irresistible that, at his will, he turned his varied fancies into facts. He was greatly given to self-communing, and, when he and himself agreed upon anything, the thing was done. When every member of his domestic and political systems moved smoothly in its appointed course, his nature was bland and genial; but, whenever there was a little hitch, and some of his orbs got out of their orbits, he was blander and more genial still, for nothing pleased him so much as to make the crooked straight and crush down uneven places.

Among the borrowed notions by which his barbarism had become semified was that of the public arena, in which, by exhibitions of manly and beastly valor, the minds of his subjects were refined and cultured.

But even here the exuberant and barbaric fancy asserted itself. The arena of the king was built, not to give the people an opportunity of hearing the rhapsodies of dying gladiators, nor to enable them to view the inevitable conclusion of a conflict between religious opinions and hungry jaws, but for purposes far better adapted to widen and develop the mental energies of the people. This vast amphitheater, with its encircling galleries, its mysterious vaults, and its unseen passages, was an agent of poetic justice, in which crime was punished, or virtue rewarded, by the decrees of an impartial and incorruptible chance.

When a subject was accused of a crime of sufficient importance to interest the king, public notice was given that on an appointed day the fate of the accused person would be decided in the king's arena, a structure which well deserved its name, for, although its form and plan were borrowed from afar, its purpose emanated solely from the brain of this man, who, every barleycorn a king, knew no tradition to which he owed more allegiance than pleased his fancy, and who engrafted on every adopted form of human thought and action the rich growth of his barbaric idealism.

When all the people had assembled in the galleries, and the king, surrounded by his court, sat high up on his throne of royal state on one side of the arena, he gave a signal, a door beneath him opened, and the accused subject stepped out into the amphitheater. Directly opposite him, on the other side of the enclosed space, were two doors, exactly alike and side by side. It was the duty and the privilege of the person on trial to walk directly to these doors and open one of them. He could open either door he pleased; he was subject to no guidance or influence but that of the aforementioned impartial and incorruptible chance. If he opened the one, there came out of it a hungry tiger, the fiercest and most cruel that could be procured, which immediately sprang upon him and tore him to pieces as a punishment for his guilt. The moment that the case of the criminal was thus decided, doleful iron bells were clanged, great wails went up from the hired mourners posted on the outer rim of the arena, and the vast audience, with bowed heads and downcast hearts, wended slowly their homeward way, mourning greatly that one so young and fair, or so old and respected, should have merited so dire a fate.

But, if the accused person opened the other door, there came forth from it a lady, the most suitable to his years and station that his majesty could select among his fair subjects, and to this lady he was immediately married, as a reward of his innocence. It mattered not

that he might already possess a wife and family, or that his affections might be engaged upon an object of his own selection; the king allowed no such subordinate arrangements to interfere with his great scheme of retribution and reward. The exercises, as in the other instance, took place immediately, and in the arena. Another door opened beneath the king, and a priest, followed by a band of choristers, and dancing maidens blowing joyous airs on golden horns and treading an epithalamic measure, advanced to where the pair stood, side by side, and the wedding was promptly and cheerily solemnized. Then the gay brass bells rang forth their merry peals, the people shouted glad hurrahs, and the innocent man, preceded by children strewing flowers on his path, led his bride to his home.

This was the king's semi-barbaric method of administering justice. Its perfect fairness is obvious. The criminal could not know out of which door would come the lady; he opened either he pleased, without having the slightest idea whether, in the next instant, he was to be devoured or married. On some occasions the tiger came out of one door, and on some out of the other. The decisions of this tribunal were not only fair, they were positively determinate: the accused person was instantly punished if he found himself guilty, and, if innocent, he was rewarded on the spot, whether he liked it or not. There was no escape from the judgments of the king's arena.

The institution was a very popular one. When the people gathered together on one of the great trial days, they never knew whether they were to witness a bloody slaughter or a hilarious wedding. This element of uncertainty lent an interest to the occasion which it could not otherwise have attained. Thus, the masses were entertained and pleased, and the thinking part of the community could bring no charge of unfairness against this plan, for did not the accused person have the whole matter in his own hands?

This semi-barbaric king had a daughter as blooming as his most florid fancies, and with a soul as fervent and imperious as his own. As is usual in such cases, she was the apple of his eye, and was loved by him above all humanity. Among his courtiers was a young man of that fineness of blood and lowness of station common to the conventional heroes of romance who love royal maidens. This royal maiden was well satisfied with her lover, for he was handsome and brave to a degree unsurpassed in all this kingdom, and she loved him with an ardor that had enough of barbarism in it to make it exceedingly warm and strong. This love affair moved on happily for many months, until one day the king happened to discover its existence. He did not hesitate nor waver in regard to his duty in the premises. The youth was immediately cast into prison, and a day was appointed for his trial in the king's arena. This, of course, was an especially important occasion, and his majesty, as well as all the people, was greatly interested in the workings and development of this trial. Never before had such a case occurred; never before had a subject dared to love the daughter of the king. In after years such things became commonplace enough, but then they were in no slight degree novel and startling.

The tiger-cages of the kingdom were searched for the most savage and relentless beasts, from which the fiercest monster might be selected for the arena; and the ranks of maiden youth and beauty throughout the land were carefully surveyed by competent judges in order that the young man might have a fitting bride in case fate did not determine for him a different destiny. Of course, everybody knew that the deed with which the accused was charged had been done. He had loved the princess, and neither he, she, nor any one else, thought of denying the fact; but the king would not think of allowing any fact of this kind to interfere with the workings of the tribunal, in which he took such great delight and satisfaction. No matter how the affair turned out, the youth would be disposed of, and the king would take an aesthetic pleasure in watching the course of events, which would determine whether or not the young man had done wrong in allowing himself to love the princess.

The appointed day arrived. From far and near the people gathered, and thronged the great galleries of the arena, and crowds, unable to gain admittance, massed themselves against its outside walls. The king and his court were in their places, opposite the twin doors, those fateful portals, so terrible in their similarity.

All was ready. The signal was given. A door beneath the royal party opened, and the lover of the princess walked into the arena. Tall, beautiful, fair, his appearance was greeted with a low hum of admiration and anxiety. Half the audience had not known so grand a youth had lived among them. No wonder the princess loved him! What a terrible thing for him to be there!

As the youth advanced into the arena he turned, as the custom was, to bow to the king, but he did not think at all of that royal personage. His eyes were fixed upon the princess, who sat to the right of her father. Had it not been for the moiety of barbarism in her nature it is probable that lady would not have been there, but her intense and fervid soul would not allow her to be absent on an occasion in which she was so terribly interested. From the moment that the decree had gone forth that her lover should decide his fate in the king's arena, she had thought of nothing, night or day, but this great event and the various subjects connected with it. Possessed of more power, influence, and force of character than any one who had ever before been interested in such a case, she had done what no other person had done - she had possessed herself of the secret of the doors. She knew in which of the two rooms, that lay behind those doors, stood the cage of the tiger, with its open front, and in which waited the lady. Through these thick doors, heavily curtained with skins on the inside, it was impossible that any noise or suggestion should come from within to the person who should approach to raise the latch of one of them. But gold, and the power of a woman's will, had brought the secret to the princess.

And not only did she know in which room stood the lady ready to emerge, all blushing and radiant, should her door be opened, but she knew who the lady was. It was one of the fairest and loveliest of the damsels of the court who had been selected as the reward of the accused youth, should he be proved innocent of the crime of aspiring to one so far above him; and the princess hated her. Often had she seen, or imagined that she had seen, this fair creature throwing glances of admiration upon the person of her lover, and sometimes she thought these glances were perceived, and even returned. Now and then she had seen them talking together; it was but for a moment or two, but much can be said in a brief space; it may have been on most unimportant topics, but how could she know that? The girl was lovely, but she had dared to raise her eyes to the loved one of the princess; and, with all the intensity of the savage blood transmitted to her through long lines of wholly barbaric ancestors, she hated the woman who blushed and trembled behind that silent door.

When her lover turned and looked at her, and his eye met hers as she sat there, paler and whiter than any one in the vast ocean of anxious faces about her, he saw, by that power of quick perception which is given to those whose souls are one, that she knew behind which door crouched the tiger, and behind which stood the lady. He had expected her to know it. He understood her nature, and his soul was assured that she would never rest until she had made plain to herself this thing, hidden to all other lookers-on, even to the king. The only hope for the youth in which there was any element of certainty was based upon the success of the princess in discovering this mystery; and the moment he looked upon her, he saw she had succeeded, as in his soul he knew she would succeed.

Then it was that his quick and anxious glance asked the question: "Which?" It was as plain to her as if he shouted it from where he stood. There was not an instant to be lost. The question was asked in a flash; it must be answered in another.

Her right arm lay on the cushioned parapet before her. She raised her hand, and made a slight, quick movement toward the right. No one but her lover saw her. Every eye but his was fixed on the man in the arena.

He turned, and with a firm and rapid step he walked across the empty space. Every heart stopped beating, every breath was held, every eye was fixed immovably upon that man. Without the slightest hesitation, he went to the door on the right, and opened it.

Now, the point of the story is this: Did the tiger come out of that door, or did the lady?

The more we reflect upon this question, the harder it is to answer. It involves a study of the human heart which leads us through devious mazes of passion, out of which it is difficult to find our way. Think of it, fair reader, not as if the decision of the question depended upon yourself, but upon that hot-blooded, semi-barbaric princess, her soul at a white heat beneath the combined fires of despair and jealousy. She had lost him, but who should have him?

How often, in her waking hours and in her dreams, had she started in wild horror, and covered her face with her hands as she thought of her lover opening the door on the other side of which waited the cruel fangs of the tiger!

But how much oftener had she seen him at the other door! How in her grievous reveries had she gnashed her teeth, and torn her hair, when she saw his start of rapturous delight as he opened the door of the lady! How her soul had burned in agony when she had seen him rush to meet that woman, with her flushing cheek and sparkling eye of triumph; when she had seen him lead her forth, his whole frame kindled with the joy of recovered life; when she had heard the glad shouts from the multitude, and the wild ringing of the happy bells; when she had seen the priest, with his joyous followers, advance to the couple, and make them man and wife before her very eyes; and when she had seen them walk away together upon their path of flowers, followed by the tremendous shouts of the hilarious multitude, in which her one despairing shriek was lost and drowned!

Would it not be better for him to die at once, and go to wait for her in the blessed regions of semi-barbaric futurity?

And yet, that awful tiger, those shrieks, that blood!

Her decision had been indicated in an instant, but it had been made after days and nights of anguished deliberation. She had known she would be asked, she had decided what she would answer, and, without the slightest hesitation, she had moved her hand to the right.

The question of her decision is one not to be lightly considered, and it is not for me to presume to set myself up as the one person able to answer it. And so I leave it with all of you: Which came out of the opened door - the lady, or the tiger?

Objectives:

a. Content

At the end of this activity, the students will:

- know more about the writer Frank Stockton and his work;
- learn that decision taking represents an important life skill;
- know more about the concepts of “dilemma” and “conflict” in a story;

b. Skills

improving correct, conscient, fluent and expressive reading;

developing students' ability to understand, describe and select information, facts and main ideas from a text and to use the information to assert their point of view;
improving the ability to deduct and interpret information, facts, ideas from a text;
encouraging students to make connections between texts and their personal experience;
developing students' abilities to take part in different communication situations, to work in a team, to respect others' points of view;
developing abilities to interpret situations and actions, to express opinions regarding the life lessons offered through short stories, to recognise the cause-effect relationship;
developing their critical thinking.

Workgroup/target: 15-25 students aged 14 and 18

Pre-requisites

Information: about the reading strategies that have been applied

Competences: understanding a text, understanding the message of a story, summarizing a text.

Time allotted: 90-120 minutes

Means/tools

Materials Needed: xerox copies of the short story "The Lady or the Tiger?", flipcharts, markers

Methods Used: "Asking question", "Read Aloud" Strategy, Word Wall, "Story Map", "Plot Diagram", "T-Chart", brainstorming, "Read and say something" Method.

Organization: frontal, individual, group work.

Strategies

a. Warm-up: activating prior knowledge

The teacher asks the students to think of a moment in their life when they had to take a tough decision. The students share their own experience.

b. Meeting Frank Stockton

The teacher gives some information about the writer of the short story, Frank Stockton.

c. Students' reading aloud "The Lady, or the Tiger?". The students are asked to write the unknown words on post-it notes. After reading the text, the students will stick the post-it notes on the flip-chart, thus making a Word Wall. The teacher explains the meaning of the words that the students do not know.

Also, the teacher can apply "Read and say something" method while reading. The students who are reading can stop to "say something" (a comment, a prediction), to ask a question or to make a connection to prior knowledge or personal experience.

d. Understanding the text and developing critical thinking

"Asking Question"

In what way is this short story different from others?

What do you think about this kind of short stories? Do you like them or not? (Why?/Why not?)

Why do you think the writer wrote such a short story?

What do you think would happen to the ladies who committed crimes? Is there any equality for women in this kingdom?

What is your opinion of the king? Characterize him briefly.

Why doesn't the king approve of his daughter's relationship with the youth? If he loves his daughter (as it is suggested) why does he cast her lover into prison?

According to the text, "No matter how the affair turned out, the youth would be disposed of." What does it mean?

What is your opinion of the princess? Characterize her briefly.

What does the princess feel for the youth?

What is your opinion of the young lover? Characterize him briefly.

Why do people enjoy "the show of life and death"?

Is there any hint in the text to whether or not polygamy was accepted in the kingdom?

At the beginning of the story, the writer tells us about a semi-barbaric kingdom. How is it barbaric? How is it civilized?

What is the meaning of "When he and himself agreed upon anything, the thing was done"?

What are the themes of this short story? (decision taking, love, jealousy, human nature, motivation, human will, choices and consequences)

Can you think of a moral of this story? (Jealousy can make people behave in an out-of-control manner?, Love is selfish.)

What qualities should a ruler have?

Do you think that love between 2 people of different social classes can last long? What hardships can they encounter?

For which character do you feel more sympathy?

What is your opinion of the following aspects regarding the kingdom?

The justice system. Is it efficient in crime prevention? What is your opinion regarding the justice system in this semi-barbaric kingdom?

The social network. Is it fair or not?

Do you agree with the social interfering in love?

Women do not have the freedom to choose their future husband. Is it fair or not?

"Think-Pair-Share" (TPS). Annex 1: The Princess's Dilemma

The students work out an answer to the following question "Which came out of the opened door,—the lady, or the tiger? Give arguments!". Students work in small groups (3-4 students in a group) and then compare their answers with the others.

Even if the writer doesn't answer to this question, there are elements in the story that point to either an answer or the other one. The writer gives the reader clues to the princess's dilemma. These are to be identified by students in order to sustain their points of view.

About dilemmas

After the students have answered the question, the teacher gives them some information about the concept of dilemma. In "The Lady or the Tiger" dilemma is the major focus of the short story. A dilemma is a situation that challenges an agreeable solution; meaning either choice or decision that a character makes typically ends with a negative outcome. In this short story as in most literature dilemmas form the main conflict many protagonists encounter.

There are three main dilemmas in the story:

The first is for the accused person in the arena. Their dilemma is simply which door to choose. This is a dilemma because each door could have an unpleasant outcome; the person is either devoured by a tiger or married to a beautiful lady. This might not seem like a dilemma, however if the subject is already married or has a family this could be a huge problem.

The second dilemma is the Princess's choice. She possesses the knowledge of the doors, and she can give it to her lover. However, the woman that is waiting behind one of them she believed was exchanging glances with her lover. Not only that but this woman rivals the Princess in her beauty. Therefore, the Princess can choose to let her true love be with another woman (jealousy) or die by the tiger (sorrow).

The last dilemma is for the reader. The author leaves the story without an ending; it is our job to decide what the Princess chose for a fate.

Source: <http://www.storyboardthat.com/teacher-guide/the-lady-or-the-tiger-by-frank-stockton>

About conflict

Conflict, the struggle or clash between 2 opposing forces, represents an important element in a story. The conflict can occur between 2 characters or between a character and another force (nature, society, destiny). Conflicts can be external (between the character and another character/force) and internal (within the character: between 2 opposing feelings or different actions). Some stories can have multiple conflicts. "The Lady, or the Tiger?" is one of them. The teacher, together with the students, have to identify the conflicts in the story and also, what type of conflict they are.

g. Conclusions

Literature teaches us meaningful lessons, dares us find solutions and make connections. It is like a puzzle waiting to be solved.

This short story is about decision taking. The story ends with the princess's decision: should she save her lover's life or should she send him to death? The lover has to take a decision, too. With a slight movement of her arm, the princess shows him which door to open. But how well does he know the princess? Does he trust her? Should he open the door the princess showed to him? It is a fact that we take decision every single day. Even our life can be seen as a long way with different decisions. Later on, we still think of some of them as being good, satisfying while we regret others. Yet, we learn something from all of them. The teacher will point to the fact that our actions have consequences, therefore, the students have to be involved in decision-taking and reflecting-upon-decisions strategies. A decision is a choice between two or more alternatives, ways to achieve a goal. What makes us choose an alternative over another is the information we have at that moment. When we have information, the choice is easier to make; sometimes it is more obvious what to choose after a thorough look at the facts.

In decision taking, we are influenced by our values, interests, and different factors from our internal background (education, self perception, view of the world, behaviour) and external background (family, friends, others' influence, school).

Although we sometimes find it hard to identify the exact decision-taking moment, we go through it at an unconscious level. The stages we go through when we take a decision have different levels of difficulty, depending on what type of person we are. Generally speaking, we can identify the following stages:

1. *Identifying the problem.*
2. *Analyzing the known facts.* During this stage, we gather all the information about the subject matter (own memory, other people's "advice" etc.).
3. *Thinking of possible solutions.* It is at this stage that we try to make a list of possible outcomes.

4. *Exploring the alternatives.* The identified solutions are analyzed, checked, compared.
5. *Evaluating the alternatives and choosing the best one.* The best possible solution is chosen, after a final evaluation.

There are cases when making a choice proves to be very difficult. This happens when the decision is a complex one and implies a high level of uncertainty and risk. Here are some of the above mentioned difficulties:

Two or more alternatives can seem equally attractive. In these circumstances, a more careful analysis and evaluation of alternatives are required.

It is possible that no single alternative can totally achieve the goal. In these circumstances, it is best to implement two or three alternatives. If none of them can achieve the goal, it is recommended to go back to the previous stage. A large number of attractive alternatives can be confusing, and thus a more careful comparison and evaluation are required.

6. *Acting according to the decision taken and assuming the consequences.* After the decision has been taken, the person will act according to the plan.

7. *Re-examining the decision taken and post-evaluation.* Some of the consequences cannot be predicted when choosing the best alternative. There are certain cases when the person has learnt a lesson from that experience, and consequently he/she thinks over the analysis and the choice made, re-evaluating context, factors, information and also, his/her own decision.

Source: http://www.prodidactica.md/viitor/viitor_rom/abordari_6.htm

Assessment:

The teacher can assess (positively and negatively) students' answers and activity. They can reward those students who read well, who answered to more questions, who were original in their answers. Students can be given homework. Despite being short, these stories can have a great impact on the students by means of themes and characters, easily to be found in their lives.

The teacher can also give the students an additional task – a short text followed by 15 multiple choice questions. (Annex 3)

Extension activities

Taking into account students' needs and age features, the teacher can also apply other methods, like:

Anticipation Guide

Filling in charts: "Story Map", "Somebody wanted... but...so ...", "Story Sequence", "Plot Diagram etc.;

Summarizing exercises (G.I.S.T. Method, 5-4-3-2-1- Strategy).

Anticipation Guide

In order to activate prior knowledge, the teacher can use the "Anticipation Guide" (Annex 2). This strategy can also arouse students' curiosity regarding the subject matter. After reading and discussing, the students will look at the statements table again to see if their opinion have changed.

"Story Map"

The teacher, together with the students, fill in the story map on a flipchart: place and time, characters, problem, solution, and moral.

Annex 1: Graphic Organizer T-Chart „The Princess’s Dilemma”

○ The Princess’s Dilemma ○	
○ Who comes out of the door?	
○ The lady?	○ The tiger?
Arguments	Arguments

Before reading	Statements	After reading
1. Agree/Disagree	Love is a more powerful feeling than jealousy.	Agree/Disagree
2. Agree/Disagree	Love can surpass all the social difficulties.	Agree/Disagree
3. Agree/Disagree	I would give my life to the loved one.	Agree/Disagree
4. Agree/Disagree	I wouldn’t mind an arranged marriage if my wife/husband looked nice.	Agree/Disagree
5. Agree/Disagree	Death penalty should be given to cold-blooded murderers.	Agree/Disagree
6. Agree/Disagree	Chance and luck are more important than laws and rules.	Agree/Disagree

Annex 2: Anticipation Guide

- **Annex 3. ”The Lady, or the Tiger?”. Questions. Multiple choices**
○
- 1. The main conflict is :
- a) character versus character
- b) character versus nature
- c) character versus society
- d) within a character
- 2. One of the themes is:

- a) loneliness
- b) love
- c) time passing
- d) predictions
-
- 3. The location is:
- a) Ancient Greece
- b) Rome's Colosseum
- c) France in The Middle Ages
- d) unknown
-
- 4. The writer tells the kingdom is:
- a) infertile
- b) resourceful
- c) semibarbaric
- d) huge
-
- 5. Which of the following best describes the main idea of the text?
- a) The princess should decide her lover's fate.
- b) The princess is jealous of the lady behind the door.
- c) The king is very excited about the justice system.
- d) The youth trusts his lover and chooses the door indicated by her.
-
- 6. Which of the following events happens last?
- a) The princess points to the door on the right.
- b) The people gather in order to watch the youth's "trial".
- c) The princess finds out which door the tiger comes out.
- d) The youth trusts the princess and intends to open the door on the right.
-
- 7. What does the youth think?
- a) the princess doesn't want him to marry the lady behind the door
- b) the princess has fallen in love with someone else.
- c) he princess will show him the right door.
- d) the princess is mean and won't show him the right door.
-

- 8. Which of the following worsens the conflict inside the princess's mind?
- a) the thought that the youth doesn't love her any more.
- b) her cruel father who will kill the youth no matter what.
- c) the princess knows the secret of the doors.
- d) the princess is jealous of the lady behind the door.
-
-
- 9. The princess might lead the youth to the tiger because:
- a) she is barbaric, just like her father.
- b) she knows her father will kill him anyway.
- c) under pressure, she may lose self-control.
- d) she is jealous of the lady behind the door.
-
- 10. Which of the following statements is not a verbal irony?
- a) The narrator comments upon the justice system.
- b) It is a privilege for the person on trial to choose a door.
- c) The king allows the facts to interfere into the justice.
- d) The chosen tiger was one of the fiercest.
-
- 11. The end of the story is confusing because we do not know:
- a) what the princess intends to do.
- b) the identity of the lady behind the door.
- c) whether or not the king feels sorry for his daughter's lover.
- d) what the youth is thinking.
-
- 12. The accused is found guilty or innocent according to:
- a) the king's whims.

- b) fate.
- c) the people watching the "trial".
- d) reason.
-
- 13. One of the characteristics of the story is:
- a) the characters have no names.
- b) all the elements of the plot are present.
- c) there is no conflict.
- d) information regarding the time and location of the story is clearly stated.
-
- 14. The princess can be the protagonist of the story because:
- a) she is in love with the youth.
- b) she causes the *denouement* of the story.
- c) she knows the justice system very well.
- d) she could succeed to the throne after her father's death.
-
- 15. One of the interesting characteristics of the story is:
- a) it is a model to be followed by other writers.
- b) it represents a struggle between love and jealousy.
- c) its *denouement* can be chosen by the reader.
- d) the then justice system can be still in use nowadays.
-
- Answers:
- 1-D, 2-B, 3-D, 4-C, 5-A, 6-D, 7-C, 8-D, 9- D, 10-D, 11-D, 12-B, 13-A, 14-B, 15-C.
-

○

○
○ **5.8.VIRTUES**

-
- **"The Model Milionaire", short story by Oscar Wilde**
-
- *A note of admiration*
- *Unless one is wealthy there is no use in being a charming fellow. Romance is the privilege of the rich, not the profession of the unemployed. The poor should be practical and prosaic. It is better to have a permanent income than to be fascinating. These are the great truths of modern life which Hughie Erskine never realised. Poor Hughie! Intellectually, we must admit, he was not of much importance. He never said a brilliant or even an ill-natured thing in his life. But then he was wonderfully good-looking, with his crisp brown hair, his clear-cut profile, and his grey eyes. He was as popular with men as he was with women, and he had every accomplishment except that of making money. His father had bequeathed him his cavalry sword, and a History of the Peninsular War in fifteen volumes. Hughie hung the first over his looking-glass, put the second on a shelf between Ruff's Guide and Bailey's Magazine, and lived on two hundred a year that an old aunt allowed him. He had tried everything. He had gone on the Stock Exchange for six months; but what was a butterfly to do among bulls and bears? He had been a tea-merchant for a little longer, but had soon tired of pekoe and souchong. Then he had tried selling dry sherry. That did not answer; the sherry was a little too dry. Ultimately he became nothing, a delightful, ineffectual young man with a perfect profile and no profession.*
- *To make matters worse, he was in love. The girl he loved was Laura Merton, the daughter of a retired Colonel who had lost his temper and his digestion in India, and had never found either of them again. Laura adored him, and he was ready to kiss her shoe-strings. They were the handsomest couple in London, and had not a penny-piece between them. The Colonel was very fond of Hughie, but would not hear of any engagement.*
- *'Come to me, my boy, when you have got ten thousand pounds of your own, and we will see about it,' he used to say; and Hughie looked very glum on those days, and had to go to Laura for consolation.*
- *One morning, as he was on his way to Holland Park, where the Mertons lived, he dropped in to see a great friend of his, Alan Trevor. Trevor was a painter. Indeed, few people escape that nowadays. But he was also an artist, and artists are rather rare. Personally he was a strange rough fellow, with a freckled face and a red ragged beard. However, when he took up the brush he was a real master, and his pictures were eagerly sought after. He had been very much attracted by Hughie at first, it must be acknowledged, entirely on account of his personal charm. 'The only people a painter should know,' he used to say, 'are people who are bete and beautiful, people who are an artistic pleasure to look at and an intellectual repose to talk to. Men who are dandies and women who are darlings rule the world, at least they should do so.' However, after he got to know Hughie better, he liked him quite as much for his bright buoyant spirits and his generous reckless nature, and had given him the permanent entree to his studio.*
- $\leq \underline{2} \geq$
- *When Hughie came in he found Trevor putting the finishing touches to a wonderful life-size picture of a beggar-man. The beggar himself was standing on a raised platform in a corner of the studio. He was a wizened old man, with a*

face like wrinkled parchment, and a most piteous expression. Over his shoulders was flung a coarse brown cloak, all tears and tatters; his thick boots were patched and cobbled, and with one hand he leant on a rough stick, while with the other he held out his battered hat for alms.

- 'What an amazing model!' whispered Hughie, as he shook hands with his friend.
- 'An amazing model?' shouted Trevor at the top of his voice; 'I should think so! Such beggars as he are not to be met with every day. A trouvaille, mort cher; a living Velasquez! My stars! what an etching Rembrandt would have made of him!'
- 'Poor old chap!' said Hughie, 'how miserable he looks! But I suppose, to you painters, his face is his fortune?'
- 'Certainly,' replied Trevor; 'you don't want a beggar to look happy, do you?'
- 'How much does a model get for sitting?' asked Hughie, as he found himself a comfortable seat on a divan.
- 'A shilling an hour.'
- 'And how much do you get for your picture, Alan?'
- 'Oh, for this I get two thousand!'
- 'Pounds?'
- 'Guineas. Painters, poets, and physicians always get guineas.'
- 'Well, I think the model should have a percentage,' cried Hughie, laughing; 'they work quite as hard as you do.'
- 'Nonsense, nonsense! Why, look at the trouble of laying on the paint alone, and standing all day long at one's easel! It's all very well, Hughie, for you to talk, but I assure you that there are moments when Art almost attains to the dignity of manual labour. But you mustn't chatter; I'm very busy. Smoke a cigarette, and keep quiet.'
- $\leq \underline{3} \geq$
- After some time the servant came in, and told Trevor that the frame-maker wanted to speak to him.
- 'Don't run away, Hughie,' he said, as he went out, 'I will be back in a moment.'
- The old beggar-man took advantage of Trevor's absence to rest for a moment on a wooden bench that was behind him. He looked so forlorn and wretched that Hughie could not help pitying him, and felt in his pockets to see what money he had. All he could find was a sovereign and some coppers. 'Poor old fellow,' he thought to himself, 'he wants it more than I do, but it means no hansoms for a fortnight;' and he walked across the studio and slipped the sovereign into the beggar's hand.
- The old man started, and a faint smile flitted across his withered lips. 'Thank you, sir,' he said, 'thank you.'
- Then Trevor arrived, and Hughie took his leave, blushing a little at what he had done. He spent the day with Laura, got a charming scolding for his extravagance, and had to walk home.
- That night he strolled into the Palette Club about eleven o'clock, and found Trevor sitting by himself in the smoking-room drinking hock and seltzer.
- 'Well, Alan, did you get the picture finished all right?' he said, as he lit his cigarette.
- 'Finished and framed, my boy!' answered Trevor; 'and, by-the-bye, you have made a conquest. That old model you saw is quite devoted to you. I had to tell him all about you - who you are, where you live, what your income is, what prospects you have--'

- *'My dear Alan,' cried Hughie, 'I shall probably find him waiting for me when I go home. But of course you are only joking. Poor old wretch! I wish I could do something for him. I think it is dreadful that any one should be so miserable. I have got heaps of old clothes at home - do you think he would care for any of them? Why, his rags were falling to bits.'*
- $\leq 4 \geq$
- *'But he looks splendid in them,' said Trevor. 'I wouldn't paint him in a frock-coat for anything. What you call rags I call romance. What seems poverty to you is picturesqueness to me. However, I'll tell him of your offer.'*
- *'Alan,' said Hughie seriously, 'you painters are a heartless lot.'*
- *'An artist's heart is his head,' replied Trevor; 'and besides, our business is to realise the world as we see it, not to reform it as we know it. a chacun son metier. And now tell me how Laura is. The old model was quite interested in her.'*
- *'You don't mean to say you talked to him about her?'* said Hughie.
- *'Certainly I did. He knows all about the relentless colonel, the lovely Laura, and the £10,000.'*
- *'You told that old beggar all my private affairs?'* cried Hughie, looking very red and angry.
- *'My dear boy,' said Trevor, smiling, 'that old beggar, as you call him, is one of the richest men in Europe. He could buy all London to-morrow without overdrawing his account. He has a house in every capital, dines off gold plate, and can prevent Russia going to war when he chooses.'*
- *'What on earth do you mean?'* exclaimed Hughie.
- *'What I say,' said Trevor. 'The old man you saw to-day in the studio was Baron Hausberg. He is a great friend of mine, buys all my pictures and that sort of thing, and gave me a commission a month ago to paint him as a beggar. Que voulez-vous? La fantaisie d'un millionnaire! And I must say he made a magnificent figure in his rags, or perhaps I should say in my rags; they are an old suit I got in Spain.'*
- *'Baron Hausberg!'* cried Hughie. *'Good heavens! I gave him a sovereign!'* and he sank into an armchair the picture of dismay.
- $\leq 5 \geq$
- *'Gave him a sovereign!' shouted Trevor, and he burst into a roar of laughter. 'My dear boy, you'll never see it again. Son affaire c'est l'argent des autres.'*
- *'I think you might have told me, Alan,' said Hughie sulkily, 'and not have let me make such a fool of myself.'*
- *'Well, to begin with, Hughie,' said Trevor, 'it never entered my mind that you went about distributing alms in that reckless way. I can understand your kissing a pretty model, but your giving a sovereign to an ugly one - by Jove, no! Besides, the fact is that I really was not at home to-day to any one; and when you came in I didn't know whether Hausberg would like his name mentioned. You know he wasn't in full dress.'*
- *'What a duffer he must think me!'* said Hughie.
- *'Not at all. He was in the highest spirits after you left; kept chuckling to himself and rubbing his old wrinkled hands together. I couldn't make out why he was so interested to know all about you; but I see it all now. He'll invest your sovereign for you, Hughie, pay you the interest every six months, and have a capital story to tell after dinner.'*
- *'I am an unlucky devil,' growled Hughie. 'The best thing I can do is to go to bed; and, my dear Alan, you mustn't tell any one. I shouldn't dare show my face*

in the Row.'

- *'Nonsense! It reflects the highest credit on your philanthropic spirit, Hughie. And don't run away. Have another cigarette, and you can talk about Laura as much as you like.'*
- *However, Hughie wouldn't stop, but walked home, feeling very unhappy, and leaving Alan Trevor in fits of laughter.*
- *The next morning, as he was at breakfast, the servant brought him up a card on which was written, 'Monsieur Gustave Naudin, de la part de M. le Baron Hausberg.'*
- $\leq \underline{6} \geq$
- *'I suppose he has come for an apology,' said Hughie to himself; and he told the servant to show the visitor up.*
- *An old gentleman with gold spectacles and grey hair came into the room, and said, in a slight French accent, 'Have I the honour of addressing Monsieur Erskine?'*
- *Hughie bowed.*
- *'I have come from Baron Hausberg,' he continued. 'The Baron--'*
- *'I beg, sir, that you will offer him my sincerest apologies,' stammered Hughie.*
- *'The Baron,' said the old gentleman, with a smile, 'has commissioned me to bring you this letter;' and he extended a sealed envelope.*
- *On the outside was written, 'A wedding present to Hugh Erskine and Laura Merton, from an old beggar,' and inside was a cheque for £10,000.*
- *When they were married Alan Trevor was the best-man, and the Baron made a speech at the wedding-breakfast.*
- *'Millionaire models,' remarked Alan, 'are rare enough; but, by Jove, model millionaires are rarer still!'*
-

Objectives: Content and skills

a.Content

At the end of this activity, the students will:

- know more about the writer Oscar Wilde and his work;
- learn the importance of knowing and respecting certain values and principles;
- learn the meaning of some words;
- define "generosity" and identify different types of generosity;

b. Skills

- improving correct, conscient, fluent and expressive reading;
- developing students' ability to read, speak, and listen in order to better communicate with others;
- developing students' ability to understand, describe and select information, facts and main ideas from a text;
- improving the ability to deduct and interpret information, facts, ideas from a text;
- encouraging students to make connections between texts and their personal experience;
- developing students' abilities to take part in different communication situations with a favourable attitude towards communication;
- developing abilities to interpret situations and actions, to express opinions, and to recognise the cause-effect relationship;
- improving moral positive qualities;
- develop their critical thinking.

Workgroup/target: 15-25 students aged between 14 and 17.

Pre-requisites

Information: about the reading strategies that have been applied.

Competences: understanding a text, understanding the message of a story, summarizing a text.

- **Time allotted:** 90-120 minutes
-
- **Means/tools**
- **Materials Needed:** xerox copies of the short story "The model millionaire", flipcharts, markers
- **Methods Used:** "Asking question", "Read Aloud" Strategy, Word Wall, charts, brainstorming, "Read and say something", "The double-entry journal".
- **Organization:** frontal, individual, and group work.
 -
 - **7. Strategies**
 -
 - **a. Warm-up: The Pyramid of Virtues**
 -
 - The students work in groups in order to fulfill the following task: enumerate 3 virtues they appreciate most at other people (at its base) and 3 virtues they appreciate the least (at its top). The students discuss which virtues to choose. Each group presents the selected virtues and gives arguments for their choices.
 -
 - The teacher gives some information about virtues. A virtue is a positive trait or quality deemed to be morally good and thus is valued as a foundation of principle and good moral being. Virtue is excellence at being human. It is what makes people wonderful. Virtues represent the foundation of a human character. Yet, people are not perfect, they have virtues and vices. Our character is made out of our virtues and vices. Since we are not perfect, we need to establish a balance between them; we shouldn't seek excellence, but balance.
 -
 - **b. Meeting Oscar Wilde**
 - The teacher gives some information about the writer of the short story, Oscar Wilde.
 -
 - **c. Variant no. 1**
 -
 - **Reading aloud "The Model Millionaire".**
- The students are asked to write the unknown words on post-it notes. After reading the text, the students will stick the post-it notes on the flip-chart, thus making a Word Wall. The teacher explains the meaning of the words that the students do not know.
- Also, the teacher can use "Read and say something" method while reading. The students who are reading can stop to "say something" (a comment, a prediction), to ask a question or to make a connection to prior knowledge or personal experience.

-
- **Understanding the text and developing critical thinking.**
-
- **„Asking Question” method**
- 1. What is Hughie’s financial position?
- 2. What does he have to do so that he can marry Laura?
- 3. Why is Hughie angry with Alan Trevor?
- 4. Why does Hughie want to apologize to Baron Hausberg?
- 5. Why does Hughie think that the artists take advantage of their models?
- 6. How long would it take Hughie to raise the money needed to marry Laura if he saved half his annuity every year?
- 7. What other jobs had he tried before without any success?
- 8. What did his father do for a living?
- 9. Alan Trevor allowed Hughie to come to his studio any time. Why?
- 10. Oscar Wilde mentions that Hughie tried some other jobs. At some point, he had gone on the Stock Exchange for six months. ”But what was a butterfly to do among bulls and bears?” What does the writer mean?
- 11. Oscar Wilde says that Alan Trevor, Hughie’s friend, is a painter and an artist and that ”artists are rather rare”. What is your opinion? Is there any difference between a painter and an artist?
- 12. Why doesn’t Alan Trevor agree with Hughie when he says that models *should be paid better*?
-
-
- **Metoda „Think-Pair-Share” (TPS).**
- The students work together to fulfill the following tasks.
-
- 1. Identify a virtue mentioned in the short story. (*generosity*)
-
- 2. Find the moral of the story.
- Suggestions:
 - “*Kindness begets kindness.*” (*Greek proverb*)
 - „*Good things come to those people who do good things.*”
 - “*Do well and have well.*”
 - “*Generosity must be seen in facts.*”
 - „*Honesty and kindness enhance every beauty.*” (*Italian proverb*)
 - „*Good things happen to good people.*”
-
- 3. How do you explain Alan Trevor’s remark at the end?
 - “Millionaire models,” remarked Alan, “are rare enough; but, by Jove, model millionaires are rarer still!”
 - Changing the order of a word can change the meaning of an entire sentence.
- „*Millionaire models are rare*” – *a millionaire rarely sits for an artist.*
- „*Model millionaires are rare*” – *a millionaire is rarely a model of generosity.*
Hughie’s generosity made Baron Hausberg act like a model millionaire.
-
- 4. What do you think won in the end? The system Laura’s father believes in or Hughie’s virtues?

- *Probably Hughie and Laura wouldn't have married but for the ten thousand pounds. On the one hand, if Hughie hadn't been generous to the millionaire who was sitting for the artist as a beggar-man, he wouldn't have received the money needed to marry Laura. On the other hand, Oscar Wilde suggests that a successful and happy marriage needs money. He thinks that we should obey the rules of the society we are living in without giving up our qualities. A balance between these is required..*

-
- 5. Do you agree with Oscar Wilde at the beginning of the story: „Romance is the privilege of the rich, not the profession of the unemployed. (...) It is better to have a permanent income than to be interesting”?
- *Oscar Wilde shows us a slice of life in which money rules the world. Yet, generosity can lead to material gain. The irony is that ultimately, money buys happiness. Hughie "buys" his happiness with the money he receives as a reward for his generosity.*

-
- Each group presents their answers.

-
- **d. Variant no. 2**

- **Reading aloud "The Model Millionaire" and using the "the double-entry journal".**

- By using "the double-entry journal", the students have to correlate the new information with their personal experience, their prior knowledge and also, they have to reflect upon the meaning of the text.
- "The Model Millionaire" can be used in parts. After reading each part, the students write in the „double-entry journal", and then discuss the quotes and their comments.

-
- **e. Conclusions**

-
- The teacher highlights a few aspects about generosity.

-
- Generosity is the habit of giving without expecting anything in return. It can involve offering time, assets or talents to aid someone in need. With the help of students, and using brainstorming, the teacher can give examples of all types of generosity.

-
- The positive effects of generosity are listed:
 - stimulating self-confidence;
 - developing leadership skills through dealing with some difficult social situations;
 - volunteering facilitates choosing a career and can have positive effects upon mood and health, generating wellness.

-
- At the end of the activity, the teacher can challenge the students to think about their moral traits and opportunities of being generous to other volunteers.

-
- **Assessment**

- The teacher can assess (positively and negatively) students' answers and activity. They can reward those students who read well, who answered to more questions, who were original in their answers. Students can be given homework. Despite being short, these stories can have a great impact on the students by means of themes and characters, easily to be found in their lives.
 -
 - **Extension activities**
 - Taking into account students' needs and age features, the teacher can also apply other methods, like:
- Filling in charts: "Story Map", "Somebody wanted... but...so ...", "Story Sequence", "Word Pyramid", "Character Map" for the word "generosity", etc.;
- Summarizing exercises (G.I.S.T. Method, 5-4-3-2-1- Strategy).

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○ 5.9.WISDOM

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○ Objectives: Content and skills

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○ a.Content

- At the end of this activity, the students will:

- know more about the writer O. Henry and his work;
- know more about the concept of "situational irony";

-

○ b. Skills

- improving correct, conscient, fluent and expressive reading;
- developing students' ability to understand, describe and select information, facts and main ideas from a text and to use the information to assert their point of view;
- improving the ability to deduct and interpret information, facts, ideas from a text;
- encouraging students to make connections between texts and their personal experience;
- developing students' abilities to take part in different communication situations, to work in a team, to respect others' points of view;
- developing abilities to interpret situations and actions, to express opinions regarding the life lessons offered through short stories, to recognise the cause-effect relationship;
- developing their critical thinking.

-

- **Workgroup/target:** 15-25 students aged 14 and 17

-

○ Pre-requisites

- **Information:** about the reading strategies that have been applied;
- **Competences:** understanding a text, understanding the message of a story, summarizing a text.

-

- **Time allotted:** 90-120 minutes

-

○ Means/tools

- **Materials Needed:** xerox copies of the short story "The gift of the Magi", flipcharts, markers
- **Methods Used:** Making Inferences, Expressing an Opinion, Making Predictions, Asking Questions, graphic organizers ("Irony Map"), discussions
 - **Organization:** frontal, individual, group work.
 -
 - **Strategies**
 -
 - **a. Warm-up**
 - The teacher asks the students to think of an object very valuable to them and to explain why it is so valuable.
 -
 - **b. Meeting O. Henry**
 - The teacher gives some information about the writer of the short story, O. Henry.
 -
 - **c. Reading aloud "The Gift of the Magi".** (Annex 1)
 - While reading, the following strategies will be used:

Making Inferences

Expressing an Opinion

Making Predictions (Successful readers make predictions as they read. This means that they make a series of guesses about what will happen next.)

Asking Questions

While reading, the students' predictions will be reexamined.

d. Group work to find the theme of the short story.

The students are divided into five to six groups (depending on their number).

The students discuss and identify:

Theme(s) of the short story;

A quote/proverb summarizing the moral of the short story.

A representative of each group will present their answers.

Suggestions:

Themes: love, sacrifice, wisdom, family, generosity, beauty.

Quotes /Proverbs:

Love is the most important gift.

A gift should come from the heart.

Money can't buy love.

The best things in life are free.

Love defeats everything.

When two people are in love, money doesn't matter.

e. Irony and ambiguity

The students together with the teacher fill in the "Irony map" (Annex 2), the graphic organizer which explores the situational irony in the short story. After filling in the chart, the teacher explains/reminds the students the meaning of the concepts:

Irony represents a contrast between what the characters expect to be happening and what is actually happening. Irony is the disparity between appearances and reality. Irony refers to expectations (characters', reader's). Irony is contrary of what it is expected to happen. The short story "The Gift of the Magi" contains a double irony and has a surprising end.

Irony in literary works can be: situational, verbal, dramatic.

Verbal irony: one meaning is stated and a different, usually antithetical, meaning is intended.

Situational irony: when the result of an action is contrary to the desired or expected effect.

Dramatic irony: a plot device according to which the spectators know more than the protagonist.

The irony in "The Gift of the Magi" is situational.

Ambiguity refers to aspects meant to be interpreted.

Assessment:

The teacher can assess (positively and negatively) students' answers and activity. They can reward those students who read well, who answered to more questions, who were original in their answers.

The teacher can also give the students an additional task – a short text followed by 15 multiple choice questions. (Annex 3)

Extension activities

Taking into account students' needs and age features, the teacher can also apply other methods, like:

Anticipation Guide

Filling in charts: "Story Map", "Somebody wanted... but...so ...", "Story Sequence", "Plot Diagram etc.;

Summarizing exercises (G.I.S.T. Method, 5-4-3-2-1- Strategy).

Annex 4 contains information useful for analyzing the short story "The Gift of the Magi" that can be also used for other activities.

Annexes

Annex 1: „The Gift of the Magi”, short story by O. Henry.

Annex 2: Graphic Organizer „Irony Map”

Annex 3: „The Gift of the Magi” – Multiple choice questions

Annex 4: Additional information about "The Gift of the Magi"

Annex 1: „The Gift of the Magi”, short story by O. Henry

<p><i>One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent <u>imputation</u> of <u>parsimony</u> that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.</i></p> <p><i>There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.</i></p>	<p>Making Inferences What does the writer tell us about Della?</p> <p>Predictions Della is upset because she doesn't have enough money. What do you think she needs the money for?</p> <p>Expressing an Opinion What does the writer want to express? Do you agree with him?</p>
<p><i>While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the <u>mendicancy</u> squad.</i></p> <p><i>In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young."</i></p> <p><i>The "Dillingham" had been flung to the breeze during a former period of prosperity when its possessor was being paid \$30 per week. Now, when the income was shrunk to \$20, though, they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached his flat above he was called "Jim" and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.</i></p>	<p>The writer "leaves" Della so that he can focus on the description of the flat.</p> <p>The use of the middle name on the letter-box is something that rich people usually do.</p> <p>Making Inferences What do you think of the relationship between Della and Jim? Is she upset because Jim doesn't earn too much money?</p>

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard.

Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling--something just a little bit near to being worthy of the honor of being owned by Jim.

There was a pier-glass between the windows of the room. Perhaps you have seen a pier-glass in an \$8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its color within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

Making Inferences

The writer is focusing on Della again. Why does he use the word "gray" for three times?

Finally, the writer tells us about Della's troubles, giving us more information about what difficulties she had to overcome in order to save little money.

What does the writer tell us in the underlined part?

Making Predictions

What is Della thinking about?

<p><i>Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to <u>depreciate</u> Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.</i></p> <p><i>So now Della's beautiful hair fell about her rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.</i></p>	<p>The writer mentions two important possessions for Jim and Della.</p> <p>Making Inferences Why is the watch important to Jim? <i>(it is a symbol of continuity in Jim's family, a source of pride)</i></p> <p>Making Inferences Why is Della crying for?</p>
<p><i>On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street.</i></p> <p><i>Where she stopped the sign read: "Mne. Sofronie. Hair Goods of All Kinds." One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the "Sofronie."</i></p> <p><i>"Will you buy my hair?" asked Della.</i></p> <p><i>"I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it."</i></p> <p><i>Down rippled the brown cascade.</i></p> <p><i>"Twenty dollars," said Madame, lifting the mass with a practised hand.</i></p> <p><i>"Give it to me quick," said Della.</i></p>	<p>Clarify Which is Della's plan?</p> <p>Making Inferences What does the hair represent to Della? <i>(it is a symbol of her beauty)</i></p>
<p><i>Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was ransacking the stores for Jim's present.</i></p> <p><i>She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had</i></p>	<p>Clarify What is the perfect gift for Jim?</p>

<p>turned all of them inside out. It was a platinum <i>fob</i> chain simple and chaste in design, properly proclaiming its value by substance alone and not by meretricious ornamentation--as all good things should do. It was even worthy of <i>The Watch</i>. As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value--the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.</p>	
<p>When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends--a mammoth task.</p> <p>Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a <i>truant</i> schoolboy. She looked at her reflection in the mirror long, carefully, and critically.</p> <p>"If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do--oh! what could I do with a dollar and eighty-seven cents?"</p>	<p>Expressing an Opinion Do you agree with the writer when he says that generosity added to love can make ravages?</p> <p>Making Inferences Della solved the gift problem. But, after the exhilaration has gone, a new problem appeared. Which one?</p> <p>Why do you think Della is worried about the way her hair looks like after having it cut? (Coney Island is a fun park in New York.)</p>
<p>At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.</p> <p>Jim was never late. Della doubled the <i>fob</i> chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit for saying little silent prayer about the simplest everyday things, and now she whispered: "Please God, make him think I am still</p>	<p>Making Inferences How is Della feeling? Why is she worried?</p>

<p>pretty."</p> <p><i>The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two--and to be burdened with a family! He needed a new overcoat and he was without gloves.</i></p>	<p>Making Predictions How would Jim react when he saw Della had her beautiful hair cut?</p>
<p><i>Jim stopped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.</i></p> <p><i>Della wriggled off the table and went for him.</i></p> <p><i>"Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold because I couldn't have lived through Christmas without giving you a present. It'll grow out again--you won't mind, will you? I just had to do it. My hair grows awfully fast. Say `Merry Christmas!' Jim, and let's be happy. You don't know what a nice-- what a beautiful, nice gift I've got for you."</i></p> <p><i>"You've cut off your hair?" asked Jim, laboriously, as if he had not arrived at that patent fact yet even after the hardest mental labor.</i></p> <p><i>"Cut it off and sold it," said Della. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"</i></p> <p><i>Jim looked about the room curiously.</i></p> <p><i>"You say your hair is gone?" he said, with an air almost of idiocy.</i></p> <p><i>"You needn't look for it," said Della. "It's sold, I tell you--sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered," she went on with sudden serious sweetness, "but nobody could ever count my love for you. Shall I put the chops on, Jim?"</i></p>	<p>Clarify What is Jim's reaction?</p>

<p><i>Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year--what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.</i></p>	<p>Expressing an Opinion What does the writer want to highlight in this extract?</p> <p>Clarify Who are the Magi? <i>(The Magi are the 3 wisemen who presented the baby Jesus with useful gifts.)</i></p>
<p><i>Jim drew a package from his overcoat pocket and threw it upon the table.</i></p> <p><i>"Don't make any mistake, Dell," he said, "about me. I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you'll unwrap that package you may see why you had me going a while at first."</i></p> <p><i>White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.</i></p>	<p>Making Predictions It seems as if Jim has a little gift for Della. What could it be?</p>
<p><i>For there lay The Combs--the set of combs, side and back, that Della had worshipped long in a Broadway window. Beautiful combs, pure tortoise shell, with jewelled rims--just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.</i></p> <p><i>But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"</i></p> <p><i>And then Della leaped up like a little singed cat and cried, "Oh, oh!"</i></p>	<p>Making Predictions Where do you think Jim had the money to buy the gift for Della?</p>
<p><i>Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to</i></p>	<p>Making Predictions Della remembers Jim hasn't seen his gift. How will he react?</p>

<p><i>flash with a reflection of her bright and ardent spirit.</i></p> <p><i>"Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."</i></p>	
<p><i>Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.</i></p> <p><i>"Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on."</i></p>	<p>Clarify Della's gift for Jim is as useless as Jim's for her.</p>
<p><i>The magi, as you know, were wise men--wonderfully wise men--who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. O all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.</i></p>	<p>Expressing an Opinion Making Judgments At the end of the short story, the writer focuses on the Magi, the wisemen who invented the art of giving Christmas gifts. The writer tells us contradictory things: Jim and Della were both wise and foolish. How do you explain this? <i>(Jim and Della were foolish because they bought useless gifts. But they were also wise because they thought of each other and sacrificed their most important possessions to buy beautiful gifts for each other. In the end, the perfect gift for them was their selfish, mutual love).</i></p> <p>Making Judgments The short story ends with a metaphor. The writer tells us that Jim and Della are the Magi. Why are they compared to the Magi?</p> <p>Expressing an Opinion Do you believe Della and Jim are wise or foolish?</p> <p>Making Judgments Which is the gift mentioned in the</p>

	<p>title? (<i>love. Even if they have no use for the gifts now, they are rewarded for their sacrifice as they have found out how much they love each other.</i>)</p> <p>A paradox is an apparent contradiction that is actually true. It may be a statement or situation. Explain why the following statement is a paradox: Jim and Della were one of the richest couples on earth. (<i>Jim and Della are materially poor, but they are rich in love.</i>)</p> <p>Expressing an Opinion During O. Henry’s time, his stories were praised for their surprise endings and plot twists, but later generations of readers criticized these same techniques. What is your opinion of the surprise ending in the story?</p>
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Annex 2: Graphic Organizer "Irony Map"

DELLA	JIM
What is Della selling?	What is Jim selling?
What is Della buying?	What is Jim buying?
Why is Della buying?	Why is Jim buying?
What is Della receiving?	What is Jim receiving?
Situational irony: Why is the gift useless?	Situational irony: Why is the gift useless?

Annex 3: "The Gift of the Magi" – Multiple choice questions

1. In order to have a surprising end, the writer:
 - a) hides a character
 - b) intentionally omits some information
 - c) clearly explains what the characters are going to do
 - d) doesn't detail on the characters' feelings

2. Della buys Jim a chain for his watch because :
 - a) he has lost his old chain;
 - b) he doesn't have a proper chain for his gold watch;
 - c) it is a cheap thing she can afford;
 - d) this is what he said he wanted.

3. When Jim sees Della with her hair short, he realizes:
 - a) Della is much more beautiful;
 - b) her new haircut doesn't suit her;
 - c) his gift is useless;
 - d) Della has been to the hairdresser and hasn't had time to cook dinner..

4. The writer suggests that Della's and Jim's wealth is:
 - a) Jim's old watch, inherited from his grandfather
 - b) Della's long and shiny hair
 - c) the shabby, lowcost flat
 - d) their mutual love.

5. Which of the following situations best describes the situational irony?
 - a) even if he doesn't like Della's new haircut, Jim can't lie to her and tells her she is very beautiful;
 - b) although poor, Jim and Della have bought each other expensive gifts;
 - c) the watch chain has become useless, just like the Combs;
 - d) Jim and Della discover how much they love each other.

6. Why is Della upset at the beginning of the story?
 - a) her husband doesn't have enough money to pay the rent;
 - b) she doesn't have enough money to buy a beautiful gift for Jim;
 - c) Jim doesn't agree with her cutting her hair even though its length annoys her;
 - d) their flat is shabby.

7. In which season does the action take place?
 - a) winter;
 - b) spring;
 - c) summer;
 - d) autumn.

8. What has Della decided to do after looking in the mirror?
 - a) to make a coffee and wait for her husband to come home;
 - b) to buy a new dress;

- c) to buy hair accessories;
- d) to sell her hair.

9. One of the themes of the short story is:

- a) greed;
- b) sacrifice;
- c) hope;
- d) faith.

10. Jim and Della are wise because:

- a) they managed to find the money for the gifts;
- b) although poor, they love each other;
- c) they are willing to make sacrifices to prove their love;
- d) they manage to survive with little money.

11. Which of the following words best describes Jim's reaction when he saw Della with her hair short?

- a) anger;
- b) disappointment;
- c) amusement;
- d) fury.

12. Which of the following statements best describes the events of the short story?

- a) Good deeds bring good deeds.
- b) Appearances are deceiving.
- c) People shouldn't buy expensive gifts for the loved ones.
- d) Gifts are important in a relationship.

13. Which of the following is a characteristic of Della's?

- a) a naggy woman;
- b) a saving woman;
- c) a good professional in her work;
- d) an ironic woman.

14. The gift mentioned in the title is:

- a) the watch chain;
- b) the wisdom of the Magi;
- c) the Combs;
- d) love.

15. The short story refers to:

- a) characters in the Bible;
- b) mutual love;
- c) fun parks in New York;
- d) marriage hard times.

Answers: 1-b, 2-b, 3-c, 4-d, 5-c, 6-b, 7-a, 8-d, 9-b, 10-c, 11-c, 12-c, 13-b, 14-d, 15-a.

Annex 4: Additional information about "The Gift of the Magi"

Three: A Magic Number

In "The Gift of the Magi," the number three figures prominently. Consider the following:

The story has three characters: Della, Jim, and Madame Sophronie.

Della counts her money three times.

The narrator says that "Life is made up of sobs, sniffles, and smiles."

The story refers three times to the Youngs' supper entree: chops.

The story mentions the Queen of Sheba, who gave three types of gifts to King Solomon: spices, gold, and jewels.

"She stood by the window and looked out dully at a grey cat walking a grey fence in a grey backyard."

Jim tells Della, "I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less."

The narrator alliteratively describes Della as speaking with "sudden serious sweetness."

There were three magi: Balthasar, Melchior, and Gaspar.

The magi offered three gifts: gold, frankincense, and myrrh.

According to tradition, the magi were kings of Arabia, Persia, and India.

The story centers on three valuables: Jim's gold watch, Della's hair, and the love Jim and Della share.

Source: <http://www.cummingsstudyguides.net/Guides4/OHenry.html>

Plot Structure

Exposition: Della and Jim are married and live in a rented shabby flat. The action takes place in 20th century, in New York (the writer mentions Coney Island, a fun park), on Christmas Eve. The couple's most precious possessions: Jim's watch and Della's hair.

Rising Action: After a few-minute cry, Della decides she has to do something so that she can buy a present for Jim.

The climax: Jim and Della realize their presents are of no use. Jim no longer has the watch as he has sold it to buy the combs for Della's hair, which is now short.

Falling action: Della buys a chain for Jim's watch and comes back home. Waiting for Jim to come, Della is worried about her husband's reaction to her haircut. Jim arrives home. They decide to put the gifts away.

Resolution: The presents bought by them are of no use now. They have made the sacrifice of giving up their most important possessions to make the loved one happy. They possess a precious gift: their love.

"The Gift of the Magi"

Suggestion for filling in the "Story Map"

Setting:

The action takes place in New York, in the early 20th century, on Christmas Eve.

Characters:

Main characters: Della and Jim Dillingham Young.

Minor character: Madame Sofronie

Conflict:

External Conflict: Man vs. Society-Jim and Della struggle financially

Internal Conflict: Della has a struggle within herself about selling her hair to buy Jim a gift.

. Resolution:

The presents bought by them are of no use. They have made the sacrifice of giving up their most important possessions to make the loved one happy. They possess a precious gift: their love.

Moral:

Love is the most important gift.

A gift should come from the heart.

Money can't buy love.

The best things in life are free.

Love defeats everything.

When two people are in love, money doesn't matter.

Source: <https://www.prestwickhouse.com/samples/303246.pdf>

5.10. APPEARANCES

"Mr. Know All", short story by William Somerset Maugham

I was prepared to dislike Max Kelada even before I knew him. The war had just finished and the passenger traffic in the ocean-going liners was heavy. Accommodation was very hard to get and you had to put up with whatever the agents chose to offer you. You could not hope for a cabin to yourself and I was thankful to be given one in which there were only two berths. But when I was told the name of my companion my heart sank. It suggested closed port-holes and the night air rigidly excluded. It was bad enough to share a cabin for fourteen days with anyone (I was going from San Francisco to Yokohama), but I should have looked upon it with less dismay if my fellow-passenger's name had been Smith or Brown.

When I went on board I found Mr. Kelada's luggage already below. I did not like the look of it; there were too many labels on the suitcases, and the wardrobe trunk was too big. He had unpacked his toilet things, and I observed that he was a patron of the excellent Monsieur Coty; for I saw on the washing-stand his scent, his hair-wash, and his brilliantine. Mr. Kelada's brushes, ebony with his monogram in gold, would have been all the better for a scrub. I did not at all like Mr. Kelada. I made my way into the smoking-room. I called for a pack of cards and began to play patience. I had scarcely started before a man came up to me and asked me if he was right in thinking my name was so-and-so.

'I am Mr. Kelada,' he added, with a smile that showed a row of flashing teeth, and sat down.

'Oh, yes, we're sharing a cabin, I think.'

'Bit of luck, I call it. You never know who you're going to be put in with. I was jolly glad when I heard you were English. I'm all for us English sticking together when we're abroad, if you understand what I mean.'

I blinked.

'Are you English?' I asked, perhaps tactlessly.

'Rather. You don't think I look an American, do you? British to the backbone, that's what I am.'

To prove it, Mr. Kelada took out of his pocket a passport and airily waved it under my nose.

King George has many strange subjects. Mr. Kelada was short and of a sturdy build, dean-shaven and dark-skinned, with a fleshy, hooked nose and very large, lustrous and liquid eyes. His long black hair was sleek and curly. He spoke with a fluency in which there was nothing English and his gestures were exuberant. I felt pretty sure that a closer inspection of that British passport would have betrayed the fact that Mr. Kelada was born under a bluer sky than is generally seen in England.

'What will you have?' he asked me.

I looked at him doubtfully. Prohibition was in force and to all appearances the ship was bone-dry. When I am not thirsty I do not know which I dislike more, ginger-ale or lemon-squash. But Mr. Kelada flashed an oriental smile at me.

'Whisky and soda or a dry Martini, you have only to say the word.'

From each of his hip-pockets he fished a flask and laid them on the table before me. I chose the Martini, and calling the steward he ordered a tumbler of ice and a couple of glasses.

'A very good cocktail,' I said.

'Well, there are plenty more where that came from, and if you've got any friends on board, you tell them you've got a pal who's got all the liquor in the world.'

Mr. Kelada was chatty. He talked of New York and of San Francisco. He discussed plays, pictures, and politics. He was patriotic. The Union Jack is an impressive piece of drapery, but when it is flourished by a gentleman from Alexandria or Beirut, I cannot but feel that it loses somewhat in dignity.

Mr. Kelada was familiar. I do not wish to put on airs, but I cannot help feeling that it is seemly in a total stranger to put mister before my name when he addresses me. Mr. Kelada, doubtless to set me at my ease, used no such formality. I did not like Mr. Kelada. I had put aside the cards when he sat down, but now, thinking that for this first occasion our conversation had lasted long enough, I went on with my game.

'The three on the four,' said Mr. Kelada.

There is nothing more exasperating when you are playing patience than to be told where to put the card you have turned up before you have had a chance to look for yourself

'It's coming out, it's coming out,' he cried. 'The ten on the knave.' With rage and hatred in my heart I finished. Then he seized the pack. 'Do you like card tricks?'

'No, I hate card tricks,' I answered.

'Well, I'll just show you this one.'

He showed me three. Then I said I would go down to the dining-room and get my seat at table.

'Oh, that's all right,' he said. 'I've already taken a seat for you. I thought that as we were in the same state-room we might just as well sit at the same table.' I did not like Mr. Kelada.

I not only shared a cabin with him and ate three meals a day at the same table, but I could not walk round the deck without his joining me. It was impossible to snub him. It never occurred to him that he was not wanted.

He was certain that you were as glad to see him as he was to see you. In your own house you might have kicked him downstairs and slammed the door in his face without the suspicion dawning on him that he was not a welcome visitor. He was a good mixer, and in three days knew everyone on board. He ran everything. He managed the sweeps, conducted the auctions, collected money for prizes at the sports, got up quoit and golf matches, organized the concert, and arranged the fancy-dress ball.

He was everywhere and always. He was certainly the best-hated man in the ship. We called him Mr. Know-All, even to his face. He took it as a compliment. But it was at meal times that he was most intolerable. For the better part of an hour then he had us at his mercy. He was hearty, jovial, loquacious and argumentative. He knew everything better than anybody else, and it was an affront to his overweening vanity that you should disagree with him. He would not drop a subject, however unimportant, till he had brought you round to his way of thinking.

The possibility that he could be mistaken never occurred to him. He was the chap who knew. We sat at the doctor's table. Mr. Kelada would certainly have had it all his own way, for the doctor was lazy and I was frigidly indifferent, except for a man called Ramsay who sat there also. He was as dogmatic as Mr. Kelada and resented bitterly the Levantine's cocksureness. The discussions they had were acrimonious and interminable.

Ramsay was in the American Consular Service, and was stationed at Kobe. He was a great heavy fellow from the Middle West, with loose fat under a tight skin, and he bulged out of his ready-made clothes. He was on his way back to resume his post, having been on a flying visit to New York to fetch his wife, who had been spending a year at home. Mrs Ramsay was a very pretty little thing, with pleasant manners and a sense of humour. The Consular Service is ill paid, and she was dressed always very simply; but she knew how to wear her clothes. She achieved an effect of quiet distinction. I should not have paid any particular attention to her but that she possessed a quality that may be common enough in women, but nowadays is not obvious in their demeanour. You could not look at her without being struck by her modesty. It shone in her like a flower on a coat.

One evening at dinner the conversation by chance drifted to the subject of pearls. There had been in the papers a good deal of talk about the culture pearls which the cunning Japanese were making, and the doctor remarked that they must inevitably diminish the value of real ones. They were very good already; they would soon be perfect. Mr. Kelada, as was his habit, rushed the new topic.

He told us all that was to be known about pearls. I do not believe Ramsay knew anything about them at all, but he could not resist the opportunity to have a fling at the Levantine, and in five minutes we were in the middle of a heated argument. I had seen Mr. Kelada vehement and voluble before, but never so voluble and vehement as now. At last something that Ramsay said stung him, for he thumped the table and shouted:

'Well, I ought to know what I am talking about. I'm going to Japan just to look into this Japanese pearl business. I'm in the trade and there's not a man in it who won't tell you that what I say about pearls goes. I know all the best pearls in the world, and what I don't know about pearls isn't worth knowing.'

Here was news for us, for Mr. Kelada, with all his loquacity, had never told anyone what his business was. We only knew vaguely that he was going to Japan on some commercial errand. He looked round the table triumphantly.

'They'll never be able to get a culture pearl that an expert like me can't tell with half an eye.' He pointed to a chain that Mrs Ramsay wore. 'You take my word for it, Mrs Ramsay, that chain you're wearing will never be worth a cent less than it is now'

Mrs Ramsay in her modest way flushed a little and slipped the chain inside her dress. Ramsay leaned forward. He gave us all a look and a smile flickered in his eyes.

'That's a pretty chain of Mrs Ramsay's, isn't it?'

'I noticed it at once,' answered Mr. Kelada. 'Gee, I said to myself, those are pearls all right.'

'I didn't buy it myself, of course. I'd be interested to know how much you think it cost.'

'Oh, in the trade somewhere round fifteen thousand dollars. But if it was bought on Fifth Avenue I shouldn't be surprised to hear that anything up to thirty thousand was paid for it.'

Ramsay smiled grimly.

'You'll be surprised to hear that Mrs Ramsay bought that string at a department store the day before we left New York, for eighteen dollars.' Mr. Kelada flushed.

'It's not only real, but it's as fine a string for its size as I've ever seen. Will you bet on it? I'll bet you a hundred dollars it's imitation.'

'Done.'

'Oh, Elmer, you can't bet on a certainty,' said Mrs Ramsay.

She had a little smile on her lips and her tone was gently deprecating.

'Can't I? If I get a chance of easy money like that I should be all sorts of a fool not to take it.'

'But how can it be proved?' she continued. 'It's only my word against Mr. Kelada's.'

"Let me look at the chain, and if it's imitation I'll tell you quickly enough. I can afford to lose a hundred dollars," said Mr. Kelada.

'Take it off, dear. Let the gentleman look at it as much as he wants.' Mrs Ramsay hesitated a moment. She put her hands to the clasp.

'I can't undo it,' she said. 'Mr. Kelada will just have to take my word for it.'

I had a sudden suspicion that something unfortunate was about to occur, but I could think of nothing to say.

Ramsay jumped up.

'I'll undo it.'

He handed the chain to Mr. Kelada. The Levantine took a magnifying glass from his pocket and closely examined it. A smile of triumph spread over his smooth and swarthy face. He handed back the chain. He was about to speak. Suddenly he caught sight of Mrs Ramsay's face. It was so white that she looked as though she were about to faint. She was staring at him with wide and terrified eyes. They held a desperate appeal; it was so clear that I wondered why her husband did not see it.

Mr. Kelada stopped with his mouth open. He flushed deeply. You could almost see the effort he was making over himself

'I was mistaken,' he said. 'It's a very good imitation, but of course as soon as I looked through my glass I saw that it wasn't real. I think eighteen dollars is just about as much as the damned thing's worth.'

He took out his pocket-book and from it a hundred-dollar note. He handed it to Ramsay without a word.

'Perhaps that'll teach you not to be so cocksure another time, my young friend,' said Ramsay as he took the note.

I noticed that Mr. Kelada's hands were trembling.

The story spread over the ship as stories do, and he had to put up with a good deal of chaff that evening. It was a fine joke that Mr Know-All had been caught out. But Mrs Ramsay retired to her state-room with a headache.

Next morning I got up and began to shave. Mr. Kelada lay on his bed smoking a cigarette. Suddenly there was a small scraping sound and I saw a letter pushed under the door. I opened the door and looked out. There was nobody there. I picked up the letter and saw that it was addressed to Max Kelada. The name was written in block letters. I handed it to him.

'Who's this from?' He opened it. 'Oh!'

He took out of the envelope, not a letter, but a hundred-dollar note. He looked at me and again he reddened. He tore the envelope into little bits and gave them to me.

'Do you mind just throwing them out of the port-hole?'

I did as he asked, and then I looked at him with a smile.

'No one likes being made to look a perfect damned fool,' I said. 'Were the pearls real?'

'If I had a pretty little wife I shouldn't let her spend a year in New York while I stayed at Kobe,' said he.

At that moment I did not entirely dislike Mr. Kelada. He reached out for his pocket-book and carefully put in it the hundred-dollar note.

Objectives: Content and skills

a.Content

At the end of this activity, the students will:

- know more about the writer William Somerset Maugham and his work;
- define the concepts of prejudice, stereotype, discrimination, multicultural and intercultural society;
- identify types of prejudice (racism, chauvinist nationalism, Xenophobia, antisemitism, sexism);
- identify the implications and consequences of prejudices.

b. Skills

- improving correct, conscient, fluent and expressive reading;
- developing students' skills in reading, speaking, listening so that they can communicate better in different situations;
- developing students' ability to understand, describe and select information, facts and main ideas from a text and to use the information to assert their point of view;
- improving the ability to deduct and interpret information, facts, ideas from a text;
- encouraging students to make connections between texts and their personal experience;

developing students' abilities to take part in different communication situations, to work in a team, to respect others' points of view;
developing abilities to interpret situations and actions, to express opinions regarding the life lessons offered through short stories, to recognise the cause-effect relationship;
developing students' positive moral traits;
developing critical thinking (comparisons, connections, different perspectives, explaining cause-effect, summarising, predicting, problem solving, usage, and evaluation) ;
adopting a positive attitude towards themselves and the others, towards their own cultural identity and the different identities of the others.

Workgroup/target: 15-25 students aged 14 and 18

Pre-requisites

Information: about the reading strategies that have been applied

Competences: understanding a text, understanding the message of a story, summarizing a text.

Time allotted: 90-120 minutes

Means/tools

Materials Needed: xerox copies of the short story "Mr. Know All", flipcharts, markers.

Methods Used: "Asking question", Word Wall, graphic organizers, discussions.

Organization: frontal, individual, group work.

Strategies

a. Meeting William Somerset Maugham

The teacher gives some information about the writer of the short story, William Somerset Maugham.

b. Reading aloud "Mr. Know All".

The students are asked to write the unknown words on post-it notes. After reading the text, the students will stick the post-it notes on the flip-chart, thus making a Word Wall. The teacher explains the meaning of the words that the students do not know.

Also, the teacher can apply "Read and say something" method while reading. The students who are reading can stop to "say something" (a comment, a prediction), to ask a question or to make a connection to prior knowledge or personal experience.

c. Understanding the text and developing critical thinking

"Asking Question" Method

1. Maugham says: "I was prepared to dislike Max Kelada even before I knew him". Which of the following statements can be the reason why the narrator dislikes Mr. Kelada before meeting him?

- a) Mr. Kelada has too many suitcases and labels.
- b) Mr. Kelada has an East-oriental name.
- c) Mr. Kelada has expensive toilet things.

d) Mr. Kelada talks too much.

2. After the first conversation with Mr. Kelada, the narrator says "King Goerge has many strange subjects". What does he mean?

- a) Mr. Kelada doesn't speak English.
- b) Mr. Kelada can't stand the Englishmen.
- c) Mr. Kelada doesn't have a British passport.
- d) Mr. Kelada doesn't look like an Englishman.

3. Name at least 3 things the writer doesn't like about Mr. Kelada's behaviour.

4. Mr. Kelada's profession has to do with:

- a) liquor business.
- b) pearls business.
- c) the Public Administration in America.
- d) the Public Administration in Japan.

5. When the narrator saw Mr. Kelada's suitcases, he thought he was:

- a) an aristocrat;
- b) a wealthy and well mannered man;
- c) a common man;
- d) a man with whom he would like to spend the 14-day journey.

6. Do you think Mr. Kelada's profession has something to do with the events in the story ?

7. What does the narrator think when Mrs. Ramsay says she can't undo the chain?

8. One evening at dinner the conversation was about culture pearls and real ones. The difference between them can be seen as a metaphor of:

- a) Mr. Kelada because at the beginning the narrator didn't consider him an "Englishman" as he was talking loud, vulgar and too much. But then, Mr. Kelada sacrificed his pride in order to save Mrs. Ramsay's marriage, thus proving to be a true gentleman, a real pearl.
- b) Mrs. Ramsay whom the narrator describes as modest and innocent, but proves to be not so innocent.
- c) the narrator who was wrong about Mr. Kelada.
- d) Mr. Ramsay who is always arguing with Mr. Kelada about different topics and bets with him, although he knows his wife's pearls are not real.

9. Which of the following represents a positive trait of Mr. Kelada?

- a) he is jovial;
- b) he is a good manager;
- c) he is highly educated;
- d) he is generous.

10. Which of the following represents a negative trait of Mr. Kelada?

- a) he is arrogant;
- b) sometimes he is boring;

- c) he talks too much and likes to show off that he knows everything;
- d) he talks too much and likes to share his knowledge with others.

11. Which of the following represents a positive trait of the narrator?

- a) he is a good observer, since he can tell whether he likes a person or not even before meeting him/her;
- b) he is friendly to anyone;
- c) he is modest;
- d) he is ready to change his point of view when he was wrong.

12. Which of the following represents a negative trait of the narrator?

- a) he is unfriendly in certain situations;
- b) he is snobbish;
- c) he has preconceived ideas and thinks he is superior to those living in the British colonies;
- d) he judges people by their appearances.

13. After looking at Mrs. Ramsay's pearls, Mr. Kelada "took out this pocketbook and from it a hundred-dollar bill. He handed it to Ramsay without a word... Mr. Kelada's hands were trembling". Why do you think his hands were trembling?

14. Which of the following traits best describes Mr. Ramsay's personality?

- a) modesty;
- b) arrogance;
- c) empathy;
- d) high education.

15. At some point, the narrator says that Mr. Kelada "would not drop a subject, however unimportant, till he had brought you around to his way of thinking". Find information in the text in favor or against this affirmation.

16. Do you think it is important that the narrator doesn't have a name?

- a) no, since the story focuses on Mr. Kelada.
- b) yes, since every reader can become the narrator.

17. What does the discussion about Mrs. Ramsay's pearls tell us about her marriage?

18. Who do you think has brought the envelope with a hundred-dollar note? Has that person acted right?

19. What has Mr. Kelada sacrificed when he said that Mrs. Ramsay's pearls were an imitation? Why do you think he decided to make that sacrifice? Do you think it was worth it?

20. What is the moral of the story?

21. What are the themes of the story?

Some important information for understanding the message of this short story:

The action takes place on a liner going from San Francisco to Yokohama (Japan). It takes place on "international waters" and this is highly important as the writer points out that prejudices and racism don't represent a problem of a country, but of an entire world. The liner can be seen as a symbol of a world of people with preconceived ideas. Prejudices, stereotypes and racism are not attitudes of a certain civilization, but of people from different civilizations.

The action takes place after World War I (1914-1918). Preconceived ideas are usually stronger during a war.

The narrator calls Mr. Kelada The Levantine. In fact, according to the law, Mr. Kelada is a British citizen, since he comes from the British colonies. The Levantis a term referring to the area in the east of Mediterranean Sea (Lebanon, Syria, Israel).

After the liner has left the American harbour, Mr. Kelada offers the narrator something to drink (it was prohibition during that time in the USA). The narrator accepts and this points to his hypocrisy. Even if we have preconceived ideas about people and we consider them inferior to us, we don't hesitate to use them and their resources.

The discussion about pearls represents the turning point of the short story, highlighting the true personality of the characters. Mrs. Ramsay, who had spent a year alone in New York, probably had a lover who offered her the pearls as a gift. Thus, she is not the "innocent woman" described by the narrator. Also, Mr. Kelada proves to be a true gentleman who sacrifices his pride to save the Ramsays' marriage. Even the narrator changes his opinion regarding Mr. Kelada.

The short story tells us that first impressions can be wrong, that preconceived ideas can be misleading. We shouldn't judge a book by its cover! We shouldn't judge a person by his/her origin, skin colour, or look! It's better to study people's behavior and reactions before sitting in judgements. At a first glance, real pearls and culture ones look similar. But only a more thorough analysis can show us what is real and what is not. This applies to people as well.

Themes: appearances can be misleading, prejudices and stereotypes, tolerance, compassion.

Suggestion: The teacher can use the "Think-Pair-Share" Method (TPS) so that the students can work together to answer some questions which can develop their critical thinking.

e. Conclusions. Discussion about prejudices and stereotypes

The teacher can point out some aspects regarding prejudices and stereotypes.

Stereotypes:

Cognitive beliefs about the characteristics and/or behaviours of some group members.

They are formed on account of the social categories that are widely accepted.

Prejudices:

Attitudes or emotional answers formed without a correct and thorough analysis of the subject or without having sufficient information about it.

They are based on preconceived ideas, usually incorrect and hasty.

They are usually negatively charged and emotionally driven.

Discrimination means the way individuals or institutions act according to their prejudices. It involves treating or making a distinction in favor of or against a person or thing based on ethnical, racial, religious, sexual, political or class difference.

Therefore:

stereotype is regarded as the emotional component (beliefs);
prejudice is regarded as the cognitive component;
discrimination is regarded as the individual and collective reaction towards other individuals and social groups.

Types of prejudices:

Racism—the belief that some people are superior because they belong to a certain race.

Antisemitism – hostile attitude to Jews.

Xenophobia – aversion towards people that belong to other cultures, civilizations and nations.

Nationalism – tendency to exclusively and exaggeratedly appreciate what belongs to own nation.

Sexism –sexual discrimination that is usually against women and in favour of men, at an individual and institutional level.

Assessment:

The teacher can assess (positively and negatively) students' answers and activity. They can reward those students who read well, who answered to more questions, who were original in their answers.

Extension activities

Taking into account students' needs and age features, the teacher can also apply other methods, like:

Filling in charts: "Story Map", "Somebody wanted... but...so ...", "Story Sequence" etc.;

Summarizing exercises (G.I.S.T. Method, 5-4-3-2-1- Strategy).

5.11.TEMPTATIONS

The Devil And Tom Walker

By Washington Irving

A few miles from Boston, in Massachusetts, there is a deep inlet winding several miles into the interior of the country from Charles Bay, and terminating in a thickly wooded swamp or morass. On one side of this inlet is a beautiful dark grove; on the opposite side the land rises abruptly from the water's edge into a high ridge, on which grow a few scattered oaks of great age and immense size. Under one of these gigantic trees, according to old stories, there was a great amount of treasure buried by Kidd the pirate. The inlet allowed a facility to bring the money in a boat secretly, and at night, to the very foot of the hill; the elevation of the place permitted a good lookout to be kept that no one was at hand; while the remarkable trees formed good landmarks by which the place might easily be found again. The old stories add, moreover, that the devil presided at the hiding of the money, and took it under his guardianship; but this, it is well known, he always does with buried treasure, particularly when it has been ill-gotten. Be that as it may, Kidd never returned to recover his wealth; being shortly after seized at Boston, sent out to England, and there hanged for a pirate.

About the year 1727, just at the time that earthquakes were prevalent in New England, and shook many tall sinners down upon their knees, there lived near this place a meagre, miserly fellow, of the name of Tom Walker. He had a wife as miserly as himself; they were so miserly that they even conspired to cheat each other. Whatever the woman could lay hands on she hid away; a hen could not cackle but she was on the alert to secure the new-laid egg. Her husband was continually prying about to detect her secret hoards, and many and fierce were the conflicts that took place about what ought to have been common property. They lived in a forlorn-looking house that stood alone and had an air of starvation. A few straggling savin-trees, emblems of sterility, grew near it; no smoke ever curled from its chimney; no traveller stopped at its door. A miserable horse, whose ribs were as articulate as the bars of a gridiron, stalked about a field, where a thin carpet of moss, scarcely covering the ragged beds of pudding-stone, tantalized and balked his hunger; and sometimes he would lean his head over the fence, look piteously at the passer-by, and seem to petition deliverance from this land of famine.

The house and its inmates had altogether a bad name. Tom's wife was a tall termagant, fierce of temper, loud of tongue, and strong of arm. Her voice was often heard in wordy warfare with her husband; and his face sometimes showed signs that their conflicts were not confined to words. No one ventured, however, to interfere between them. The lonely wayfarer shrank within himself at the horrid clamor and clapper-clawing; eyed the den of discord askance; and hurried on his way, rejoicing, if a bachelor, in his celibacy.

One day that Tom Walker had been to a distant part of the neighborhood, he took what he considered a short-cut homeward, through the swamp. Like most short-cuts, it was an ill-chosen route. The swamp was thickly grown with great, gloomy pines and hemlocks, some of them ninety feet high, which made it dark at noonday and a retreat for all the owls of the neighborhood. It was full of pits and quagmires, partly covered with weeds and mosses, where the green surface often betrayed the traveller into a gulf of black, smothering mud; there were also dark and stagnant pools, the abodes of the tadpole, the bull-frog, and the water-snake, where the trunks of pines and hemlocks lay half-drowned, half-rotting, looking like alligators sleeping in the mire.

Tom had long been picking his way cautiously through this treacherous forest, stepping from tuft to tuft of rushes and roots, which afforded precarious footholds among deep sloughs, or pacing carefully, like a cat, along the prostrate trunks of trees, startled now and then by the sudden screaming of the bittern, or the quacking of a wild duck, rising on the wing from some solitary pool. At length he arrived at a firm piece of ground, which ran like a peninsula into the deep bosom of the swamp. It had been one of the strongholds of the Indians during their wars with the first colonists. Here they had thrown up a kind of fort, which they had looked upon as almost impregnable, and had used as a place of refuge for their squaws and children. Nothing remained of the old Indian fort but a few embankments, gradually sinking to the level of the surrounding earth, and already overgrown in part by oaks and other forest trees, the foliage of which formed a contrast to the dark pines and hemlocks of the swamps.

It was late in the dusk of evening when Tom Walker reached the old fort, and he paused there awhile to rest himself. Any one but he would have felt unwilling to linger in this lonely, melancholy place, for the common people had a bad opinion of it, from the

stories handed down from the times of the Indian wars, when it was asserted that the savages held incantations here and made sacrifices to the Evil Spirit.

Tom Walker, however, was not a man to be troubled with any fears of the kind. He reposed himself for some time on the trunk of a fallen hemlock, listening to the boding cry of the tree-toad, and delving with his walking-staff into a mound of black mould at his feet. As he turned up the soil unconsciously, his staff struck against something hard. He raked it out of the vegetable mould, and lo! a cloven skull, with an Indian tomahawk buried deep in it, lay before him. The rust on the weapon showed the time that had elapsed since this death-blow had been given. It was a dreary memento of the fierce struggle that had taken place in this last foothold of the Indian warriors.

"Humph!" said Tom Walker, as he gave it a kick to shake the dirt from it.

"Let that skull alone!" said a gruff voice. Tom lifted up his eyes and beheld a great black man seated directly opposite him, on the stump of a tree. He was exceedingly surprised, having neither heard nor seen any one approach; and he was still more perplexed on observing, as well as the gathering gloom would permit, that the stranger was neither negro nor Indian. It is true he was dressed in a rude Indian garb, and had a red belt or sash swathed round his body; but his face was neither black nor copper-color, but swarthy and dingy, and begrimed with soot, as if he had been accustomed to toil among fires and forges. He had a shock of coarse black hair, that stood out from his head in all directions, and bore an axe on his shoulder.

He scowled for a moment at Tom with a pair of great red eyes.

"What are you doing on my grounds?" said the black man, with a hoarse, growling voice.

"Your grounds!" said Tom, with a sneer; "no more your grounds than mine; they belong to Deacon Peabody."

"Deacon Peabody be damned," said the stranger, "as I flatter myself he will be, if he does not look more to his own sins and less to those of his neighbors. Look yonder, and see how Deacon Peabody is faring."

Tom looked in the direction that the stranger pointed, and beheld one of the great trees, fair and flourishing without, but rotten at the core, and saw that it had been nearly hewn through, so that the first high wind was likely to blow it down. On the bark of the tree was scored the name of Deacon Peabody, an eminent man who had waxed wealthy by driving shrewd bargains with the Indians. He now looked around, and found most of the tall trees marked with the name of some great man of the colony, and all more or less scored by the axe. The one on which he had been seated, and which had evidently just been hewn down, bore the name of Crowninshield; and he recollected a mighty rich man of that name, who made a vulgar display of wealth, which it was whispered he had acquired by buccaneering.

"He's just ready for burning!" said the black man, with a growl of triumph. "You see I am likely to have a good stock of firewood for winter."

"But what right have you," said Tom, "to cut down Deacon Peabody's timber?"

"The right of a prior claim," said the other. "This woodland belonged to me long before one of your white-faced race put foot upon the soil."

"And, pray, who are you, if I may be so bold?" said Tom.

"Oh, I go by various names. I am the wild huntsman in some countries; the black miner in others. In this neighborhood I am known by the name of the black woodsman. I am he to whom the red men consecrated this spot, and in honor of whom they now and then

roasted a white man, by way of sweet-smelling sacrifice. Since the red men have been exterminated by you white savages, I amuse myself by presiding at the persecutions of Quakers and Anabaptists; I am the great patron and prompter of slave-dealers and the grand-master of the Salem witches."

"The upshot of all which is, that, if I mistake not," said Tom, sturdily, "you are he commonly called Old Scratch."

"The same, at your service!" replied the black man, with a half-civil nod.

Such was the opening of this interview, according to the old story; though it has almost too familiar an air to be credited. One would think that to meet with such a singular personage in this wild, lonely place would have shaken any man's nerves; but Tom was a hard-minded fellow, not easily daunted, and he had lived so long with a termagant wife that he did not even fear the devil.

It is said that after this commencement they had a long and earnest conversation together, as Tom returned homeward. The black man told him of great sums of money buried by Kidd the pirate under the oak-trees on the high ridge, not far from the morass. All these were under his command, and protected by his power, so that none could find them but such as propitiated his favor. These he offered to place within Tom Walker's reach, having conceived an especial kindness for him; but they were to be had only on certain conditions. What these conditions were may be easily surmised, though Tom never disclosed them publicly. They must have been very hard, for he required time to think of them, and he was not a man to stick at trifles when money was in view. When they had reached the edge of the swamp, the stranger paused. "What proof have I that all you have been telling me is true?" said Tom. "There's my signature," said the black man, pressing his finger on Tom's forehead. So saying, he turned off among the thickets of the swamp, and seemed, as Tom said, to go down, down, down, into the earth, until nothing but his head and shoulders could be seen, and so on, until he totally disappeared.

When Tom reached home he found the black print of a finger burned, as it were, into his forehead, which nothing could obliterate.

The first news his wife had to tell him was the sudden death of Absalom Crowninshield, the rich buccaneer. It was announced in the papers, with the usual flourish, that "A great man had fallen in Israel."

Tom recollected the tree which his black friend had just hewn down, and which was ready for burning. "Let the freebooter roast," said Tom; "who cares!" He now felt convinced that all he had heard and seen was no illusion.

He was not prone to let his wife into his confidence; but as this was an uneasy secret, he willingly shared it with her. All her avarice was awakened at the mention of hidden gold, and she urged her husband to comply with the black man's terms, and secure what would make them wealthy for life. However Tom might have felt disposed to sell himself to the devil, he was determined not to do so to oblige his wife; so he flatly refused, out of the mere spirit of contradiction. Many and bitter were the quarrels they had on the subject; but the more she talked, the more resolute was Tom not to be damned to please her.

At length she determined to drive the bargain on her own account, and, if she succeeded, to keep all the gain to herself. Being of the same fearless temper as her husband, she set off for the old Indian fort toward the close of a summer's day. She was many hours absent. When she came back, she was reserved and sullen in her replies. She spoke something of a black man, whom she had met about twilight hewing at the root of a tall tree. He was sulky, however, and would not come to terms; she was to go again with a propitiatory offering, but what it was she forbore to say.

The next evening she set off again for the swamp, with her apron heavily laden. Tom waited and waited for her, but in vain; midnight came, but she did not make her appearance; morning, noon, night returned, but still she did not come. Tom now grew uneasy for her safety, especially as he found she had carried off in her apron the silver tea-pot and spoons, and every portable article of value. Another night elapsed, another morning came; but no wife. In a word, she was never heard of more.

What was her real fate nobody knows, in consequence of so many pretending to know. It is one of those facts which have become confounded by a variety of historians. Some asserted that she lost her way among the tangled mazes of the swamp, and sank into some pit or slough; others, more uncharitable, hinted that she had eloped with the household booty, and made off to some other province; while others surmised that the tempter had decoyed her into a dismal quagmire, on the top of which her hat was found lying. In confirmation of this, it was said a great black man, with an axe on his shoulder, was seen late that very evening coming out of the swamp, carrying a bundle tied in a check apron, with an air of surly triumph.

The most current and probable story, however, observes that Tom Walker grew so anxious about the fate of his wife and his property that he set out at length to seek them both at the Indian fort. During a long summer's afternoon he searched about the gloomy place, but no wife was to be seen. He called her name repeatedly, but she was nowhere to be heard. The bittern alone responded to his voice, as he flew screaming by; or the bull-frog croaked dolefully from a neighboring pool. At length, it is said, just in the brown hour of twilight, when the owls began to hoot and the bats to flit about, his attention was attracted by the clamor of carrion crows hovering about a cypress-tree. He looked up and beheld a bundle tied in a check apron and hanging in the branches of the tree, with a great vulture perched hard by, as if keeping watch upon it. He leaped with joy, for he recognized his wife's apron, and supposed it to contain the household valuables.

"Let us get hold of the property," said he, consolingly, to himself, "and we will endeavor to do without the woman."

As he scrambled up the tree, the vulture spread its wide wings and sailed off, screaming, into the deep shadows of the forest. Tom seized the checked apron, but, woful sight! found nothing but a heart and liver tied up in it!

Such, according to this most authentic old story, was all that was to be found of Tom's wife. She had probably attempted to deal with the black man as she had been accustomed to deal with her husband; but though a female scold is generally considered a match for the devil, yet in this instance she appears to have had the worst of it. She must have died game, however; for it is said Tom noticed many prints of cloven feet deeply stamped about the tree, and found handfuls of hair, that looked as if they had been plucked from the coarse black shock of the woodsman. Tom knew his

wife's prowess by experience. He shrugged his shoulders as he looked at the signs of fierce clapper-clawing. "Egad," said he to himself, "Old Scratch must have had a tough time of it!"

Tom consoled himself for the loss of his property, with the loss of his wife, for he was a man of fortitude. He even felt something like gratitude toward the black woodsman, who, he considered, had done him a kindness. He sought, therefore, to cultivate a further acquaintance with him, but for some time without success; the old black-legs played shy, for, whatever people may think, he is not always to be had for the calling; he knows how to play his cards when pretty sure of his game.

At length, it is said, when delay had whetted Tom's eagerness to the quick and prepared him to agree to anything rather than not gain the promised treasure, he met the black man one evening in his usual woodsman's dress, with his axe on his shoulder, sauntering along the swamp and humming a tune. He affected to receive Tom's advances with great indifference, made brief replies, and went on humming his tune.

By degrees, however, Tom brought him to business, and they began to haggle about the terms on which the former was to have the pirate's treasure. There was one condition which need not be mentioned, being generally understood in all cases where the devil grants favors; but there were others about which, though of less importance, he was inflexibly obstinate. He insisted that the money found through his means should be employed in his service. He proposed, therefore, that Tom should employ it in the black traffic; that is to say, that he should fit out a slave-ship. This, however, Tom resolutely refused; he was bad enough in all conscience, but the devil himself could not tempt him to turn slave-trader.

Finding Tom so squeamish on this point, he did not insist upon it, but proposed, instead, that he should turn usurer; the devil being extremely anxious for the increase of usurers, looking upon them as his peculiar people.

To this no objections were made, for it was just to Tom's taste.

"You shall open a broker's shop in Boston next month," said the black man.

"I'll do it to-morrow, if you wish," said Tom Walker.

"You shall lend money at two per cent. a month."

"Egad, I'll charge four!" replied Tom Walker.

"You shall extort bonds, foreclose mortgages, drive the merchants to bankruptcy--"

"I'll drive them to the devil," cried Tom Walker.

"You are the usurer for my money!" said black-legs with delight. "When will you want the rhino?"

"This very night."

"Done!" said the devil.

"Done!" said Tom Walker. So they shook hands and struck a bargain.

A few days' time saw Tom Walker seated behind his desk in a counting-house in Boston.

His reputation for a ready-moneyed man, who would lend money out for a good consideration, soon spread abroad. Everybody remembers the time of Governor Belcher, when money was particularly scarce. It was a time of paper credit. The country had been deluged with government bills; the famous Land Bank had been established; there had been a rage for speculating; the people had run mad with schemes for new settlements, for building cities in the wilderness; land-jobbers went about with maps of

grants and townships and Eldorados, lying nobody knew where, but which everybody was ready to purchase. In a word, the great speculating fever which breaks out every now and then in the country had raged to an alarming degree, and everybody was dreaming of making sudden fortunes from nothing.

As usual, the fever had subsided, the dream had gone off, and the imaginary fortunes with it; the patients were left in doleful plight, and the whole country resounded with the consequent cry of "hard times."

At this propitious time of public distress did Tom Walker set up as usurer in Boston. His door was soon thronged by customers. The needy and adventurous, the gambling speculator, the dreaming land-jobber, the thriftless tradesman, the merchant with cracked credit--in short, everyone driven to raise money by desperate means and desperate sacrifices hurried to Tom Walker.

Thus Tom was the universal friend to the needy, and acted like "a friend in need"; that is to say, he always exacted good pay and security. In proportion to the distress of the applicant was the hardness of his terms. He accumulated bonds and mortgages, gradually squeezed his customers closer and closer, and sent them at length, dry as a sponge, from his door.

In this way he made money hand over hand, became a rich and mighty man, and exalted his cocked hat upon "Change." He built himself, as usual, a vast house, out of ostentation, but left the greater part of it unfinished and unfurnished, out of parsimony. He even set up a carriage in the fulness of his vain-glory, though he nearly starved the horses which drew it; and, as the ungreased wheels groaned and screeched on the axle-trees, you would have thought you heard the souls of the poor debtors he was squeezing.

As Tom waxed old, however, he grew thoughtful. Having secured the good things of this world, he began to feel anxious about those of the next. He thought with regret of the bargain he had made with his black friend, and set his wits to work to cheat him out of the conditions.

He became, therefore, all of a sudden, a violent church-goer. He prayed loudly and strenuously, as if heaven were to be taken by force of lungs. Indeed, one might always tell when he had sinned most during the week by the clamor of his Sunday devotion. The quiet Christians who had been modestly and steadfastly travelling Zionward were struck with self-reproach at seeing themselves so suddenly outstripped in their career by this new-made convert. Tom was as rigid in religious as in money matters; he was a stern supervisor and censurer of his neighbors, and seemed to think every sin entered up to their account became a credit on his own side of the page. He even talked of the expediency of reviving the persecution of Quakers and Anabaptists. In a word, Tom's zeal became as notorious as his riches.

Still, in spite of all this strenuous attention to forms, Tom had a lurking dread that the devil, after all, would have his due. That he might not be taken unawares, therefore, it is said he always carried a small Bible in his coat-pocket. He had also a great folio Bible on his counting-house desk, and would frequently be found reading it when people called on business; on such occasions he would lay his green spectacles in the book, to mark the place, while he turned round to drive some usurious bargain.

Some say that Tom grew a little crack-brained in his old days, and that, fancying his end approaching, he had his horse new shod, saddled, and bridled, and buried with his feet uppermost; because he supposed that at the last day the world would be turned upside-down; in which case he should find his horse standing ready for mounting, and he was determined at the worst to give his old friend a run for it. This, however, is probably a mere old wives' fable. If he really did take such a precaution, it was totally superfluous; at least so says the authentic old legend, which closes his story in the following manner:

One hot summer afternoon in the dog-days, just as a terrible black thunder-gust was coming up, Tom sat in his counting-house, in his white linen cap and India silk morning-gown. He was on the point of foreclosing a mortgage, by which he would complete the ruin of an unlucky land-speculator for whom he had professed the greatest friendship. The poor land-jobber begged him to grant a few months' indulgence. Tom had grown testy and irritated, and refused another delay.

"My family will be ruined, and brought upon the parish," said the land-jobber.

"Charity begins at home," replied Tom; "I must take care of myself in these hard times."

"You have made so much money out of me," said the speculator.

Tom lost his patience and his piety. "The devil take me," said he, "if I have made a farthing!"

Just then there were three loud knocks at the street door. He stepped out to see who was there. A black man was holding a black horse, which neighed and stamped with impatience.

"Tom, you're come for," said the black fellow, gruffly. Tom shrank back, but too late. He had left his little Bible at the bottom of his coat-pocket and his big Bible on the desk buried under the mortgage he was about to foreclose: never was sinner taken more unawares. The black man whisked him like a child into the saddle, gave the horse the lash, and away he galloped, with Tom on his back, in the midst of the thunder-storm. The clerks stuck their pens behind their ears, and stared after him from the windows. Away went Tom Walker, dashing down the streets, his white cap bobbing up and down, his morning-gown fluttering in the wind, and his steed striking fire out of the pavement at every bound. When the clerks turned to look for the black man, he had disappeared.

Tom Walker never returned to foreclose the mortgage. A countryman, who lived on the border of the swamp, reported that in the height of the thunder-gust he had heard a great clattering of hoofs and a howling along the road, and running to the window caught sight of a figure, such as I have described, on a horse that galloped like mad across the fields, over the hills, and down into the black hemlock swamp toward the old Indian fort, and that shortly after a thunder-bolt falling in that direction seemed to set the whole forest in a blaze.

The good people of Boston shook their heads and shrugged their shoulders, but had been so much accustomed to witches and goblins, and tricks of the devil, in all kinds of shapes, from the first settlement of the colony, that they were not so much horror-struck as might have been expected. Trustees were appointed to take charge of Tom's effects. There was nothing, however, to administer upon. On searching his coffers, all his bonds and mortgages were reduced to cinders. In place of gold and silver, his iron chest was filled with chips and shavings; two skeletons lay in his stable instead of his half-starved horses, and the very next day his great house took fire and was burned to the ground.

Such was the end of Tom Walker and his ill-gotten wealth. Let all gripping money-brokers lay this story to heart. The truth of it is not to be doubted. The very hole under the oak-trees, whence he dug Kidd's money, is to be seen to this day; and the neighboring swamp and old Indian fort are often haunted in stormy nights by a figure on horseback, in morning-gown and white cap, which is doubtless the troubled spirit of the usurer. In fact, the story has resolved itself into a proverb, and is the origin of that popular saying, so prevalent throughout New England, of "The devil and Tom Walker."

Objectives

Contents:

Students:
will improve their knowledge on Washington Irving;
will familiarize with the concept of irony;
will understand the difference between pride and vanity.

Skills:

improving the proper, aware, fluent and expressive reading skills ;
develop students' abilities to understand, describe and select the information, facts, main ideas of texts;
improving skills to infer and interpret the information, facts and ideas in texts;
encouraging students to make connections between the reading text and personal experience;
developing skills of students to participate in various communication situations, showing a favorable attitude to progressive communication;
developing the skills to interpret situations and actions, to formulate opinions on life, offered by fables, to recognize cause and effect;
development of critical thinking skills.

Target group: 15-25 students between 14-18 years old

Previous necessary acquisitions:

Knowledge: meaning of the words pride and vanity, information about the applied reading strategies

Skills: skills of understanding of texts, understanding the central message of a story, summarizing texts

Time: 90-120 minutes

Necessary materials: copies of story for each student, flipchart, markers.

Used methods: „Asking and generating question”, Word Wall, graphic organizers (Story Map), brainstorming, discussions, debates.

Ways of organizing the activity: frontal, individual, group.

Strategies

Before reading the story:

Imagine a devil. The teacher asks the students to do an exercise of imagination to describe in details how looks and acts a devil in their minds. Students also will specify which elements contributed to their vision of the devil (books, movies, songs etc.).

The teacher asks the students to imagine that they can sell their soul to the devil. Students will answer the questions: Would you accept this? It would be a tough decision? What would you like to receive?

b. Meeting Washington Irving

The teacher presents some information about the author, Washington Irving.

c. Reading aloud the story „The Devil and Tom Walker” by students.

d.Exercises for understanding and analysing the text

The method „Word Wall”

The students are asked to note on posts the unknown words or the ones which require explanations. After reading the story, students will stick posts on a flip-chart, showing the "wall of words" (Word Wall). The words selected by the students are explained.

The method „Asking questions”

Suggestions for questions:

1. What element suggests that the devil’s conditions were difficult for Tom?
(Tom had to think of them).
2. Mention what would have happened with Tom Walker's wife, according to the author.
(Could fall into a swamp, could have run)
3. What was Tom's reaction when he realized that something happened to his wife?
(Tom believed that the devil made him a favor)
4. What kind of people does the devil prefer?
(His favorite type of people are usurers because they people cheat people out of money and leave them poor.)
5. With what is the author comparing the sound of the carriage wheels?
(Crying debtors)
6. What lesson does the story teach us?
(People who do bad things will suffer the consequences)
7. What is the connection between trees and Crowninshield?
(Crowninshield is a wealthy citizen of the village. The tree represents his soul which will burn in hell)
8. Where does the action take place?
(Near Boston)
9. Which are the characters of the story?
(Tom Walker, wife of Tom Walker, the narrator, the devil, deacon Peabody,

Crowninshield, governor Belcher, pirate Kidd)

10. How does the author describe Tom Walker's house?

(They had a sad "forlorn" looking house that almost seemed as though it were starving – no one ever came to visit.)

11. How does the author describe Tom Walker's horse?

(Their miserable horse was so skinny one could see its ribs; it was not fed properly, and it was pitiful to look at.)

12. What is supposedly buried under a tree at the entrance to the village?

(Pirate treasure Kidd)

13. Describe the marriage of the Walker spouses.

(it is an unhappy marriage, they hate and hit each other)

14. How did Tom Walker arrive near the old fort?

(He took a shortcut)

15. What did Tom Walker discover when he sat down to rest under the tree near the old fort?

(A split skull with the tomahawk in it)

16. What happened when Tom Walker hit the skull?

(The devil appeared)

15. Why does the devil tell Tom that Deacon Peabody will be condemned? What is his sin?

(He became rich.....)

16. How is the tree named after deacon Peabody? What does this say about Deacon Peabody?

(It looks good but is rotten in the middle: do not judge a book by its cover)

17. What does the devil do after striking a tree? What does this symbolize?

(The devil burns the tree; it symbolizes burning in hell)

18. What proof does the devil give to Tom to convince him that what he said is true?

(The devil put his finger on Tom's forehead, leaving a black mark there permanently)

19. What did Tom's wife tell him to convince him that what he saw and heard is not an illusion?

(Crowninshield's death)

20. What is the reaction of Tom's wife when he tells her the story?

(The wife tells him to accept)

21. Why does Tom decide not to accept the devil's offer?

(To angry the wife who told him to accept)

22. What has Tom Walker's wife decided to do?
(She decided to go alone into the forest to make the pact with the devil herself)
23. What does Tom see in the tree when he searches for his wife? What is his reaction?
(He sees the lot and is happy since he recovered a valuable object, he is glad that his wife had left, and he had recovered the objects)
24. How does Tom become rich?
(Landing money at high interest rates)
25. When he is old, what things does Tom do to postpone the end of the pact with the devil?
(He often goes to church, praying on a loud voice, carries with him a small Bible, and at the office he has a bigger Bible)
26. What favor does a client ask Tom in his last day of life?
(to postpone him a few months)
27. Why does the client think that Tom should fulfill his request?
(Because Tom had made lots of money from the interest paid by him)
28. What was Tom's answer?
29. What happens to Tom's fortune?
(converted into powder)
30. Mention three areas where action takes place.
(Tom's house, the Indian fort, Boston)
31. What is the devil's signature?
32. Why has not Tom accepted devil's offer immediately?
33. Do you like Tom's character? Is he a character that you would like to meet? Bring arguments to support your answer.
34. What is the main lesson that the readers should learn from this story?
(Readers should be aware of the negative effects of greed; the story is a plea against material things, readers should be aware that there are things more important than money and possessions)
35. What does the devil symbolize?
(Temptation)
36. Who chaired pirate Kidd's burying treasure? (Devil)
37. In what year does the story take place? (1727)
38. Describe Tom in 3 words. (Greedy, miserable, unpleasant)

39. What supernatural elements are in the story? Indicate at least two elements.
40. What did Tom Walker want from the devil?
41. What did the devil want Tom to do?
42. In what way did Tom Walker's life begin to change after the pact?
43. Mention three events that happen to the old Indian fort.
44. Mention an event that happened in Boston.
45. Do you think Tom Walker deserves his fate? Bring arguments to support your answer.

e. Setting the themes of the story

Group activity: The students discuss in groups in order to discover the themes of the story and also its moral.

Assessment:

The teacher can make assessments (positive and negative) on the answers and students' work. There may appreciate the students who read fluently, who answered several questions, who distinguished themselves by the originality of their answers. Students can receive homework. Despite the brevity, the stories can have a significant impact on the reader because of the characters and dealt themes, that are found in our everyday life.

Additional exercises:

According to the needs and the age of the students, the teacher can decide to apply other methods as:
 filling in graphic organizers („Story Map”, „Venn Diagram”, „Somebody wanted so then ...”, „Story Sequence” etc.);
 summarizing exercises (G.I.S.T. Method, 5-4-3-2-1- Strategy, making a summary of 200 words).

Module II. WRITING STRATEGIES

Part I: Writing exercises for developing creativity

1. Writing strategies proposed by Bulgarian team

Skills for school and life

We have decided to work on a specific topic for students aged above 15-Jobs; For younger students we've developed a short list of fairy tales and short stories; We have basically divided them into 4 target groups.

The activities are focused on job-oriented topics such as application, CV, letter of motivation, filling in questionnaires, analysis and job requirements. We deeply believe it is important to have a continuous theme "Jobs" through all four strategies since this is a universal way to develop life skills through language. This practical context also motivates students to learn actively and see the immediate result of their language and skills progress. Also we have focused on creative writing because we feel that this is a main means of self-expression for communication. We have developed variety of activities according to age, interests and language skills since we designed activities both in native and foreign language. Last but not least, we proposed activities for structuring and restructuring texts through story writing based on key words and descriptive writing activities.

We worked to make students aware that good writing skills lead to confidence, correct coding of meaning and avoidance of ambiguity. Moreover, it is of crucial importance for academic studies.

1st target group aged 8-10

First students listen to a very short story or fable. Then the teacher sets the task to write in one paragraph their opinion on one of the characters. The paragraphs are then edited for spelling and topic sentence.

activity- written expression of opinion and attitude

Goal- gaining confidence in expressing personal opinion so as to encourage first steps in critical thinking

Skills- 1.learning how to decode meaning in literary texts 2. in creating a written text that reflect the new understanding of learning and teaching; tying goal - "inner orientation"- method with the purpose of learning.

2nd target group aged 11-14

Lesson 1

The teacher shows students a picture of an appetizing fish dish and let them look at it without any discussion. Then the teacher writes four Pillar words and phrases on the board: ocean, family, fishing boat, saved my sisters. The T asks students to brainstorm and write down their own ideas on a piece of paper without sharing with peers. Meanwhile, the T writes a few transition words on the board: once/ then/ like/ suddenly/ similarly/ likewise/ unfortunately/ so/ then/ again etc. As soon as they are ready/ 4-5 min/, the T asks students to invent a story based on the Pillar words and phrases and write it down/ allow 30-35 min/. A possible follow-up activity is to practice peer-editing for spelling, punctuation and sentence structure. Students may vote for a winner creative story and put it on a poster. The lesson is applicable to both native and foreign language and teachers may experiment with classes and make a bi-lingual story version.

Activity *Writing based on supporting words*

Goal -Boosting the skills for creating a text. Enriched and broaden the vocabulary of students.

Skills -1. Students get used to exposing their thoughts following the rules of logic and grammar. 2. to differentiate verbal expression for knowledge transfer. 3. Acquiring skills to express evaluative attitude to moral justification of the characters and building of aesthetic taste.

Lesson 2

The teacher brings in a model of a Xmas tree/ or a poster/ and asks students to brainstorm. Students are encouraged to rely on their personal experience- either direct through family traditions or indirect through films, stories or even commercials on TV. The teacher writes on the board the words or phrases that students come up with. Then students are asked to read them on their own for about a minute/ not more than a minute so as not to memorise them and then get confused in an attempt to include all of the ideas/. The teacher then erases the words except three of them -for example the teacher leaves words as: gifts, handmade Xmas cards, warmth. Students are asked to write a short story using the three of them. The teacher reminds them to think of an intriguing opening and sets 25 min to write.

When students are ready, the teacher asks them to draw a cartoon to illustrate their story.

Activity - write a Christmas story.

Goal- creative writing and shaping the composition of a work of art

Skills- *experience the long and difficult process of writing, illustrating, editing and creating of the book.*

A good idea is to collect the stories and make a small booklet – students feel this rewarding thus they are encouraged to put effort and achieve higher.

3d target group aged 15-17

Lesson 1

The T takes a newspaper and reads aloud one job ad asking students to take notes of key words in categories: skills and qualification requirements. Then students have about 4-5 min to imagine what it is like to do the job. When the allocated time is over, students are asked to write an application. The T reminds them to bear in mind two important things: layout and style and gives them 15-20 min for writing. The letters are then evaluated by the teacher by two categories: language skills and self-promoting for a job. The T underlines and discusses the importance of both categories on the labour market.

Activity - **Writing Letters of Application**

Goal - Read and then write a letter of application 1. Layout of letters 2. Formal style 3. Cover the main points 4. Convincing and persuasive

Skills – INTEGRATED SKILLS FOR LITERACY

Lesson 2

The T gives a quote from a piece of literary work with metaphorical meaning, for example: “Shall I Compare Thee to a Summer’s Day” by Shakespeare. Then they are asked to write their understanding and interpretation of the metaphor using personal experience in modern context. The activity is suitable for extracurricular classes.

Activity - **Creative Writing**

Goal - to stimulate and develop the flair for writing

Skills - Explore the meaning between the lines and modify it to their own understanding .

4th target group aged 17-18

Lesson 1

The class is divided into two groups and the T gives them the word “career” to make associations with. The T is jotting down students’ ideas on a poster. This step takes 5-10 min. Then the T asks each group to take a role- one is the board of a company looking to employ a worker and write an ad or job description for a recruiting agency; the second group is a consultancy agency and they have to write a report on “Career Orientation Day at Local Schools”. Follow-up: students make a brochure for their peers to present guiding points on future career, skills and education.

Activity - **Writing with keywords taken from associations**

Goal - **working with the whole class, group work ‘Cluster’- G. Pommerin**

Skills – for business correspondence

Lesson 2

Students read the first chapter of the book “Pride and Prejudice” by Jane Austen and fill in a table with adjectives to describe three story participants: the author, Mrs. Bennet and Mr. Bennet. The aim of this task is to make students read intently and have a critical approach to the literary functions of both writer and characters. Then students are asked to retell the chapter from the perspective of Mr. Bennet and show his attitude to family members and social events. This writing activity takes about 70-80 min so it is suitable for two academic classes each of 40-45 min.

Activity - **Descriptive Writing**

Goal - Choosing the perspective of storytelling

Skills – integrated writing; critical thinking; language competence- grammar, vocabulary and structure; reading for detail and opinion; verbal expression of personality through character interpretation

2. Writing strategies proposed by Greek team

Writing strategies applied on the poem of G.Seferis “On Aspalathoi”

1. Objectives

In the writing section, there are five different kinds of writing activities these are requested to work on. More specifically, they will have to:

produce an essay

compose a formal letter

create a poem

create a PowerPoint presentation based on research

create a comic - “parody”, which lampooned (satirized) the tyrannical (authoritarian) regime of the junta in Greece.

2. Means/tools and Materials

Use of computers in the computer lab, overhead projector, internet connection, pens and pencils worksheets, flip chart sheets, markers.

3. Workgroup/target:

A and B Grade of Senior High School, 16 and 17 years old.

4. Pre-requisites:

Intermediate to upper intermediate knowledge of the Greek and the English languages.

5. Time: 45 minutes

6. Assessment:

Class presentation and discussion.

7. Evaluation results:

Overall, all groups collaborated effectively to produce a remarkable presentation.

There was encouragement of team spirit.

The aims set at the beginning were fulfilled.

8. Difficulties

Time management.

No clear picture about all the students’ participation and active involvement.

9. Strategies

QUESTION 1. Writing an essay

After reading the statement that George Seferis made on March 28, 1969, concerning the establishment of dictatorship in Greece on April 21, 1967 and after elaborating on how this regime functions, you are asked to:

compose your own text, referring to the risks that dictatorship poses both to the person individually and to the society as a whole, based on the ideas delivered by the poet with reference to the establishment of authoritarian regimes. (approximately 250 words).

from the risks described in the poem, choose the one you consider as the most **challenging and explain the rationale of your choice. (approximately 75 words).**

QUESTION 2. Composition of a letter

Imagine that you live in a state which is governed by a group of people who, having overthrown the legitimate and democratically elected government, imposed by force their own regime. You, as a member of an anti-junta movement, write a letter addressing the people of your country, trying to convince them to take action against the illegitimate regime in an attempt to restore democracy. Take into consideration the current situation, the possible reaction of the regime representatives as well as the psychology of the society and the prevailing feeling of fear among the people. (300 words).

QUESTION 3. Create a Poem

G. Seferis, in his poem "On Aspalathi" speaks out against dictatorship and hopes that those illegally on power will be punished. You, on the other hand, are asked to create a similar in size poem which will contain your thoughts as a supporter of the new authoritarian regime. In your poem, you wish prosperity to its leaders and you deal with those who criticize it with hostility and hatred.

QUESTION 4. Creating a PowerPoint Presentation

Conducting online research and recalling what you learnt in other courses, such as History or Ancient Greek, try to detect throughout time, from antiquity till nowadays, periods during which dictatorships-tyrannies were imposed. Once you find such examples, try to create tables in order to show:

the social and political characteristics of the period;

the characteristics of the persons who overthrew the democratic regime;

how these persons ruled while in power and how they behaved among themselves and towards their political opponents;

the results of such an authoritarian exercise of power for both the citizens and the state;

and finish with a table containing statistics, which would allow us to reach commonly-accepted conclusions about the characteristics of such regimes.

QUESTION 5. Create a comic - "parody" of the authoritarian regime of the junta in Greece.

Taking into consideration the texts studied during the reading activities in combination with the poem by George Seferis "on Aspalathoi" (i.e. the statement by George Seferis, the two poems by Manolis Anagnostakis and four excerpts from the manuscript magazine "Notebook 72"), create a comic – "parody" of the authoritarian regime of the junta in Greece.

Below you can find the texts which you have to use for your answers.

Text 1: The Statement of G. Seferis

It was a long time ago, since I took the decision to stay away from the politics of this country. I tried sometimes to explain it, this does not mean that I am indifferent about our political life, though. Thus, since those years till lately, I avoided "touching" issues like these. Furthermore, all the texts I published until the beginning of 1967, and my current attitude (I haven't published anything in Greece since freedom was "muzzled") have proved, I believe, quite clearly my thought. However, since many months, I feel that inside me and around me, more and more urgently the duty to say a word for our current situation. As briefly as possible, this is what I would say: Two years are recently completed since the imposition of a regime which is totally against all the ideals which

our world and the Greek population strived for, in the last World War. It is a situation of forced lethargy, where all the intellectual values that we managed to keep alive with pain and work, are going to sink in still marshy waters. It would not have been difficult for me to understand how such failures do not mean much for some people. Unfortunately, it is not only about this risk. Everyone is yet taught and everyone knows that in dictatorships, the start may seem easy, but the tragedy is waiting, inevitable, in the end. The drama of this end, tortures us consciously or subconsciously, the same way it happened in the ancient choruses of Aeschylus. The longer the anomaly stays, the further the evil moves. I am a human being without any political link and I can say that I speak without fear and passion. I see in front of me the cliff, where the oppression that dominated on this place takes us to. This anomaly has to stop. It is a National demand. Now I go back to my silence. I pray to God, not to bring me once again to a similar need to speak.

Text 2, Article under the title “What does G. Seferis mean to you?”, included in the handwritten magazine called “Notebook 72”, issued by the political prisoners in September 1972.

In my thought, I cannot distinguish the “human being” from the “poet”. There is another separation – it is somewhere mentioned by G. Seferis himself- but it is not appropriate to be mentioned here. His work is grandiose. Nevertheless, the taste which the reading of his work left me was the taste of authenticity. His thinking, his artistic sensitivity, his language, his love to values and memories are authentic. And the most important of all, he gave to us some benchmarks, reference points, tools in order for use to be able to examine whether something is original or not. Somewhere here, I guess, it can be found the point which “functions” particularly within young people.
P. K.

One year after the day of his death, yet in my memory the picture of G. Seferis as a poet and as a man is mirrored. My relation to his poetry was superficial. However, I cannot say the same for Seferis, as human being. The things that make me very emotional are the fact that he never compromised within the actual political regime of Greece, his publications in the press, his love and his strong support to the political prisoners. The “human being” Seferis will remain in my memory forever.
T. K.

In other times, maybe the question did not have the meaning it has today. Because G. Seferis apart from being a Greek Nobel Prize winner and a great poet who praised the Hellenism, he is the voice which interrupted the silence, the invitation to crush the “intellectual strike”. The thousands of people who participated in his funeral reaffirm us that one day we will see “the marble shining”.. This is what G. Seferis is. A bright guide for our intellectual people, a symbol for the youth. And his last act – his last will – will move every “real” human being.

G. G.

Bringing G. Seferis back in my memory, on the occasion of the completion of one year from his death, I see him in front of me with his double identity: the poet and the anti-dictatorship person. I am sorry for having very late a simple and only superficial contact with his poetry and thus, I cannot say not even a single word about his poems. G. Seferis, as a poet and as a person, never compromised with the fascist regime of our

country. He expressed his contrast to the army regime till his very last breathe and he made it alive when the very last moments of his life, his thought was close to the political prisoners. This act from his part thrilled me. It is an act, which along with his creative work, will remain in my mind forever.

S. Ts.

Text 3. Poems of M. Anagnostakis

“Epilogue,” *The Goal*, 176 (trans. Ricks 2003, Center for Hellenic studies HARVARD UNIVERSITY)

'Because,' as my friend Titos once so rightly said,
'Not one verse today sets in motion the masses
Not one verse today overturns regimes.'

So be it.

Cripple, show your hands. Judge that you be judged.

THESSALONIKI, DAYS OF 1969 A.D. (College of Literature, Science and The Arts UNIVERSITY OF MICHIGAN)

In Egyptou Street -first turning right

There now stands the Transaction Bank Building

Tourist agencies and emigration bureaus

And kids can no longer play with all the traffic passing

In any case the kids have grown, the times you knew have passed

They now no longer laugh, whisper secrets, share trust,

Those that survived, that is, as grave illnesses have appeared since then

Floods, deluges, earthquakes, armored soldiers;

They remember their fathers' words: you'll experience better days

It's of no importance in the end if they didn't experience

them, they repeat the lesson to their own children

Always hoping that the chain will one day break

Perhaps with their children's children or the children of their children's children.

For the time being, in the old street as was said, there stands the Transactions Bank

-I transact, you transact, he transacts Tourist
agencies and emigration bureaus

-we emigrate, you emigrate, they emigrate

Wherever

I travel Greece wounds me, as the Poet said

Greece with its lovely islands, lovely offices, lovely churches

Greece of the Greeks.

Genuine and Fake Entertainment

1.Objectives

In the writing section, after having read the text about **Genuine and Fake Entertainment** (taught to them as a reading activity previously) students will be able to express their own preference regarding various forms of entertainment and think of arguments to support their preference against others. In this way, they will develop their creativity, express their opinion and prepare for important oral skills, i.e. make a short speech and participate in an argumentative competition (forensics).

2. Means/tools/Materials

Pens and pencils, sheets of paper, whiteboard and markers.

3. Workgroup/target:

A and B Grade of Senior High School, 16 and 17 years old.

4. Pre-requisites:

Good understanding of the discrimination between genuine and fake entertainment.

5. Time: 60 minutes

6. Assessment:

Class presentation and discussion.

7. Evaluation results:

Overall, all groups collaborated effectively to produce a remarkable presentation.

There was team spirit and healthy competition/emulation among groups.

The aims set at the beginning were fulfilled.

8. Difficulties

Time management (More time was required than the expected one).

No clear picture about all the students' participation and active involvement (since they worked in groups).

9. Strategies

After having completed the reading activity, certain forms of genuine entertainment are written on the board, such as reading literature, watching films or theater, participating in theatrical teams, sports, music. Then they are invited to choose according to their preferences and form groups of the same interests in order to do some writing activity.

The topic is: "Which is your favourite leisure activity? Try to persuade your classmates that they should join your team and share your hobby" (about 250-300 words).

After teams have been formed, students are reminded some basic writing strategies:

Brainstorming to find the arguments needed to support their preference.

Taking notes about the most important issues to include in their presentation.

Use of linking words/phrases to achieve cohesion.

Re-reading the written text to correct mistakes (spelling, syntax, wrong word, paragraphs).

Finally, each team presents the text produced to the class and everyone votes for the best presentation. Hopefully, some students change attitudes after successful argumentation.

Understanding and Solving the Problem of Illiteracy

1.Objectives

In the writing section, there are four different kinds of writing activities the so are requested to work on. More specifically, they will have to produce an essay, a formal letter, a short story and a PowerPoint presentation based on research. In this way, they are exposed to a variety of

writing tasks related to developing their creativity as well as building on skills associated with real life tasks such as carrying out research and making an oral presentation.

2. Means/tools/Materials

Use of computers in the computer lab, overhead projector, internet connection, pens and pencils worksheets, flip chart sheets, markers.

3. Workgroup/target:

A and B Grade of Senior High School, 16 and 17 years old.

4. Pre-requisites:

Intermediate to upper intermediate knowledge of English.

5. Time: 60 minutes

6. Assessment:

Class presentation and discussion.

7. Evaluation results:

Overall, all groups collaborated effectively to produce a remarkable presentation.

There was encouragement of team spirit.

The aims set at the beginning were fulfilled.

8. Difficulties

Time management (More time was required than the expected one).

No clear picture about all the students' participation and active involvement (since they worked in groups).

9. Strategies

After having completed the reading activities, the ss work in groups and are given certain topics from which they are invited to choose randomly in order to do some writing activity.

The topics are:

1. Read Malala's speech in the United Nations in which she claims that "One child, one teacher, one pen and one book can change the world. Education is the only solution". Write **an essay** in which you present your views about the importance of Education, by giving examples. (about 200 words)

2. The members of your group are deeply concerned about the literacy crisis in your country and you decide to write **a formal letter** to the Mayor of your city in order to describe the problem and suggest ways how the young people could work to eliminate illiteracy. (about 200 words)

3. You have heard about the remarkable true story of a refugee who came to your country from Africa in 2011 and within three years he managed to learn the Greek language, study at school and enter the University. You are impressed and you have

decided to create you own **short story** based on that, which will be published in your school magazine. (about 200 words)

4. Do some **research** on the Internet and find out about the literacy crisis in your country. Make a **PowerPoint presentation** in which you describe the situation to your classmates and your teachers, you talk about the causes that have led to that and you suggest ways of overcoming it.

ANCIENT GREEK LANGUAGE

1. Objectives

In the writing section, students are exposed to a variety of writing tasks related to developing their creativity as well as building on skills associated with real life tasks, such as carrying out research and making an oral presentation.

Reading and writing skills are fundamentally linked. By improving a set of skills, students actually improve their performance in the other set.

2. Workgroup/target:

A Grade of Senior High School, 16 years old

3. Time: 45 minutes

4. Assessment: Class presentation and discussion

5. Means/tools/Materials

Use of computers in the computer lab, internet connection, pens and pencils colored worksheets, flip chart sheets, markers.

6. Evaluation results:

- All groups collaborated effectively to produce a remarkable presentation
- There was encouragement of team spirit
- The aims set at the beginning were fulfilled.
- The attitude to the lesson of the Ancient Greek language became more positive

7. Difficulties

Time management. The writing tasks took a further e-collaboration to be completed besides the 45 minutes time available.

The essay-writing proved the most difficult task, with the lowest degree of dissemination.

8.Pre-requisites:

The facts of the **Battle Aegospotami, 405 BC (Described by Xenophon, the Athenian historian writer in his work "Greek", book 2, Chapter 1, && 16-32).**

Here is the summary of the Battle Aegospotami, 405 B.C.

*In the last decade of the 5th century. BC, **the Athenians** had indeed managed to recover after the disaster of the Sicilian expedition, but they had not fully regained control of*

the Aegean Sea, whereas **the Spartans** led by Lysander had strengthened significantly their power in the sea with the money of Cyrus and ships of the renegades allies of the Athenians. The Athenians, becoming conscious that without allies the war would be lost, made a last attempt to get back in control of the Aegean Sea, creating a fleet that **reached 180 ships**. The leadership of the Athenian fleet, that was based in Samos, was handed to Conon (406 BC). During that year, however, Conon was deprived of the services of some of the most competent generals. So in the late summer of 405 BC Conon had the leadership of the fleet along with Menander, Tydeus, Kephisodotos, Filoklis and Adimantous, who all had limited skills and questionable ethics.

The two fleets met at the Hellespont or Dardanelles. **The Athenians** wanted to confront their enemies as soon as possible because every day they were forced to carry foods from Sestos, which abstained 15 stages, but the leader of the Spartans **Lysander** had no reason to hurry. In the following four days, Lysander instructed his captains and sailors to take their places on the ships at dawn, as if they were going to fight a battle, but he gave no command to the fleet to leave the port and start the battle, a tactic which increased the frustration of the Athenians. At the dawn of the fifth day, according to Xenophon, the Athenians, lined up once again opposite the Spartan ships, but once again they were not actually involved in any battle. Lysander, however, had ordered ships to spy on the movements of the Athenians, the moment the latter ones would disembark and disperse to their tents for dinner and to sleep, and to return quickly and halfway to bear their shield, which would be a sign for the Spartan fleet. Once Lysander saw the shield, he ordered the fleet to attack the Athenians. He captured all the unattended boats and although Conon, who was leader of the Athenian fleet, meant to board all the Athenians on the ships, it was too late. Only nine of the ships of the Athenians managed to escape, while all the rest were occupied. Many men fled to the mountains, but they were persecuted mercilessly. Lysander executed all Athenian prisoners, except for the Athenian general Adimantous.

After having completed the reading activities, the ss work in groups and are given certain topics from which they are invited to choose in order to do some writing activity.

The topics are:

Imagine yourselves to be the Spartan Leader, Lysander, or the Athenian Leader, Conon and narrate **the story in the first person as a personal experience**. Begin for example with the phrase "I am Lysander..." (about 200 words)

Imagine yourselves to be the Spartan Leader, Lysander, and write a **formal letter-report** describing the facts and the famous Athenian navy's total catastrophe to the Spartan Authorities, the five Ephors. (about 200 words)

Write a **report for** the Battle Aegospotami, as if you were an updated reporter of a newspaper or a TV-channel. Add to your report photos or interviews from the protagonists or the anonymous people. (about 200 words)

Adapt the facts of the **Battle Aegospotami to the form of diary**. Re-write the facts from an Athenian or a Spartan sailor's point of view, who took part in the battle. (about 200 words)

You have read about all Athenian prisoners' execution after the Battle Aegospotami. Do some **research** on the Internet and find out about the term "Prisoner of War" and write **an essay** in which you present the international attempt to safeguard the lives of prisoners based on the more humanitarian perceptions/ideas of our modern world. (about 200 words)

3. Writing strategies proposed by Italian team

A WALK ON THE DAWN OF MANKIND

The writing exercises proposed were based on the contents of the novel "The Evolution man" by Roy Lewis, that the students had read in the previous reading teaching unit. The exercises dealt with four different types of writing strategies: text analysis, summarizing, creative writing, critical/persuasive writing.

The first set of exercises was made of 5 open questions dealing with the main topics of the novel, the significant characters and the description of their appearance and personality, the description of the setting, the role of the environment for the development of the story, the time of the story and the sequence of the events, the linguistic register used by the author.

The second set of writing exercises was based on the summarizing of one chapter of the novel.

The third set of exercises was based on the possibility given to the students, to change the title of the novel, basing on the known and analyzed contents, to write dialogues between the characters, based on a specific topic and to write an alternative ending to the novel. The last set of exercises was based on the knowledge and the deep analysis of both the contents and the style of the novel, to write informal letters or book reviews.

The first block of exercises introduced requests which were familiar to the students such as analysis of the topics, the characters, the setting or the style of the novel. Actually they usually practice analyzing, summarizing and commenting a short text or a novel when they study literature.

The results of this kind of exercises were adequate, substantially correct but not brilliant. A recurring difficulty was the ability in connecting the story to the scientifically knowledge acquired before; this operation required a help from the teacher who provided a wizard through a previous reflection. The results obtained with the second block of exercises were more interesting probably because they leveraged and fostered student's imagination.

The works regarding the following exercises were especially good:
the creation of an alternative ending for the novel
the letter to convince a friend reading the novel.

In both cases the creativity of the students emerged also in an oral debate in which each of them justified and defended his/her own interpretation and ideas.

In these written works, as well as in the debate, the students turned out very motivated as that issue had become a “personal matter”.

WRITING EXERCISES

Text analysis

Exercise n° 1 (Max 15 lines)

What are the main topics emerging from the novel?

Exercise n° 2 (Max 15 lines)

Choose a significant character of the story and provide a description of his/her features both external (physical) and internal (temper, mood, emotions, social role....).

Think about ...

Is he/she the protagonist, the antagonist or an helper?

Is he/she a static or a dynamic character?

Exercise n° 3 (Max 10 lines)

Analyze the setting in which the novel takes place. Is it carefully described? Is it a real or an imaginary location? What is the role of this environment for the development of the story?

Exercise n° 4 (Max 15 lines)

What is the span of time in which the story takes place? Have all the events been told as a chronological sequence? Does the novel time overlap to the time of the phase of mankind evolution described in the story?

Exercise n° 5 (Max 10 lines)

Which linguistic register is used in the novel? Do you think it is casual, formal or both? Can you provide some examples of code- switching?

Summarizing

Exercise n° 1 (Max 15 lines)

Choose a chapter of the novel and report it briefly.

Creative writing

Exercise n° 1 (Max 15 lines)

Imagine that Ernest does not agree with his brothers regarding the elimination of their father Edward. Write down an alternative ending for the novel.

Exercise n° 2 (Max 15 lines)

Imagine and write down a dialogue between Edward and Uncle Vanya. The topic is the possibility of domesticating animals.

Exercise n° 3

This novel was published several times with three different titles: “*The Evolution man*”, “*Once Upon an Ice Age*” and “*What We Did to Father*”. Find another title which, in your opinion, could better represent the story.

Critical/Persuasive writing

Exercise n° 1 (Max 10 lines)

According to your knowledge about the mechanisms of evolution, what is the meaning of fostering crossed mating with individuals coming from different clans?

Exercise n° 2 (Max 15 lines)

Write down a review of the novel for the school newspaper. Underline what are, from your point of view, its strengths and weaknesses.

Exercise n° 3 (Max 10 lines)

Write down a letter to convince your best friend reading this novel.

Writing a cover letter (letter of application) for a CV (English, class III E)

The objective of the writing activity was to develop writing skills for authentic reasons, to foster formal writing and grammar/vocabulary accuracy.

The needed pre-requisites were basic reading skills (skimming, scanning, reading for gist) and basics for formal writing.

The time allotted for the writing activities were 2 lessons modules of 55 minutes each, about half an hour for homework and one module of 55 minutes for testing.

Speaking walls and speaking stones. A dive into Latin epigraphy in order to discover daily life in Imperial Rome (Latin and History class II I)

This was the last lesson, which concluded the virtual journey in Pompeii: after they had seen images, analyzed the texts both in guided reading and independent reading, students had to reconnect and to revise what they had learned, and to put it into writing.

The paper handed out to the students presented some pictures of Pompeii, relating to situations analyzed in previous lessons; every student had to be able to recognize environments and typical objects and to describe them in writing. This final activity tested the knowledge and the skills acquired in the previous steps: it required to select the information from the proposed pictures, to connect them, to do inferences and to write a description with the necessary clearness and correctness.

Writing a formal letter of complaint (English, class III I)

The objectives of the proposed activities were improving the students' writing skills for authentic reasons, the formal writing and the grammar/vocabulary accuracy.

The involved Target group was a mixed ability class of 22 students aged 15-16 mostly girls (2 boys only).

The needed pre-requisites were: basic reading skills (skimming, scanning, reading for gist) , basics for formal writing; Use of presents, pasts, futures and conditionals.

Method: Classmates at work, peer-to-peer education, cooperative learning.

Materials: English Textbook, Dictionary (the on-line one is allowed), the web, the MWB/blackboard.

Time allotted: 255 minute lesson modules + homework (half an hour or so)+ testing.

4. Writing strategies proposed by Turkish team

Words fly away, writings remain! Introduction to Writing Strategies

Students learn to write by writing. They need regular opportunities at school to write in all subjects.

The Writing Process involves:

Generating ideas.

Developing and organizing the ideas
Revising and editing them.

Generating ideas in all subject areas:

Students need to develop skills for getting what they know about a topic down on paper.

Generating ideas or finding additional facts.

They need skills to check whether their writing is on-topic and fulfills its purpose.

Rapid Writing

When students engage in rapid writing at the beginning of a writing assignment, they access their prior knowledge, engage with content, review and reflect, and begin to set direction for writing letters, essays, and other subject-based assignments.

This strategy may be used in a number of ways including:
prewriting; brainstorming for a specific question
writing for reflection, mathematics journals, work journals, etc.

Setting the Context

Good writers anticipate the information and ideas that readers may want or need to know about the subject.

Imagining and considering the possible questions that the intended audience may have about the topic help to generate possible content for the writing, suggest a writing form, and provide a direction for research.

Adding Content

This strategy provides feedback to students before they start their first draft. Students exchange their brainstorming and notes for;
any project-paragraphs, research, process, lab reports or summaries.

Generate Ideas:

jot down everything I know about this

look at other texts and resources.

ensure that I understand everything I'm supposed to do.

add additional details or supporting ideas.

check to see if everything is on topic.

Developing and Organizing Ideas:

Students need to know;

How to organize what they have learned about any topic or assignment into a well-structured whole.

How to link ideas in logically connected paragraphs that contain enough supporting detail.

How to conclude with a strong ending.

Webbing and Mapping

Purpose:

- Identify relationships and make connections among ideas and information.
- Select ideas and information for possible topics and subtopics.

This strategy gives students the opportunity to reorganize, regroup, sort, categorize, classify and cluster their notes.

Strategies for webbing and mapping include:

Clustering – looking for similarities among ideas, information or things, and grouping them according to characteristics.

Comparing – identifying similarities among ideas, information, or things.

Contrasting – identifying differences among ideas, information, or things.

Generalizing – describing the overall picture based on the ideas and information presented.

Outlining – organizing main ideas, information, and supporting details based on their relationship to each other.

Relating – showing how events, situations, ideas and information are connected.

Sorting – arranging or separating into types, kinds, sizes, etc.

Trend-spotting – identifying things that generally look or behave the same.

Supporting the Main Idea

In this strategy, students learn how to select the better of two possible main ideas to use as a topic sentence in an information paragraph, and then learn how to choose details to support it.

Student samples are selected from a variety of subject areas.

Samples may also be used to teach summary writing.

Adding Details

In this strategy, students ask questions to support and elaborate on the main ideas from their first draft of a piece of writing. A structure for asking questions is provided.

Organize Writing

my introduction and conclusion make sense.

each paragraph stays on topic.

the connections between sentences and paragraphs are clear.

my choice of words suits the audience and the topic.

Revising and Editing

Students need individual and group skills to assess their own work and the work of others for content, clarity, form and style, and for errors in grammar, punctuation and spelling. Ultimately, students have individual responsibility for the accuracy of their work, but they need to know how to help each other improve.

Revising is the process of making sure that the writing says what the writer wants it to say. Most writers look for the biggest problems first and then tackle the smaller ones. For example, a writer may begin with the completeness of the content, accuracy and depth of supporting details and evidence, and the way the writing is organized, then look at style, grammar, spelling

and usage. Sometimes it is helpful to consider reviewing the writing by looking at paragraphs, then sentences, and finally words and phrases

Reorganizing Ideas

Writers revisit their writing as they draft to add, delete and change ideas and information. There are specific strategies writers use to revise their writing. One strategy writers use is ARMS (add, remove, move, substitute).

Asking Questions to Revise Writing

Students ask other students questions and provide specific feedback about other student's writing. Students gain a sense of taking personal responsibility for their writing.

Revising is a term that refers to making changes to the ideas in a piece of writing. It may involve adding details, deleting ideas, or amending the order or wording to clarify ideas and point of view.

Peer Editing

Peer editing gives students an opportunity to engage in important conversations about how a piece of writing for an assignment in any subject area has been constructed and whether it achieves its purpose, considering the audience. By reading each other's work, asking questions about it, and identifying areas of concern, students learn a great deal about how to put information together and express ideas effectively.

Proofreading Without Partners

Students can build independence as writers when they develop strategies for proofreading their own work. Reading backwards one word at a time is a classic journalist's strategy for being able to see individual words and identify spelling errors. Reading backwards sentence by sentence will help students identify syntax and punctuation errors. Finally, reading from front to back slowly will help students read for meaning.

Reading backwards can be used as an answer-checking strategy on tests in any subject area.

Revise and Edit

Before the final draft, I check that:

I have written about what was requested.
the ideas are connected (to one another).
my verb tenses are correct and consistent.
my point of view is consistent.
spelling is double checked.
my punctuation is effective.

WRITING A DESCRIPTION OF A PERSON

DISCUSS

Look at the Picture of the girl below. Can you describe her?

SAMPLE WRITING

Read the description of Terri below and underline all the adjectives.

My sister's name is Terri. We look very much alike and people sometimes call us "twins". Terri is fifteen years old but she looks older. She is two years younger than me. She is slim and quite tall for her age. She has an oval-shaped face with a few freckles on her cheeks, beautiful Brown eyes and a straight nose. She is also got long, wavy, blonde hair.

Terri likes wearing casual clothes. She usually wears jeans and sometimes she even borrows mine! Most of her clothes are either black, blue or dark green. In spring and summer she likes wearing bright colors, like pink.

Terri and I are not just sisters. We are also good friends. We go nearly everywhere together and people mix us up all the time. We just laugh! Who knows, maybe we won't look like "twins" anymore when we're older.

Answer these questions:

Why do people call the writer and her sister "twins"?

How old is the writer?

What kind of clothes does Terri like wearing during spring and summer.

Do the two sisters enjoy being "twins"? How do you know?

The description above has four paragraphs. What is each paragraph about? Match the paragraphs with the topics below.

Paragraph 1	who the description is about
Paragraph 2	what Terri looks like
Paragraph 3	the way Terri dresses
Paragraph 4	what the writer thinks about Terri

PLAN

Descriptions of people can be included in letters, stories, police reports etc. Use some of the questions when you are writing.

Introduction: give some general information about the person.

What is the person's name?

What is your relationship to him/her?

How/Where did you meet him/her?

Why are you writing about this person?

Main part: describe the person's: appearance (age, height, build, face, eyes, nose, hair, distinguishing features, clothes).

How old is the person?

Is this person tall/short/thin etc.?

What can you say about his/her face/eyes/nose/hair?

Does the person have a beard/moustache/freckles?

What does he/she usually like wearing?
 What is/was this person wearing?

Conclusion: make a general comment about the person.
 What do you think of this person?
 Do you like/admire this person? Why?

GUIDE TO WRITING

General appearance	Beautiful, handsome, attractive, plain
Age	Young, old
Height	Tall, short
Build	Thin, fat, well-built
Face	Round-shaped, long
Eyes	Big, small, brown, blue
Nose	Big, small, long, straight
Hair	Straight, wavy, long, short, brown, black, dark, grey
Clothes	Trendy, fashionable, formal

1. Include a variety of adjectives. Look at the table for ideas.
2. When you use more than one adjective before a noun, follow this order:
3. Make sure your writing is neat and easy to read.

Opinion	Size/length	Age	Shape/type	Colour	+noun
Good-looking	Slim	Young			Men
Beautiful	Long		Curly	black	hair

WRITING A FORMAL LETTER

DISCUSS

What do you know about alternative sources of energy?

SAMPLE WRITING

Read the letter below. The paragraphs are not in order. Which is the opening paragraph, the main part and the closing paragraph? Write your answer in the boxes provided.

5 Shipston Close
Worcester
Worcestershire WR4 9XN

10 November 1998
National Energy Company
21 St John's Hill Sevenoaks
Kent TN13 3NP

Dear Sir or Madam

I would like you to send me some information. I am particularly interested in solar heating and how it works. I have read about houses which are heated in the winter using solar energy. Could you also send me some pictures of such houses, if you have any?

I would like to thank you in advance for your help. I look forward to hearing from you.

I am writing to you because I need some information for a project we have been given to do at school. The project is about cleaner sources of energy. I have decided to focus on solar energy.

Yours faithfully,
Joe Smith

1. Answer these questions.

- a. How did you know the correct order of the paragraphs?
- b. Which words/phrases does the writer use to ask politely for what he wants? Underline them.

2. Are these sentences true (T) or false (F)? Write your answers in the boxes.

The writer:

- a. is writing to someone he knows.
- b. doesn't want information about all the uses of solar energy.
- c. is asking only for information.
- d. explains why he needs the information.

PLAN

A formal letter is written to someone you do not know personally. There are many reasons for writing a formal letter. One of them is to ask for information and/or make a request. Use some of the questions when you are writing.

Greeting

-Dear Sir or Madam

Opening Paragraph	Use set phrases so say why you are writing explain the situation	Why are you writing this letter?
Main part (1-2 paragraphs)	Ask for information and/or make a request in a formal and polite manner	What do you want to find out? What do you need? (pamphlets, pictures, posters etc.)
Closing Paragraph	Use set phrases to end your letter	How are you going to end your letter? Do you expect a reply?
Signing off	Yours faithfully Sign underneath this and write your full name below your signature	

GUIDE TO WRITING: 1 Follow the layout of formal letters:





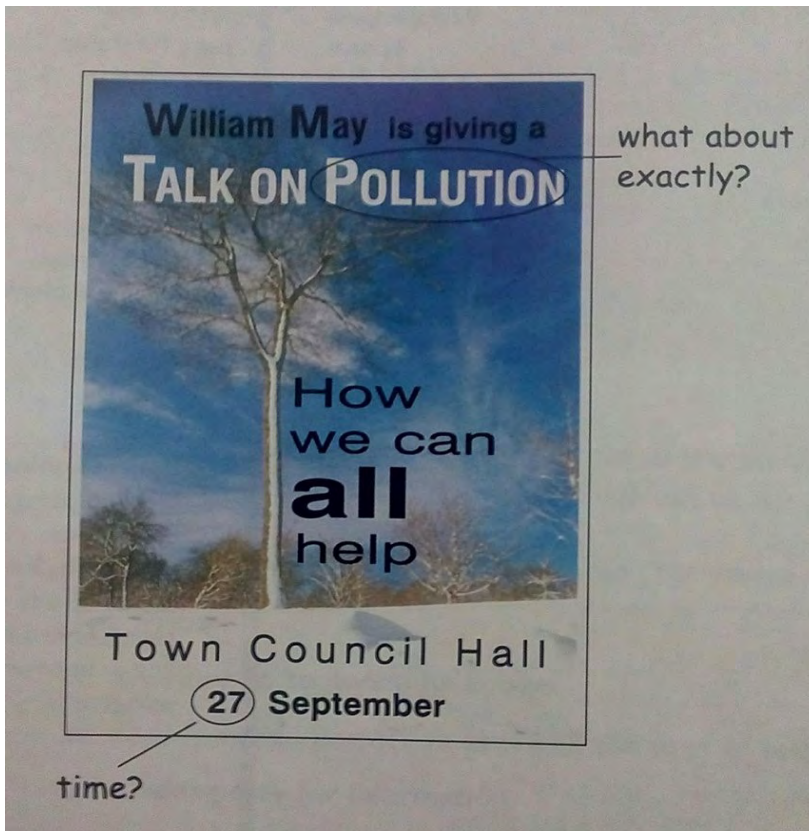
2. Use formal language and words like “could” and “would” to make your letter more polite.
3. Don’t use short forms (e.g. use “I would” instead of ‘I’D”).
4. Use set phrases in your letter. Look at the table for ideas.

Set phrases for opening paragraph	I am writing because I want some information... I am writing to ask for... I saw your advertisement and I am interested in...
Set phrases for main part	I would (also) like... Could you please... I am interested in...
Set phrases for closing paragraph	Thank you for your time and assistance I would like to thank you in advance I look forward to hearing from you

WRITING PRACTICE

1 You have seen the advertisement below. You are interested in attending the talk to inform yourself about pollution. Look at the questions you have written on the

advertisement and the plan you have made. Then complete your letter to the Town Council, asking for the information you need. Use set phrases from the Guide to Writing.



Opening paragraph: want to learn more

part: what sort of help will be given? What time will it be held?

Paragraph: Thank them.

12 Aegean St
Epsom
Surrey KT18 2LR

Bakerley Town Council
105 Cranberry Ave
Bakerley
West Sussex BA3 1SX
Dear Sir or Madam,

Your Faithfully,

WRITING AN IMAGINARY STORY

DISCUSS

What do you know about....



What do they all have in common?

Have you ever had an experience that no-one believed?

SAMPLE WRITING

Read the story below and divide it into paragraphs.

It was a hot Friday evening. Diana had just finished work and she was walking to her car, which was parked in front of the old opera house. As she was unlocking the car door, to her surprise, she saw bright lights coming from the windows of the opera house. Then she heard clapping and cheering. She thought that was strange because the opera house had been closed for years. Perhaps the owners had opened it again. During the weekend she kept thinking about the opera house. For this reason, before she went to work on Monday morning, she decided to take a look inside the opera house through a window. She was shocked. The building was empty. There was nothing in there — just rubbish everywhere. Later, at work, she was reading a section of the newspaper titled 'One Hundred Years Ago'. She couldn't believe her eyes! The story was about the same opera house. Exactly one hundred years before, a fire had broken out on the opening night and had killed nearly everyone. Diana put down the newspaper. She couldn't explain what she had seen and heard, but she decided never to go near that place again.

Choose the best title for the story. Why are the other two titles not appropriate?

Fire at the opera house

A frightening night at the opera

The haunted opera house

PLAN

A story usually describes a series of imaginary events. Below is a plan of a story.

Introduction	Describe the setting Introduce the main character(s)	Where/When did the events happen? What was the weather like? Who is the main character in the story? What was he/she doing?
Main part (2-3 paragraphs)	Describe what happened	What happened? What did the main character do? How did he/she feel?
Conclusion	Describe what happened in the end Make a short comment on the story	What happened in the end? How did the main character feel?

GUIDE TO WRITING

1. Before students start writing, think of a simple story. You can use the first person (I, WE) or the third person (He, She, They).
2. Describe the events of the story in the order in which they happened.
3. Start a new paragraph for each part of your story.
4. Use the appropriate tenses. The most useful tenses when writing a story are:
the **Past Simple** to describe completed actions that took place one after the other in the past. (e.g. He got up, opened the door and left.)
the **Past Continuous**, to describe the setting of the story or a lengthy action that was in progress when a shorter or sudden one interrupted it. The longer action is in the Past Continuous and the shorter one is in the Past Simple. (e.g. It was raining heavily./They were walking in the woods when they heard a noise.)
the **Past Perfect**, to describe a past event that was completed before another past event or situation. (e.g. Suddenly, they heard a loud noise. The door had slammed shut).
5. Use linking words/phrases to join your sentences / clauses and make your story flow. Look at the table for ideas.
6. Make your story more interesting by using some of the following expressions: All of a sudden/suddenly..., To my surprise..., (Un) fortunately..., I couldn't believe my eyes, Luckily....

Time	Before, when, as soon as, while, as, after that, during, later, then, in the beginning, finally, at the moment, soon
Contrast	But, however
Result-consequence	So..that,such.....that, so, for this reason, as a result
Cause-reason	Because, because of + noun

WRITING AN ARTICLE

To make matters worse, telephone services and electricity were cut off, which made rescue operations difficult. Fortunately, no one was seriously injured. The flood victims have been provided with temporary shelter in neighbouring Fairsville. Hundreds of homes had to be evacuated and thousands of residents stood by helplessly, watching their possessions sink in the mud.

Read the following statements and tick the ones which apply to the news report You have just read.

The writer:

- describes his/her feelings.
- uses Direct Speech.
- uses an impersonal style of writing.
- expresses his/her opinion.
- uses relative pronouns/adverbs.
- states facts about the event
- narrates the events-as if it were a story.

PLAN

An article is usually written for a newspaper or magazine. There are many different types of articles. News reports cover topics like natural disasters, accidents, rescues, criminal acts or everyday events.

Headline	write an interesting headline	
Introduction	riefly state the most important facts of the event	Where did the event take place? When did it take place? Who was involved? Were there any injuries? Was there any damage?
Main part (2-3 paragraphs)	escribe the event in detail	Why did the event happen? What were the consequences? injuries, damage etc.)
Conclusion	eport any comments made at the scene refer to consequences or to action that will be taken in the future	Did the people involved in the event have anything to say? Will the event affect future situations? How?

GUIDE TO WRITING

- 1) Write an interesting headline so as to catch the reader's attention. The headline should be short and to the point because of the limited space available in a newspaper. Look at the boxes for more details.
- 2) In the introduction include only the main points of the event ,in a brief but clear way. The introduction should be a summary of the whole news report.
- 3) Use the Passive Voice and Reported Speech in order to make your news report impersonal.
- 4) Include only facts in your news report. Do not Express your own feelings or personal opinion.
- 5) Don't write short sentences. Use relative pronouns (who, which, whose) relative adverbs (when,where, why) and other linking words although, when, as a result) to combine sentences.
- 6) Use Direct Speech when reporting people's comments in the conclusion, to make your news report more dramatic.
- 7) Use appropriate vocabulary according to the event you are reporting.

Don't include

articles e.g. A BOMB DAMAGES BUILDING

possessives e.g. MAN SINKS HIS OWN BOAT

auxiliary verbs e.g. CLIMBERS HAVE BEEN FOUND

unnecessary words e.g. 20 PEOPLE INJURED IN BUS ACCIDENT ON FREEWAY

Full stops or commas

Include: "extreme" words e.g. FIRE CAUSES CHAOS

WRITING PRACTICE: Read the situations below. If you had to write a news report about each of them, what headline would you use? Write the headlines in the spaces provided.

<p>a. A fire broke out at the National Art Gallery last night and thirteen priceless paintings by famous artists were destroyed.</p>	
---	--

<p>b. A tidal wave which was 30m in height killed 53 people in Japan yesterday.</p>	
<p>c. Archaeologists have discovered a city which is at least 2000 years old.</p>	
<p>d. Two prisoners, who were serving a life sentence, escaped from Long Bay Jail this morning.</p>	
<p>e. A little boy, who is nine years old, managed to save his father from drowning.</p>	

WRITING AN INFORMAL LETTER

DISCUSS

Do you write letters?

What is a penfriend?

What would you include in your first letter to a penfriend?

SAMPLE WRITING

Below is the first letter which Amelia is sending to her new penfriend Jessica. Read the letter carefully. Which of the things you mentioned above has Amelia included in her letter?

23Colle del Volle
CP 03106
Mexico City
anch 1998

Dear Jessica

My English teacher gave me your name and address and said that you'd like to have a Mexican penfriend, so here I am!

My name is Amelia Gonzales and I'm fifteen years old. I'm quite tall for my age, and my friends call me "Cactus".

I've got a brother and a sister, Jose and Elena. We live with our parents and our grandmother in a house in Mexico City. My bedroom is upstairs in the attic. It's really small but I love it because it is like a hiding place. What's your bedroom like?

I go to Gustavo A. Madero High School and I'm in second form. My favourite subject is Art and I have won an award for one of my paintings.

In my spare time I like playing basketball, listening to music and of course, painting. You see, I want to become a famous artist!

Anyway, that's all about me for now. I hope you'll write back to tell me about yourself.

Best wishes,
Amelia

1. Answer the questions:

- Why do Amelia's friends call her "Cactus"?
- What is Amelia's bedroom like?
- What are Amelia's plans for the future?

2. Complete the chart below with information from Amelia's letter:

NAME: AMELIA GONZALES

NICKNAME: Cactus

AGE: 15

NATIONALITY: Mexican

PLACE OF RESIDENCE: Mexico City

FAMILY: brother, sister, parents, grandmother

SCHOOL: Gustavo A. Madero High School (second form)

FAVOURITE SUBJECT: Art

INTERESTS/HOBBIES: basketball, music, painting



PLAN

An informal letter is usually written to a person you know, such as a relative, a friend or a penfriend. You can send to a new penfriend to introduce yourself. Use some of the questions when you are writing.

5. Writing strategies proposed by Romanian team

Activity 1: Our Relationships with Others: About Admiration and Envy Quotes about envy

- "Envy is the ulcer of the soul." (Socrates)
- "Envy is a declaration of inferiority." (Napoleon Bonaparte)
- "Envy is the faithful shadow of admiration." (Jens Peter Jacobsen)
- "Envy is the incurable disease of the mediocre." (Mihai Cucereavii)
- "O envy, root of countless evils, and cankerworms of the virtues!" (Miguel de Cervantes)
- "Envy is the shadow of glory." (Francisco de Quevedo)
- "Envy is a type of sadness regarding the success of the another." (Aristotle)
- "After glory comes envy." (Sallustius)
- "Slander is the daughter of envy." (Casanova)
- "Silent envy gives rise to big enmities." (Publilius Syrus)
- "How much better a thing it is to be envied than to be pitied." (Herodotus)
- "You receive mercy as a gift, but you have to conquer envy." (Casanova)
- "The envious man grows lean at the success of his neighbor." (Horatio)
- "You realize how valuable you are by looking at the others' envy." (Tudor Muşatescu)
- "If admiration freezes some people's tongues, envy loosens at least as many more.." (Honore de Balzac)
- "Envy and pride have caused just as disastrous divisions between peasants, workers and artisans as between generals, politicians, professors and scientists." (Alexis Carrel)
- "A man that hath *no virtue* in himself ever envied virtue in others." (Francis Bacon)
- "*Envy* is ignorance." (Ralph Waldo Emerson)
- "Envy is an embarrassing and sinful feeling." (Thomas Mann)
- "Calumny comes from envious people." (Jonathan Swift)
- "The higher we soar, the smaller we appear to those who cannot fly." ([Friedrich Nietzsche](#))
- "The one who envies the others, suffers by himself." (Petronius)
- "Envy feeds from the sufferings of the envious one and from the successes of the other." (Nicolae Iorga)
- "To envy is to admit your inferiority." (Pliny the Younger)
- "Sympathy one receives for nothing, *envy must be earned*." (Robert Lembke)
- "It is more difficult not to *envy a friend* who is happy than to be generous to a *friend* in misfortune." (Alberto Moravia)
- "Envy, either stated or not, is always a sign of inferiority." (Simion Mehedinți)
- "Envy and pride lowers the man. There is nothing more beautiful than admitting, appreciating and honestly using others' qualities and knowledge." (Marin Preda)
- "Repress your envy towards the exceptional man, learn to understand and appreciate him." (George Călinescu)
- "In the affairs of this world, poverty alone is without *envy*." (Boccaccio)
- "If I go down, I'll take you with me." (proverb)
- "The Number our *envious* Persons, confirmation our capability." (Oscar Wilde)
- "He who becomes *envious* of another's *wealth* suffers the pangs of death." (Mahabharata)
- "*Envy* could be seen, eating vipers' meat that fed her venom, and at the sight the goddess averted her eyes." (Ovid)

"Envy is a *thousand times* worse than hunger, since it is hunger of the spirit." (Miguel de Unamuno)

"Envy is nothing but the fear to see the beauty you couldn't achieve." (Jules Renard)

"*True, but the man whom people do not envy is not worth their envy.*" (Aeschilus)

"As iron is eaten away by rust, so the *envious* are consumed by their own passion." (Antistene)

"You must collect the *stones* thrown at you. They are the beginnings of a pedestal." (Hector Berlioz)

"Talent raises the envy of little souls and admiration of great ones. (Petőfi Sándor)

"Envy of other people shows how they are unhappy." (Seneca)

1. Choose a quote and write an opinion essay on it.

Activity no. 2: Aesop's Life Lessons

1. Give an example from your own life that describes the moral from a fable.

2. Create your own fable!

After their journey into fables' world, the students can be asked to create their own fable to illustrate a moral chosen by them.

Suggestions for students

Steps to be followed when writing a fable

Step 1: Outlining the basics of their fable

1. Choose the moral! Because the moral is the crux of a fable, it's often helpful to begin outlining your fable by determining the moral.

2. Decide the problem! The problem is what will drive the action of the fable, and it will be the primary source for the lesson to be learned.

3. Decide on the cast of characters and what traits will define them! The teacher can remind the students that the characters are animals which act like human beings. Because fables are meant to be simple and concise, students shouldn't aim for complex or multi-faceted characters. They should relate to the moral. There are a number of classic archetypal characters used in fables that are broadly recognized and associated with particular human traits. Choosing two characters with opposing traits is often useful in setting up a clear conflict for the story. Some of the most common archetypes and their characteristics include:

The lion: strength, pride;

The wolf: greed, rapaciousness;

The donkey: ignorance;

The fox: cleverness, trickiness;

The hen: conceitedness;

The lamb: innocence, shyness.

4. Choose the setting!

5. Decide the resolution to the problem! The resolution will support the lesson and moral to be taken from the story.

Step 2: Writing out the story of the fable

1. Set the plot in action!

2. Develop dialog to illustrate characters' traits!

3. Set out the resolution! There should be a clear and direct relationship between the characters' actions, the development of the problem, and the illustration of the moral/resolution.

4. Articulate the lesson!

5. Choose a relevant title!

Step 3: Editing and sharing the fable

1. Review the fable! During this stage, students can improve and check language and punctuation.

2. Share the fable!

More informations: <http://www.wikihow.com/Write-a-Fable>

Activity no. 3: Let's explore life with Guy de Maupassant!

1. Write another ending for the short story.

2. Write an epilogue about Madame Loisel's life after finding the truth.

3. Write an essay on "How character affects our life".

Activity no. 4: Choices

1. The princess is in a dilemma; she has to take a difficult decision. Write about a moment when you were in a similar situation and you had to take a decision.

2. The year is 1882. Frank Stockton has just finished writing "The Lady or the Tiger?". Imagine that:

A. You are Frank Stockton's publisher. You have just received the manuscript of "The Lady or the Tiger?". You are not satisfied with its ending because you think the public won't like it. Write a letter to Frank Stockton, suggesting him another ending.

B. You are Frank Stockton and you have just received a letter from your publisher who advises you to change the ending of the short story. Write a letter to your publisher, expressing your point of view. Give arguments for not having solved the princess' dilemma.

3. You are the princess' best friend. Write a letter to her giving advice on what she should do.

Activity no. 5: Virtues

1. Imagining yourself to be Baron Hausberg, relate the story in the first person as a personal experience. Begin "I am Baron Hausberg....."

2. Find for each letter of your name a trait beginning with that letter.

Activity no. 6: Wisdom

1. Continue the short story. Write what happens after the ending of the original story.

Imagine that Della tries to buy back Jim's watch.
How will she raise the money?
What will Jim's reaction be?

2. Explain the fact that each theme is to be found in the short story (love, dedication, sacrifice, wisdom, family).
3. What do you imagine Jim's shopping trip was like? Write three to five paragraphs describing Jim's actions and thoughts as he sells his watch and buys the combs for Della.
4. Re-write the story from Jim's point of view.

Activity no. 7: Appearances

1. Re-write the story from Mr. Kelada's point of view.
2. Choose from the following quotes and write an essay.

"Judgment prevents us from seeing the good that lies beyond appearances." —Wayne Dyer

"A person has to have time and patience, and to observe people carefully in order to learn their true secrets. Eventually, people say or do something that reveals who they really are."— *Adapted from A Writer's Notebook by Somerset Maugham*

3. Mrs. Ramsay does not include a note in the envelope with the one hundred dollar bill she pushes under the door of Mr. Kelada's cabin. Compose a letter written by her predicting her words and revealing her motives for this action.

Part II. Writing skills – essential skills for school and career

Chapter 1. Learning to learn- key competence for the personal and professional development

MOTTO: „ Tomorrow’s illiterate person will not be the one that cannot write and read, but that who will not learn how to learn”. (Alvin Toffler)

1.1. The key competence “Learning to learn” – a demand of the knowledge society

1.2. The writing abilities - essential abilities for school and career

1.3. Taking notes efficiently

- 1.3.1. Taking notes-general considerations
- 1.3.2. Taking notes during lessons and discourses
- 1.3.3. Taking notes during individual study
- 1.3.4. Graphic organizers

1.4. The technique of making up written material

1.4.1. Types of written material (report, scientifically communication, essay, article and book reviews, theses)

1.4.2. Writing a scientific paper

1.5. Chapter evaluation

1.1. The key competence “learning to learn”

**MOTO: “The best school is that where one learns, before everything, to learn”.
(Nicolae Iorga)**

The key competences represent a multifunctional, transferable, knowledge, abilities and attitude package all the individuals need for the personal development and accomplishment, social inclusion and finding a work place. These are supposed to have developed at the end of the compulsory education and must act as foundation for learning as part of lifelong education.

The 8 key competence domains are:

- Communication competences in the mother tongue;
- Communication competences in foreign languages;
- Mathematics, sciences, technology basic competences;
- Digital competences of using Information Technology as learning and knowledge instrument;
- Social and civic competences;
- Entrepreneurship competences;
- Cultural expression and awareness competences;
- Learning to learn competence.

In the recommendation regarding the key competences for lifelong learning, adopted in 2001 by the European Parliament and the Council for Education, made up of education ministries, learning to learn is considered as an essential instrument, without which lifelong education would not be possible.

In conformity with the Recommendation of the European Parliament and Council– Key Competences for Lifelong Learning 2006/962/CE din 2006, the competence of learning to learn represents:

the ability to get involved and persevere in learning, to organize one's own learning, managing time and information efficiently, both individually and in groups.

the ability of following and persisting in the process of learning, of organizing one's own preparation, including the efficient management of time and information, both individually and in groups.

To develop the student's autonomy in learning, teachers underline the necessity that the specific actions necessary for teaching a subject matter should be completed by explicit teaching of study methods and techniques, such as:

Notes taking techniques;

Making questions;

Making up syntheses;

Summarizing and graphical representation of ideas.

1.2. Writing abilities- essential abilities for school and career

Writing is a form of communication, but also a learning instrument. Writing develops the capacity of concentration. Free writing develops creativity and imagination, writing on a subject develops the capacity of orientation towards a purpose, the analysis and the synthesis, as well as the capacity of reflection.

Knowing to efficiently communicate in written form is one of the most important abilities necessary in different contexts (school, workplace, business, formal situations). Many times, we are in the situation of writing an e-mail, a report, a CV, or a letter of intention.

Well developed writing abilities represent a plus in life.

People able to communicate efficiently in writing are more appreciated at the work place. They create a good impression and they become more valuable.

Excellent writing skills means :

Better chances to successfully send messages ;

Efficient communication with the others ;

Increased authority and better impression on the others;

Any intellectual activity demands written expression, reason why it is clearly “a life qualification”.

1.3. Taking notes efficiently

1.3.1. Taking notes- general considerations

Definition:

Taking notes represents the activity by which we remember information when we listen to a speaker, who may be the school teacher or the university professor, an instructor, a specialist, a person speaking during a conference, etc.

Taking notes represents a useful modality of putting down ideas delivered by a teacher, a book or another source of information..

The importance of notes:

Notes keep our attention focused and active

Notes ensure a written record of what we studied, to be used in the revising stage.

Taking notes:

Constitutes an external modality of storing information.

Facilitates the processing and revising of information.

Permits structuring the material while it is being taught.

Involves only remembering the main ideas, presented in a concise manner.

Represents an essential stage of the learning process, as by combining the visual, kinesthetic and additive factors, the information is better stored.

Is only a starting point in the individual study, having an orientate role. It represents only the point of view of the one who emitted them, teacher or author. Nobody, at this time, can detain the monopoly of professional information

1.3.2. Taking notes during lessons and discourses

Ways of taking notes:

The first possibility includes a two stage process; recording and processing.

The second possibility refers to recording and processing information at the same time.

Stage 1: Notes recording

An efficient recording supposes rapidity and accuracy. Rapidity is obtained by acquiring skills and practicing them until they become automatisms.

If the teacher does not dictate the course, the speech speed being bigger than the writing one, there will appear blanks; writing will soon become illegible and unintelligible, even if short terms or symbolic codifications are used.

By taking notes, the speaker's discourse must transform in a summary. Obviously, this means the omission of details, the reduction of details to the necessary number, in order to be useful and necessary for further understanding.

Taking notes must be a creative process. The technique of taking notes word by word is wrong practice, taking time and being tiring. During the lesson/discourse, remembering only the main ideas permits following the teacher's discourse more attentively. You may complete the notes at home, immediately after the lesson, to remember more information.

Taking notes includes also elements that relate to correction, completion and revision.

Some efficient rules to make recording more efficient are:

Abbreviations and short forms; Abbreviations and short forms are made with unanimously accepted codes, or by choosing personal codes.

Schemes; Schemes suppose introducing a picture, drawing, arrows, etc.

Numbers; Numbers are used to mark the main ideas or the categories enumerated or described.

Marking key words; Marking key words may be done by underlining, highlighting, italic writing, capital letters, asterisks, circling, etc. When we re-read notes, these marks will remind us of what we considered important when we took the notes.

Highlighting the content by using the layout; Layout is not only aesthetic, it enables the reception of text structure.

Using colors; Using colors is recommended to highlight ideas, key words, text fragments, definitions, quotations, personal opinions, teacher’s opinions. Using colors to underline different important aspects helps remembering useful information.



Applying the above mentioned rules, taking note becomes active and raises awareness. The one that writes down is not only a passive receiver, but gets involved in the activity he develops, which leads to a better level of understanding information.

Notes taking systems

The best known notes taking system is Cornell system. The space is organized in three parts:

- The content presented(the largest section);
- Questions, connections, personal reflection, key words;
- Content summary.

The importance of Cornell system:

The writing space is organized so as to allow the intervention of the one that writes down the content;

The summary develops the synthesis abilities and facilitates remembering information;

Main ideas, questions, connections	Notes/information presented
Summary	

Notes taking systems derivates from Cornell system:

Variant 1:

Notes	Main ideas	Key words
		Key words may be deduced from the main ides.

Variant 2:

Questions	Notes

The width of the columns may be equal or different. They may be changed according to preferences.

Stage 2: Notes processing and organization

The technique becomes better in time, and notes will get a personal note. While taking notes, it is good to underline the terminology and the significant fragments. Later, during reading, the blanks will be filled in, the names and titles will be checked, the spelling mistakes will be corrected. Using blank spaces will help further notes inspired by the bibliography read, regarding the written ideas.

During discourses, notes are incomplete and unsystematized. It is recommended to fill in and arrange notes in a schematic form, some hours after the discourse, because:

After a few hours/ one day, students forget 50% of what they heard during the discourse

After a week, students forget 75% of what they heard during the discourse

After 3 weeks, students forget 98%.

The blanks in the notes may be filled in with the help of the teacher or other students.

1.3.3. Taking notes during individual study

A. Notes should include:

The main idea of the text studied and the **important details**

The logical plan of the exposition.

Note taking involves selection. Students are under the impression that all that is written is important, ending up by copying everything. Taking notes from a written material (book, magazine) offers much more time than in the case of courses, discourses to make the selection of the information. Taking notes supposes summarizing, identification of the main ideas of the author, the logical plan of his exposition (the ideas hierarchy).

Students must be advised not to take notes before finishing the paragraph. Too many students follow by finger the lines in the book, while with the other hand they copy big passages from the text. 23-30 pages from a book may be summarized in 2-3 pages!

Notes must reflect what the student understood, not the skill of transcribing information. Synthesizing, students will find it easier to learn/revise the information!



Remember!

The quality and quantity of notes are two different things!

B. Take notes during the remembering stage not during the first reading.

C. Besides important quotations, use your own words in making up notes.

D. Scheme or summary?

Generally there are two ways of taking notes:

As a scheme, schematic notes present the essential points in an almost graphical form;

As summaries: summaries are simple, condensed versions of the original, written in continuous prose.

Adopt the scheme form (instead of the summary) whenever it is possible. This way one can see the essence of things at a glance!

Making up a scheme:

develop the titles (if they exist). If they do not exist, draw the main idea of the text.

Write between parentheses **the important details.**

use **text retractions inside the page**, to highlight the correlations, the hierarchy and the logics. Important information start from the margin. Secondary importance information is 1 cm retracted inside the page. If the retraction is too small, the report between the information will be difficult to seize. If the retraction is too big, there will not be enough space for notes.

use **letters and figures**, to make clearer the highlighting of ideas, correlations, hierarchies.

E. Note taking mechanism

1. **Write legibly or use the computer**

2. Make up an **abbreviation system** and use it steadily. There is also a standard abbreviation system. Own abbreviations may be added. Regarding own abbreviations, the system must be steady and should not suffer many modifications.

3. While using notebooks, use a logical layout of the notes:

use a new page for a new series of notes;

leave much blank space and wide margins; a full page is difficult to remember;

transcribe in the upper part of the page the editorial data of the source (name of author, title, publishing house, publishing year);

transcribe, near every quotation, phrase or idea the page in the text where it may be found.

4. While using reading sheets:

transcribe the editorial data of the source on the first sheet;

transcribe in the upper part of the other sheets coming from this source only the name of the author and the title of the work

transcribe in every sheet on idea or one quotation;

write down on every sheet the exact number of the page in the source the idea written down refers to.

5. Use colors, **diagrams, highlighting of the points given** etc.

6. **En frame** important words and sentences.

Using artifices to impress memory (layout) is very important as this way the information may be represented easily in the mind's eyes (like a photo). It is easier to remember the ordering of words in notes if you can see the picture of their layout.

Notes where short words and sentences are distanced are usually preferred, even if more paper is used. The less is written on a page, the easier it is to see and remember the image.

1.3.4. Graphic organizers

MOTTO: “To complicate what is simple is banal; turn complicate into simple is very simple- this is creativity.” (Charles Mingus)

Definition

Cognitive organizers are extremely useful from this point of view. Cognitive organizers are graphic representations that help structuring knowledge.

When are cognitive organizers used?

After the information was recorded
 While recording that information;
 Before recording the information.

Using cognitive organizers after and during the contact with the information is simple to do. But using cognitive organizers before recording information takes either help from a teacher or a good prediction capacity.

Types of cognitive organizers to use for structuring course notes or book notes	Conceptual maps (cognitive maps/ graphic organizer/mind maps)
	Structured lists
	Tables
	Matrix
	Diagrams

Conceptual maps (or cognitive maps) suppose organizing the material around some key terms (diagram used to organize the information in visual form). The main theme is placed in the centre and around it there will be connected concepts and derived ideas.

Conceptual maps advantages:

Structured organization of information as they allow the visual representation under the form of diagrams and of the links between them, of concepts and ideas apparently independent. Making conceptual maps supposes comparisons, analyses, reasoning, classifications, hierarchies, thus facilitating logical thinking.

Global understanding of the information as they allow a general holistic image (Big Picture) that facilitates the understanding of the contents, easier and long-lasting remembering, and efficient consolidation. The conceptual map offers the student the possibility "To see the woods, not just he trees".

Systematizing the information as the relations between the concepts are highlighted without other theoretical explanations.

They may be used for all the subject matters, allowing also interdisciplinary connections

They may be used both as teaching- learning instruments and as evaluation instruments;

They focus on the relations that establish between the knowledge of the student, the way in which each student organizes his experience, ideas and the way of application. This method makes students become active in their learning process, assimilate knowledge, abilities, skills based on knowledge, abilities, skills they already possess.

Disadvantages of conceptual maps:

Time requested;

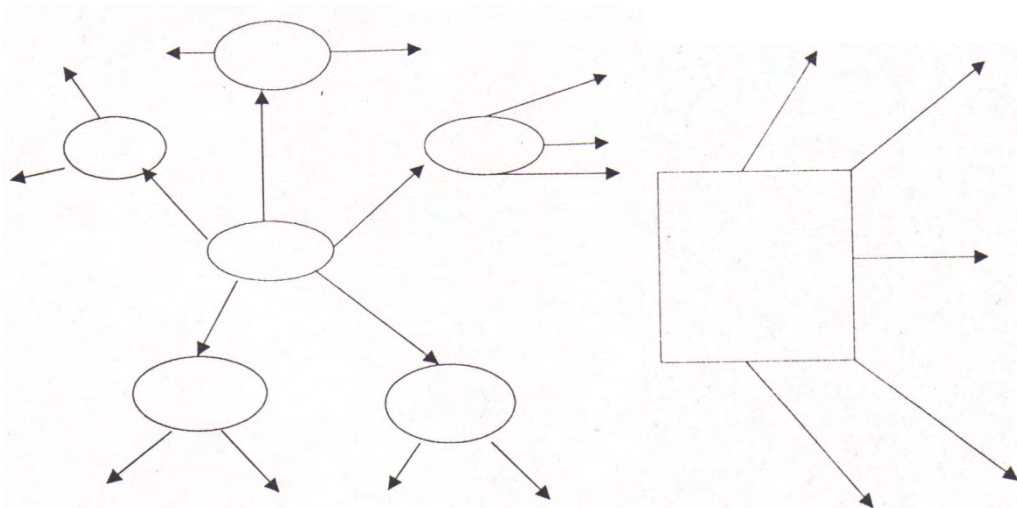
Raised standardizing level;

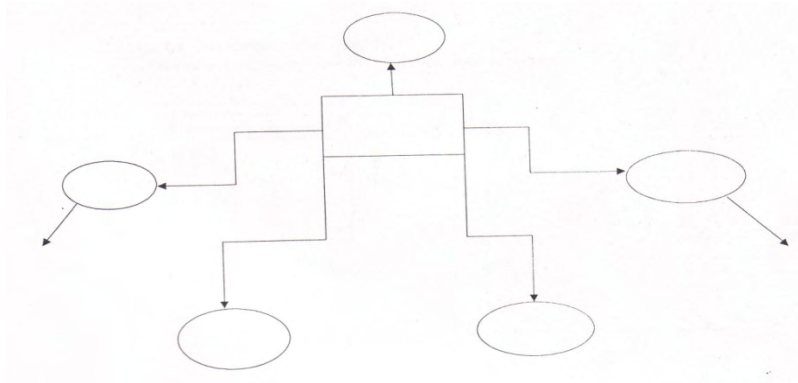
The rigor and order in which the subject must work.

Types of conceptual maps

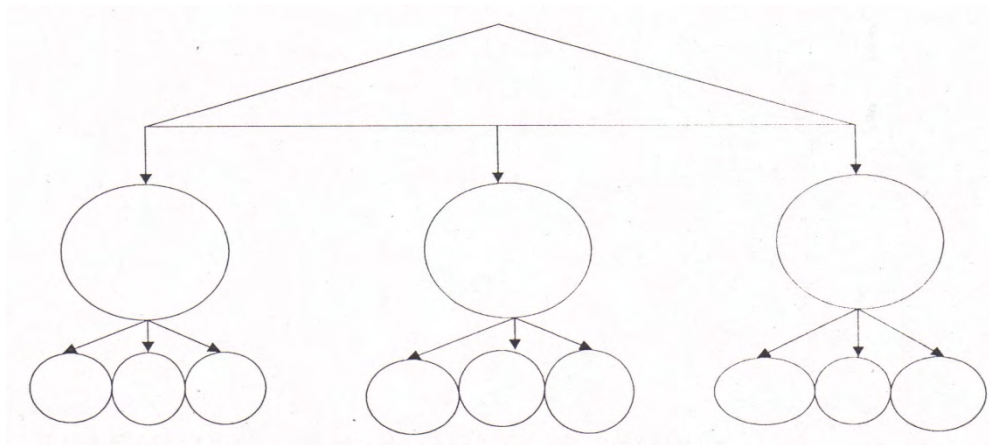
According to the information graphical organization type, conceptual maps are:	
Spider wab conceptual maps”	In the middle there is a central concept, a unifying theme, from where start the links in the form of rays to the other secondary concepts
“hierarchical” conceptual maps”	Places the concepts in decreasing order of their importance; the most important is on top; this arrangement in the terms of a classification start from what is important and it descends by progressive division to secondary elements. It is also called tree conceptual map.
“linear” conceptual map	All the concepts are considered of the same importance, being highlighted only by dependence links.
“systemic conceptual maps	Organize the information like the linear maps, only they add entries (the way in which we arrive to the new concepts) and exits (what concepts are arrived to, starting from the ones already represented).

Spider web conceptual maps

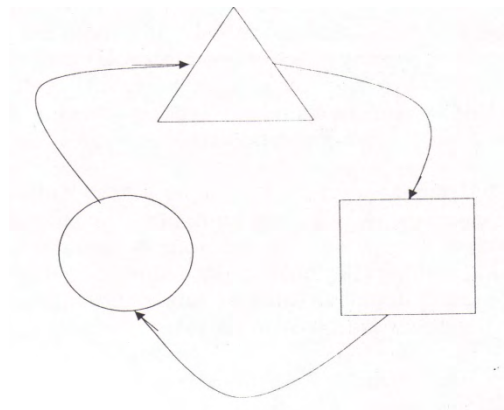
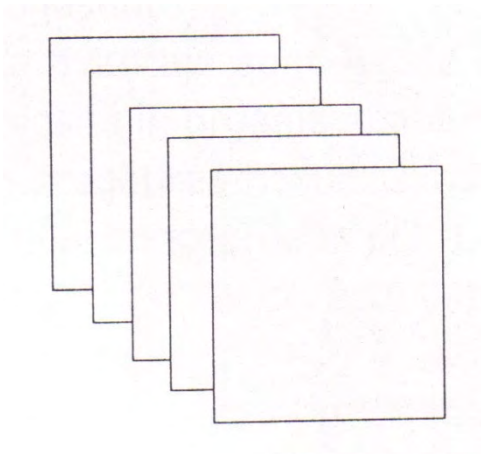




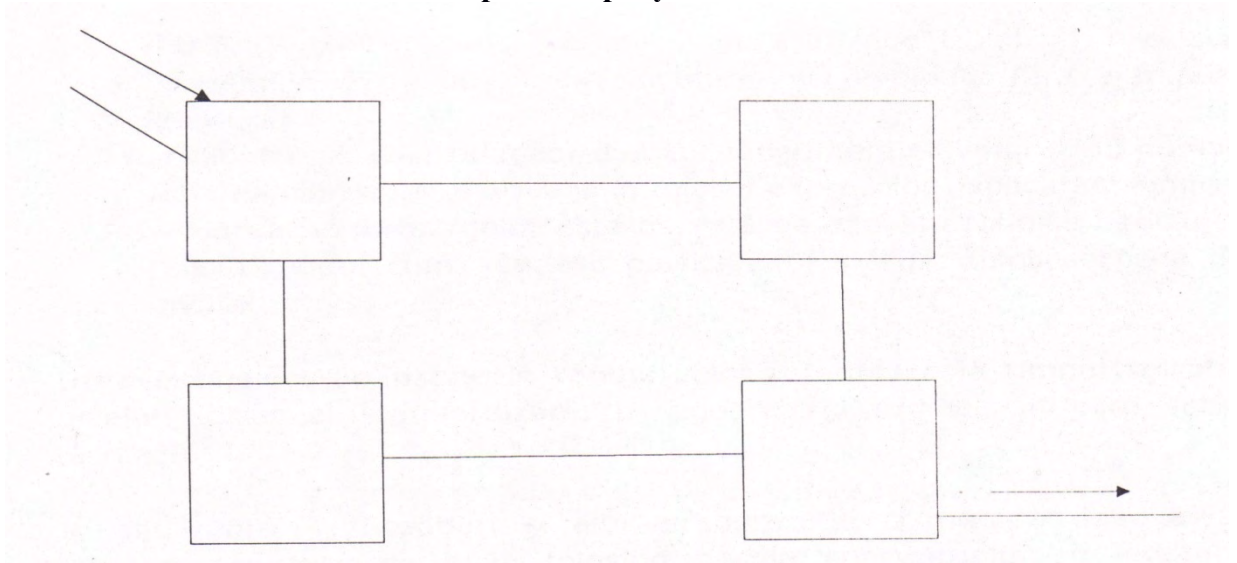
Hierarchical conceptual map



Linear conceptual map



Conceptual maps systems



Structural lists suppose the organization of the material by classifications and series, on account of the common elements

Tables systematise information, offering a whole image on the significant characteristics. Tables are organized in columns. They may be elaborated to be read linearly (vertically or horizontally) or synthetically (following the intersection points and the influence of the ideas from the vertical or horizontal columns on them).

The synoptic table synthesizes information according to a high number of criteria and includes the corroborated influence of these criteria.

Example:

ROCK TYPES	What they are made of	Where they made up	How they made up
Volcanic			
Sedimentary			
Metamorphic			

Table „T“ is made up to list for and against arguments in the case of a binary question, which requests a yes/no answer or obliges us to adopt a for/against attitude. The name comes from the form of the table:

Is handwriting disappearing?	
Arguments FOR	Arguments AGAINST

resemble synthetic tables, but each rubric has a precise destination, between them existing an ascendant link, all following the same subject from many perspectives

The conceptual matrix is used to represent the content of an unknown term. The structure of such matrix may include: the word, the explanation of the meaning of that word, an exercise of correct use of the new word in a context and a drawing to illustrate the new word. Instead of the visual representation of the word there may be connexions with other domains, different from the verbal one, such as music.

Diagrams are schematic graphical representations, made up by analysis and synthesis.

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1.4. The technique of compiling written materials (accounts, summaries, lecture notes, projects)

1.4.1. Types of written materials (accounts, scientific communications, essay, articles and book reviews, thesis)

The account:

may take the form of a thematic synthesis of several works, detailed analysis of a topic or subject of a book, presentation of activities and results.

always has a purpose and is designed to be presented, to be published or to be submitted to a committee.

it is drafted using an objective style.

the structure an account:

title and author;

contents/plan of ideas;

explicit purpose of writing the account;

presentation of the content;

conclusions;

annexes;

bibliography;

date.

An essay length varies from a few pages to a few dozen pages.

Book presentation:

assumes a summary of the contents of a book, which includes elements of personal opinion.

The main functions:

a reading oriented towards capturing those aspects that might pique the interest of others.

The essential aspect of the presentation of the book is reading the text from the perspective of someone else who might be interested. This is an exercise that develops empathy, observation, selection ability.

develops the skills of writing and oral expression.

structure of a book presentations:

mentioning title, author and year of issue;

identification of the central theme of the book and the field where comes under;

a presentation of some of the contents;

a selection of quotes;

a delineation of the audiences to whom it is addressed;

expressing a personal opinion.

Review:

The review resembles the presentation of the book, but the perspective of the one who compiles it is critical, evaluative.

Review functions:

readings performed from an evaluative perspective;

a developing ability to make value judgments on cultural or scientific books;

a development of the capacity of reflection and analysis;

an increased ability to argument;

a gain of written and oral expression skills

To perform a review is needed depth reading, sometimes a re-reading of the text. The thesis is analyzed for relevance to the topic addressed and the field in which it is used, the way it is structured, assessing strengths and vulnerabilities of the argument, it points out the innovations, focused on the quality style of writing adopted by author.

structure book reviews:

title, author and year of birth;

theme and field;

the way of structuring the content;

the original, exciting, new ideas;

the stylistic qualities of drafting;

the personal opinion of the reviewer.

Argumentative essay/pedagogical essay type:

It is the most important type of essay. Most often, the subject presented in an argumentative essay is a controversial topic that attracts as many opinions.

The essay is a written text in order to present and argue a point of view of the author on a particular topic. The word essay derives from the French verb "essayer" which means "try".

The essay bears the imprint of subjectivity.

Sample essays: literary criticism, argument of a philosophical or scientific opinion, editorials in newspapers.

Types of argumentative essay:

short essay (the five paragraphs essay) is commonly used for essays to 1000 words. It is a very structured and very popular essay in Anglo-Saxon education system. Its structure is simple, only five paragraphs. The first paragraph introduces an opinion of the author, and every three paragraphs in the next four presents one idea to support his opinion with evidence, arguments and/or citations. The final paragraph summarizes recalls opinion and ideas that support.

long essay (the academic essay) has between 2,000 and 5,000 words. It has a more discursive character. Sometimes it contains a short summary of what was written on that topic in the field. Such essay must have a bibliography and references. The presentation bibliography allows those who read it to evaluate whether the facts and quotes really support the presented topic of the essay.

The structure of a short essay:

introduction: thesis exposure/hypothesis in the first paragraph.

the argument: denying or accepting the thesis, dissertation development/arguments.

a conclusion. The conclusion can be resumed in a new statement marked by an index of

enunciation: *to mention that ...; on the one hand, ... on the other hand; otherwise; In other words ... therefore, it results that ...* The conclusion is clear based on an alternative: *on the one hand ... on the other hand.*

Indices of argumentation:

Opinion verbs: *to think, to consider, to assume, etc.*

Adverbs or adverbial clauses of manner, used as indices of evaluative subjectivity: *probably, possible, of course, undoubtedly, certainly etc.*

conjunctions, conjunctive phrases with argumentative role mainly used for expressing causal relations, consecutive, final, conclusion: *since, because, that, so that, therefore etc.*

formulations such as: *first of all, firstly, secondly, for example, then, in conclusion, therefore, since then, on the one hand ... on the other hand, thus etc.*

terms or phrases expressing directly a value judgment: *as some believe;*

use of terms or expressions expressing indirectly a value judgment: *we can say that ...*

other connectors – *it results that, to mention that, only, that, in fact, too, though, but, otherwise, in other words, therefore, namely* – make secondary internal connections to an argument.

Other helpful information about compiling an argumentative essay:

To persuade, the author of the argumentation should appeal to convincing arguments. In the argumentative approach quotes from works of authorship are inserted, references to ideas of personalities are made.

The conclusion emphasizes that the point of view constituting the hypothesis is supported or refuted.

It is recommended the prioritizing of arguments by using words such as "first", "second".

It is recommended the use of words which appeal to the cultural experience/to interlocutor's life, engaging him in the approach: *"As you know ...", "You cannot doubt that ...", "Everybody knows that ...", etc.*

The link between the segments of the argumentative text is achieved by connectors which are means for achieving text cohesion. So, in an argumentative text is indispensable the presence of words like *"therefore", "still", "on the contrary", "otherwise", "moreover", "on the other side" etc.*

1.4.2. Compiling a scientific paper

(By Derek Rowntree, *Learning how to learn. Scheduled introduction in the study technique*, Didactic and Pedagogic Publishing House, Bucharest, 1980)

Advantages for the author who writes a scientific paper:

thinking organization;

stipulating the point of view on the subject of the work;

discovery strengths (to be consolidated) and weaknesses (which must be corrected);

developing the capacity of written expression, which completes the process of thinking and learning;

develop capacity for analysis and synthesis;

The process of writing an essay involves the following steps:

Specification of the essay topic.

Documentation and Information.

Structuring the essay.

Writing the essay.

Critical evaluation of the preliminary version/revision and rewriting essay.

Presentation/publication.

MENTIONING THE TOPIC OF THE ESSAY.

Usually an essay is drawn up following the request of a teacher. Precise identification of work tasks is a step towards a clear and well developed work. Starting from the title, the requirements that must be covered should be clearly identified and, according to it, the work plan will be developed.

DOCUMENTATION AND INFORMATION

The bibliographic list

It is usually suggested by a professor together with the theme of the essay. Each of the works featured in the initial list can lead to other bibliographic sources that could be consulted if there is enough time.

Information sources: books, magazines, internet.

The questions

They are designed to direct the reading and avoid wasting time with the whole reading of the entire material gathered. The best approach is to ask a series of questions to clarify the title or theme of the essay.

The questions are cues that facilitate research. During the research, some questions will become irrelevant and new questions will be added. However, the existence of some questions guides and facilitates research.

Main ideas

When reading a text, firstly the main ideas must be identified, and then the important details.

Usually the main ideas can be located at the level of: the book, the chapter, the paragraph, the indent.

Most authors introduce a main idea in each paragraph. Most often, the author begins the indent with the main idea of the paragraph (clause-idea). There are also cases where the clause-idea is at the end of paragraph. So, in the reading phase, the main idea of each paragraph should be followed. Rarely, the clause-idea is in the middle of an indent.

Often, one can meet the kind of paragraph which does not hold a single sentence containing the main idea.

Especially in fiction, the main idea can spread throughout the paragraph or is not explicitly stated.

Important details

Important details clarify, strengthen, illustrate or develop the main idea. It can be an example, an explanation, an argument. The importance of detail is a matter of opinion.

The main ideas and important details are sometimes highlighted by the author through the use of graphic signs (italics, underline, bold, numbered with numbers or letters) and some morphological and syntactic elements (words and expressions such as: first, on the other hand, although, however, that is why, for example).

Some important details are provided in tables, charts, graphs, maps. Students tend to skip them without understanding that these items can often be more explicit than words. These elements are important for the following reasons:

facilitates the understanding of the text;

it may contain important information not contained in the text.

Thinking

Start the preparation of the paper as early as possible, the main arguments in this respect are:

The need to give the subconscious the opportunity to "chew" the subject and provide creative ideas to tackle the subject.

the need to capitalize on various relevant ideas drawn from diverse backgrounds that appear suddenly, when you least expect (seminars, personal experience, discussions with colleagues).

Writing memorandum slips/Taking notes

All researched documented materials must be arranged in memorandum slips, always mentioning the source (author, title, publisher, city, year of publication, page) from where I took a certain idea, expression, phrase, quote, etc. There are several ways to complete memorandum slips:

notes made on a notebook (the most common but also the most ineffective);

reading sheets (the most effective and cheapest classic method of creating memorandum slips);

notes entered into a computerized database.

Using reading sheets has the advantage that it is available to everyone and allows arranging the documentary material in several ways, and use it later to other topics of study.

ESSAY STRUCTURE

To work effectively, before writing the first word, the work plan should be developed and then the memorandum slips are selected, eliminating what is not useful for the drafted plan.

The work scheme facilitates writing the thesis fluently. The author will not waste time wondering what is going to write.

a general scheme for the written paper:

Introduction. Comments on the essay topic-what it means and what is its importance.

What issues will you present and why?

Approach /Argumentation development

Conclusion: recapitulation of the main ideas, conclusions and implications, possibly future study prospects.

Suggestions for compiling the introduction. The introduction is a key element of any type of scientific text, whatever its nature. The introduction should be written so that the reader can form an accurate and complete idea on the content of the text as a whole.

Suggestions for drawing conclusions. Conclusions play a role similar to that played by the introduction. They should clarify the reader on the approach presented by the reader who wrote the text, on the innovations the text brings and open new avenues of reflection for those interested in the topic of the work/written material. Conclusions:

Reaffirm the introduction thesis and the purpose of the text.

Summaries the main points presented in the table of contents.

Give a final evaluation of a text message in relation to the topic, showing the relevance of the findings in a broader context.

It gives a supplementary idea resulted from the evaluation.

It is a reflection or an invitation to further research.

ESSAY WRITING

In the first draft of the paper, the focus does not have to fall on the beauty of expression, but on the accuracy of ideas, because in the end expression will be refined more easily if the ideas are clear and logically chained.

Order (Begin with the end!)

It is to start the essay writing with its last paragraph, which contains the conclusions. This has at least two advantages:

Gives a drafting guidance, knowing which are the conclusions towards which you are heading.

It gives the author the belief that his work will end with a clear conclusion.

Style

Style represents the way/words which we use to express our ideas. It must meet the following conditions (which can be easily completed in the context of developing the work schedule in advance):

To be simple and direct.

To avoid slang and a colloquial expression.

To contain short phrases. Both short phrases and too long sentences hinder comprehension. Too short phrases fragment reading.

To be concise.

Form

Putting text on the page should reflect the thinking. Use headings and subheadings.

Each main idea should have its own indent.

A paragraph:

Comes down to developing a single idea;

Contains sentence of argumentative type and evidence type;

Contains a sentence of a conclusion type.

Use illustrative material. It saves a lot of text. A map, a chart, a graph can replace a description.

Clear delineation of the borrowed their ideas from others and always mention sources.

Compile a bibliography of works consulted.

Minimum requirements regarding quotation and how to compile the bibliographical list

A work must reflect the author's work. For this reason, it must indicate the sources of information (books, journals, articles, internet, investigations etc.).

Plagiarism means using another person's ideas or words without mentioning the source.

The bibliography is drawn up in alphabetical order by surname initial.

In the text, citing an idea is by the author's name followed by the year of publication. For example: "...quoted text ... (Ionescu, 2004)", or "... as Ionescu stated (2004)"; in this case do not specify the page number.

Catching up an identical text written by another author will be cited with the page of the source used. For example, "quoted text" (Ionescu, 2004, p. 125).

If there are more than three authors, the text will mention only the name of the first one, followed by the expression *et al.* (in list of references, one will write the names of all).

In the text it must be mentioned only the authors' family names (not the first names).

The title of the magazine or book from which an article or section is quoted, will be italicized.

When citing a magazine article or book chapter, the pages of the magazine/volume where they are located will be noted in the list of references.

For internet sources, will be introduced the author, title and web address (data when it was accessed is no longer required).

CRITICAL ASSESMENT OF THE DRAFT/REVIEW

A Time of evaluation

The first version of the paper must be put aside for a few days "to cool" and for the "author's pride" to subside. This will allow a more objective assessment of the essay. Also, this means that the essay should not be written at the last moment.

After several days, the author may have a new perspective on the work; he can make a more objective assessment, noting mistakes skipped during the stage of creation.

B. Evaluation questions

Questions of control that can be used to assess the work:

Does the essay answer to what is requested or to the established subject? Does it cover with sufficient depth all the main aspects? Is its content accurate and relevant for the subject?

Is the material arranged in a logical manner?

Is each idea duly supported by examples and arguments?

Is there a clear delineation between own ideas and those taken from other authors?

Do you mention all sources and references?

Is the length of work in concordance with its purpose?

Is the style of the book clear and simple, without awkward and confusing language? (For verification, the work can be read aloud.)

Is the text written in an orderly and fair manner regarding punctuation, grammar and spelling?

Are the information sources mentioned?

C. The evaluation process

If you find that you can hardly assess your own work alone, seek help from a friend who is somehow competent in that area.

During the assessment, try to look at the essay from the perspective of the one to whom it is addressed.

D. Rewriting the essay

Once you have answered the above questions, you are ready to begin the final editing of the paper.

The physical aspect of the work is very important. First impressions matter. A slur and messy, looking sloppy work can lead to a lower grade. The final shape of the work can be typed.

VI. Presentation

The presentation notion is used in the broadest sense, also meaning the presentation of written works.

Bibliographic sources:

- Simona-Elena Bernat, *Tehnica învățării eficiente (Effective learning technique)*, Presa Universitară Clujană, ClujNapoca, 2003
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- Ferreol, G., Flageul, N., *Metode și tehnici de exprimare scrisă și orală (Methods and techniques of written and oral expression)*, Polirom, Iași, 1998.
- Hasson, Gil, *Cum să-ți dezvolți abilitățile de comunicare. Ce știi, faci și spui experții în comunicare (How to develop your communication skills. What do the experts in communication know, do and say?)*, Editura Polirom, 2012.
- Neacșu, I., *Metode și tehnici de învățare eficientă (Methods and techniques of effective learning)*, Ed. Militară, București, 1990.
- Rat, Ilie, *Cum se scrie un text științific. Disciplinele umaniste (How to write a scientific text. Humanities)*, ediția a II-a, Ed. Polirom, Iași, 2008.

1.5. Chapter evaluation

Assessing the first chapter *Learning how to learn*—a key competence in personal and professional development.

Write the letter corresponding to the correct answer:

1. Which is the most helpful method of note taking when studying individually using the author's words;
summarising and using own words;
simply writing down the information;
none of the above.

2. While individually studying it is helpful to use the author's words when you are in a hurry and it seems simpler to write down his words than to summarise;

....the Loch Ness Monster?

...the Bermuda Triangle?

....Big Foot?

when quoting is required;
when it's about a very important author;
none of the above.

3. Which type of note taking shows the information logically?
schema;
summaries;
the table;
writing down the information.

4. It's easier to remember:
divided notes;
crammed notes;
long sentences;
pen-written notes.

5. One of the well-known methods of note taking during lectures is:
concept map;
Venn diagram;
Cornell system;
post-it notes;

6. The ability to follow and to keep a learning scheme, to plan your own studying, to use group and individual work as well as efficient time and information management means:
intellectual work;
the ability to negotiate conflicts;
networking competence;
one of the values of the European Union;

7. The graphic representation of ideas/information can be done by:
handwriting;
cognitive organizers;
writing down information from a book;
using colored pencils;

8. Retaining what a speaker/teacher is telling means:
realising Power Point presentations;
memorising;
note taking;
filling in the missing words;

9. Note taking is an essential step of the learning process because:
by combining visual, kinaesthetic and auditive factors, the information is more easily acquired;
it allows a further organisation of the information;
it represents an external means of information saving;
the information is written down from a book;

10. The two steps in note taking during lectures are:

documentation and editing;
writing and processing;
writing and editing;

11. An efficient note writing during lectures implies:
oral communication skills;
speed and accuracy;
team working skills;
communication competences;

12. Which elements do not lead to a more efficient note writing during individual study?
using schema and abbreviations;
highlighting key words and using colours;
simply writing down the information from a book;

13. The graphic representations leading to information patterns are called:
summaries;
notes;
cognitive organizers;

14. At which point is it more difficult to use cognitive organizers while note taking during lectures?
after the information has been recorded;
while recording the information;
prior to recording the information;

15. One of the cognitive organizers that can be used in note taking during lectures or reading books is:
Cornell system;
matrix;
underlining;

16. The tree concept map is also called:
the "spider web"
the hierarchy map;
Venn diagram;

17. The concept map in which the concepts/ideas are introduced from point of view of their importance, starting with the least important ones, is called:
the "spider web"
the hierarchy;
Venn diagram;

18. The concept map in which all the concepts are viewed as equally important and in which only their interdependence is highlighted is called:
the "spider web"
the hierarchy map;
the linear map;

19. The cognitive organizers which are put in columns are:
concept maps;
Venn diagram;
tables;

20. To list the pros and cons to a yes/no question or to one that requires a pro or against attitude we use:
a T table;
a synopsis;
a linear horizontal table;
Venn diagram;

21. The cognitive organizer used to represent the meaning of an unknown term is:
Cornell system;
concept map;
diagrams;

22. The graphic organizer which highlights the common and different features, the similarities and differences between two ideas, concepts, events, objects is called:
tree diagram;
Venn diagram;
sequence diagram;

23. The notes taken from a written material (book, periodical) must reflect:
student's ability to transcribe information;
student's ability to understand and summarize;
student's ability to use Venn diagram;

24. The quality of the notes taken from a written material (book, periodical) stands in:
the quantity of the transcribed information;
summarizing the author's ideas;
using Venn diagram;

25. The own system of abbreviations used when taking notes must be:
constant;
very complex;
understood by everyone;

26. Free writing stimulates:
the ability to analyze;
imagination and creativity;
the ability to synthesize;

27. The thematic synthesis of several papers is called:
argumentative essay;
review;
paper;

28. A book presentation resembles:
an argumentative essay;
a book review;
a commentary;

29. The logical order of the steps to be followed when writing is:
Getting the information, Drafting, Structuring, Rewriting, Presentation
Getting the information, Structuring, Drafting, Rewriting, Presentation
Getting the information, Structuring, Rewriting, Drafting, Presentation

30. The key phrase in a paragraph is very rarely placed:
at the beginning;
in the middle;
at the end;

31. Why is it useful to start work on a paper as soon as possible?
to solve the task quickly;
to impress the teacher;
to let the subconscious think over the subject and provide creative ideas to start the subject;

32. If the paper contains other authors' information, what measures are to be taken?
listing a bibliography;
mentioning the quoted authors at the beginning;
no measures are to be taken;

33. To assess a paper as objectively as possible, the author has to:
let the paper away for a few days, so as to "get cold";
read a paper very carefully after finishing it;
write the paper close to its deadline;

34. If there are difficulties in objectively assessing his/her own paper, the student can:
ask a colleague;
give up this step;
read it for several times;

35. The list of books and articles the author has read and quoted when writing his/her own paper is called:
Index;
Key terms;
Bibliography;

36. Which of the following is plagiarism?
using other author's idea(s) without mentioning its source;
paraphrasing a fragment from other paper and mentioning its source;
using definitions of basic concepts and notions belonging to a certain field.

CORRECT ANSWERS

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

Chapter 2. Business Writing

2.1. Filling in the CV

2.1.1. What is a CV?

2.1.2. Types of CV

2.1.3. The sections of a Euro pass CV

2.2.4. The secrets of a good CV

2.2. Developing an intent letter

2.2.1. What is an intent letter?

2.2.2. The structure of an intent letter

2.2.3. Tips for writing an intent letter

2.3. Electronic mail

2.3.1. The advantages of electronic mail

2.3.2. The structure of an e-mail

2.3.3. Etiquette norms (netiquette)

2.4. Tips for making a good Power Point

2.5. Chapter's evaluation

2.1. Filling in the CV

2.1.1. What is a CV?

The term "Curriculum Vitae" comes from Latin and means "course/conduct of life."

The CV is the business card of a person. It is a summary of education, experience and skills of a person.

The CV provides the person who interviews you, the information needed for employment, and explains why you think you are the suitable person for the vacancy you are applying.

2.1.2. Types of CV

The chronological CV

It is organized sequentially from the latest activities and continuing in reverse chronological order with the most distant.

This type of CV should not be reduced to listing jobs; it can be customized by mentioning some other issues such as skills and accomplishments.

This type of CV does not favour people who often changed their job or have large gaps and difficulty to justify their professional activity.

The functional CV

This type of CV focuses on achievement itself, without regard to their chronology. The emphasis is placed on achievements, skills, personal qualities.

This type of CV is recommended to those people who often changed their job, have big interruptions in their professional activity, graduates or people with little experience.

Combined/joint CV

It is a combination between the first two types of CV-s, but in chronological order.

The target CV

A targeted CV is customized so that it specifically highlights the experience and skills you have, that are relevant to the job you are applying.

The drafting of such a CV requires more effort, but is useful when a person applies for a job that fits their qualifications and experience.

2.1.3. The sections of an Europass CV

I. PERSONAL INFORMATION: name and surname, address (email, web page /blog), phone numbers, date of birth, nationality, picture.

II. THE JOB THAT IT IS APPLIED FOR, POSITION, THE STUDIES FOR WHICH IT IS APPLYING

III. PROFESSIONAL EXPERIENCE (it is described each job separately; the description begins with the most recent job; there are stated information such period, the employing organization, occupation or position held, main activities and responsibilities).

IV. EDUCATION AND TRAINING (it is described separately each stage of education and training, starting with the most recent; it is written the main studied objects).

V. PERSONAL SKILLS

Native language;

for other known languages; for each language it is mentioned the understanding level (listening, reading) talking level (taking part in a conversation, oral speech) level of writing; According to the Common European Framework of References for Languages: levels A1 and A2-elementary, B1 and B2 –independent user, C1 and C2-experienced

VI. COMMUNICATION SKILLS: are written the held communication skills and where they were obtained.

VII. ORGANIZATIONAL/MANAGERIAL SKILLS: are written the held organizational managerial skills and where they were obtained.

VIII. SKILLS ACQUIRED AT THE WORKPLACE: are written the skills acquired at the workplace and which were not mentioned specifying where they were obtained

IX. IT SKILLS: are written the IT held skills and where they were acquired.

X. OTHER SKILLS: are written the skills that were not mentioned and where they were acquired

XI. DRIVING LICENCE: it is written the category of the driving licence.

XII. MORE INFORMATION:

Publications;
Presentations;
Projects;
Conferences;
Seminars;
Awards;
Affiliations;

References. It is given the name of those who can give references about you, to be accompanied by titles and contacts. But do not mention these person if you did not obtained their consent.

XIII. ANNEXES: copies of the diplomas and qualification certificates, recommendation from the workplace, publications or research.

2.2.4. The secrets of a good CV

Employers generally spend no more than a minute on each CV when making an initial selection of applications received. If you miss the right impact, you will lose the opportunity to be hired.

The FORM of the CV matters. A CV should be clear and easy to read. A loaded and sloppy CV will go to the basket. A sober, tidy CV, with paragraphs aligned, readable, it is more attractive than a messy one, crowded with text. Resumes must be relevant, concise and well structured. The employer must complete the information quickly.

Fit the information better in the page and give a "ventilated" aspect of the CV. For a neat aspect of the CV, use paragraphs, bullet points, spacing so as to highlight the most important issues.

Considering the position or post you applied for. The CV should be tailored depending on the position or post you applied for. Emphasize the personal and professional skills that best fit the position or job for which you candidate, who meet the specific requirements of the employer. But do not overlook the experience which may be an asset even though it is not directly linked with the job profile you apply for.

Search information on the employer to tailor your CV according to the profile required by the employer.

Avoid mentioning your weak points. Concentrate on the strong ones, on results. You have to highlight your personality, skills, positive aspects.

Avoid weak points....but do not lie. Information can easily be checked.

Do not use several characters (Arial, Times New Roman or Tahoma). Keep the format and characters of the Euro pass CV. Do not abuse bold. Use the same type of bullets.

Use the same fund size (between 10 and 14). Use black colour.

Avoid colour or bad paper. Use good quality paper, white sheet, A4.

The reasonable length of a CV: 2-4 pages.

Draw the attention. The purpose of a CV is to attract attention and to induce the employer to call you for an interview. A catchy title or a summary of your professionally project placed right in the first part of your resume can have the desired impact.

Visibility. Adding keywords can bring an extra visibility.

Follow your spelling. Ask a friend to read your resume to notice any omitted mistakes. Even omission of a letter is important because even small details make the difference.

Choose a professional, recent, ID photo, and place it in the up right corner.

Do not add unnecessary information which do not have any connection to your job (e.g.: no of children).

Do not mention any information or wage claims.

Do not mention the reasons you left your other jobs.

Your CV must be edited on a computer!

The information are not presented like sentences but synthetically like enumerations.

Make a professional CV (do not include personal information and photos, e-mail or nicknames used in relation to friends, information about your physical appearance).

Use action verbs (managed obtained, done) because it characterizes a person who has initiative and assumes responsibility.

2.2. Developing an intent letter

2.2.1. What is an intent letter?

Letter of intent or motivation letter is a summary document that accompanies the CV to request a job.

Letter of Intent – a written communication tool that any aspirant to a job must learn how to use it.

Unlike the CV, the letter of intent reflects your personal style, the aspects that make you unique, the ability to argue, professionalism and the ability to "sell" a competitive labor market

Its role is to describe the motivation behind the choice of the company and the post concerned, but also to illustrate the preparation, skills, interests and personal qualities that make you the right candidate for the position available.

the CV contains the most information about you, but can never replace or substitute for the lack of such a letter in which all the technical details shown schematically in the CV will be articulated and brought to life in a few sentences well composed, proving a clear and logical

mind. Only so you will determine an employer to think an extra minute if you are the most suitable for that job than other candidates with a resume as impressive.

2.2.2. The structure of an intent letter

The identification of the candidate (name, phone, email and address) and the employer (name and function) appears in the page header.

Introduction: Your target job? Where did you get information on the post concerned? Who are you and why you send this letter? (advertisement, friends). If it was not published a notice of employment and do not have accurate information about a specific post, you can express the desire to work in a particular field.

Contents: The line between your skills and the job requirements? What are your skills, values, accomplishments, achievements, qualities that recommend you for the post concerned? What you are you going to do in the company? In 2-3 paragraphs highlight those aspects which "wraps" the company's profile and the job requested and could capture the employer's attention. Do not repeat the information contained in the CV, but highlights the aspects that can attract the attention of the employer. You can and you summarize your studies and professional training that recommend you, concrete achievements obtained in previous jobs. Mention how you can help to streamline the company's activity. Remind people that can provide additional information about you. State clearly your will to apply for the vacancy.

The end of the letter: In the closing paragraph, you have to express your availability for an interview (mentioning the contact information) and to give thanks for their time. Do not forget to sign.

2.2.3. Tips for writing an intent letter

The base rules in writing an intent letter are:

It should be brief and to the point: you have to fit a page.

it is sent to a real person: Director / Human Resources Specialist. The letter will be addressed to the person in charge of hiring or directly to The Department of Human Resources, if you do not have complete information. If the company is small, the letter can be sent directly to the manager.

neat, flawless aspect (A4 white paper of good quality and perfectly clean, legible writing, arranging the text on the page, keeping the edges, use a readable font).

Do not "upload" the document by using a large number of fonts and sizes, with repeated emphasis and thickening.

Provide useful information that suits you and that can help you distinguish yourself from other candidates.

Avoid mentioning negative aspects (such as stories about the conflicts you've had other jobs). Do not speak bad of old jobs. Highlight your strengths, without exaggerating too much.

Do not exaggerate about your accomplishments and strengths and do not mention your negative aspects.

Formulate sentences/phrases clear and concise, grouped into paragraphs and use an appropriate, professional language. Use a row spaces between paragraphs.

Try not to use too many formulations such as "I can", "I have", "I am" at the beginning of a sentence. Use action verbs, avoid abbreviations and jargon.

Avoid spelling and punctuation. Check the letter several times. Call a friend to read the letter and identify errors that have escaped. Remember that the intent letter is a proof of your writing and editing skills, and your negligence in this regard will not go unnoticed.

Do not send a standard letter or downloaded from the Internet. Unlike the CV, the intent letter must be adapted and tailored according to the company's profile and post concerned.

Do not include information about the desired salary. You can mention the desired salary only if you are asked to do so.

The intent letter must be signed.

The letter of Intent may be handwritten or at the computer. But it is preferable to have a typed letter. If it is handwritten, pay special attention to the readability and layout.

2.3. Electronic mail

The email is one of the technologies that have revolutionized communications in the late twentieth century. Formed at the same time with the Internet, the electronic mail (e-mail) made the classical mail to be called derogatory snail mail.

2.3.1. The advantages of the email

Advantages:

- faster;
- cheaper;
- comfortable;
- attaching documents;
- sending to more people.

2.3.2. The structure of the e-mail

Any email has two parts:

- header;
- message body/content; It contains the message and the attached files, if there are any.

The structure of the header:

to, the email address of the recipient. There can be added more addresses, separated by a comma.

cc (*carbon copy*), the email address of another recipient (one or more). A copy of the message will be sent also to the other addresses. These addresses are visible to the recipients.

bcc (*blind carbon copy*), Other email addresses which will receive the message, without appearing to the recipients.

subject (subject). A title or a short description of the message.

2.3.3. Etiquette norms (netiquette)

Although not conducted "face to face" oral communication is subject to the same rules as conventional one. This set of rules to be respected in virtual communication is called "Netiquette". Rules can be violated in communicating with friends, but their keeping is recommended for business communication by virtual means.

The word comes from the English netiquette, designating a set of rules and conventions to be observed in the use of Internet in general, and electronic mail in particular. This set of rules reflects a certain experience in the electronic environment and harmonious cohabitation and serves to eliminate possible conflicts, misunderstandings or misinterpretations. The rules were created by the initiative of the Internet users who wanted to offer users a civilized and harmonious framework of manifestation and development of Internet culture.

Here are some recommendations that can be applied in professional correspondence:

Rules on user identity:

it is prohibited from using the same identifier to multiple users;

reading, copying, modification or deletion of files or data belonging to other users without their permission is forbidden;

it is sanctioned both the overcoming and changing restrictions imposed by the network administrator;

any unauthorized actions and deliberate harm, disrupts, modify or fails another system in the network represent a breach of CMC, regardless of location and time of the affected system and that the system did not perform as normal;

it is prohibited the commercial use of facilities and/or services without the legal or official obtaining.

Rules for writing a message:

Be concise in drafting **your** message. In a few words express the purpose of the mail in "Subject" and for the rest of the message, if the content is longer, it is necessarily to send it as an attachment. The Management departments appreciate the telegraph answers which touch point by point the discussed issues.

Limit yourself to treating a single subject in a message.

Always fill the Subject field. On the email's subject often depends the speed with which it is read if the recipient does not know you personally, if it is opened or not. In addition, it makes it much easier to be found in the email box of the one who receives it.

Give replay immediately (**within 24 hours**). The rapidity of the response will be appreciated. It will show that you're effective. On the other hand, the delay can lead to forgetfulness.

Grammar is not optional! Make sure you send the right message in terms of punctuation and spelling. In the virtual conversations/correspondence one letter misspelled it can cause a huge misunderstanding and, in addition, it makes a bad impression.

Pay attention to how the email looks like. It is important that the email you send to be readable. Use the same typeface (shape, size, color) in all the e-mail, align paragraphs and space them properly (especially when writing a long e-mail). **Align ranks at the left edge.** Securities centering effects or forms of address can not be predicted on the recipients screens;

Write your message easy to read! Leave a blank line between paragraphs; it is not recommend using the Tab key and no indentation for the first row of the paragraph. Do not write more than 60-70 characters on a line and do not insert control characters.

Do not format the text as it is possible that the recipient to use an alphanumeric terminal or a mailer that does not recognize the formatting; Moreover, it is possible that the fonts you use may not be available on the recipient's computer.

Set up a signature that appears automatically at the end of emails that you send. This is especially helpful if you post messages to a mailing list; it is possible that not everyone who received the message to know you; signature should not be very long (about 4 lines) and must include the full name. The signature is particularly important in the workplace.

Do not scream! Use capitalization rarely; capitalization is usually interpreted as roaring. In addition, a text written in ALL CAPS is hard to read. Also, do not use very large font sizes.

If you send something that calls into question the action of a film, novel or TV show, enter <SPOILER> at the top of the message; so recipients can skip it if you do not want to know the end of the action

Rules on message content and sender's attitude:

Do not give "Reply to all" unless necessary. Do not post a private message to a mailing list without the approval of the author.

Avoid harsh and vulgar expressions.

Avoid jokes and sarcasm. It is possible that in the absence of mimicry, intonation and gestures, the recipient does not understand the message correctly or more, of cultural and religious background to lead to an interpretation that you have not taken into account when sending a message. Keep your jokes when you meet face to face, otherwise there is the possibility that your intentions are misunderstood.

Use sparingly signs known as smiles or emoticons. Sometimes, their use is useful to indicate the mood of the writer. But not everyone is familiar with their meaning. Keep them just for communicating with friends and relatives and avoid them in your business communication.

Do not use abbreviations and acronyms. If you do use them, make sure that the email's recipient is familiar with them.

Criticized the idea and not the person;

Do not answer when you are angry! Were you annoyed reading the message received? Take a breath, walk around the room, think, then respond with diplomacy. Otherwise, you risk saying things you regret.

Do not skip greetings. Simple rules of courtesy should not be omitted in communication by e-mail. The absence of greetings as "hello," "thank you," "An easy day!" Shows a lack of courtesy and professionalism of the person who sent the email.

Do not use addresses of your coworkers or business partners to send jokes or chain emails. You can be perceived as unprofessional.

Tips for writing emails:

Ambiguity often occurs in communication. Messages should be clear, concise and direct. The reader of the message must not strive to understand it

If the message is not clear, it is possible for the reader to understand it wrongly and avoid an answer.

Effective communication involves quality, not quantity! Messages should be concise. Short messages can be understood immediately. The reader should not strive to understand the message. Determine the main idea of the message and stick to the point!

Clarity depends on simple sentences. But remember: brevity should not be taken to the extreme! The email should not be confused with an SMS! The message should contain relevant details.

Maintain a positive atmosphere by reducing the negative impact. Instead of "I will not be able to find that tomorrow ..." writes "I'll find out tomorrow.". People do not want to know what you can not do, but what you can do. Avoid negative language that is discouraging.

It is recommended that, in an email only to approach a subject. If the email contains information about many topics, the reader will respond only to those they consider important, omitting some subjects unintentionally or intentionally.

2.4. The technique for making Power Point presentations. Tips for presentation (making the presentations using the Power Point application. Tips for presentation)

General rules that have become the minimum standard acceptable for most business presentations, scientific, **educational (in particular with regard to design slides):**

PowerPoint is **not** a text editor! Slides are a visual aid for the presented material and not a distraction from it. Each slide should illustrate one point or an idea. Do not clutter the slide. Slides are not suitable to display details. Use words or short sentences (expressing the key points of the presentation), avoiding complete sentences. The audience will retain key elements easier. If you have a large amount of data, divide them into several slides. The contents of one slide must be easily understood in 20 seconds - seven lines per slide and no more than seven words per line!

Vent! Crowded slides reduce the attention given to the presenter. Use as much white space. The first thing the audience does when it see a slide is to read the information, then turn its attention to the presenter. The more information there is on the slide, the presenter receive less attention. If all the information is on slides, the presence of the presenter is no longer justified and then you better send the presentation by email!

Limit the number of slides! Do not use more than one slide for each minute of the presentation. The slides must not contain the entire presentation. Their goal is to support your speech and to emphasize important points.

Size matters! Use large, legible letters - 28 size is large enough. Keep in mind the size of the room in which you'll make the presentation!

Do not use too many words with a capital letter, because they reduce the speed of reading.

Equalize the presentation! Whether you choose to write in capital letters headlines or BOXED the essential information, you should be constant throughout the presentation. Keep all the same color. Keep the same color for all the text. Keep the same color for the background. Always use two fonts and two sizes of text.

Space is precious! Do not use headers on the slides. Do not display a logo on every slide.

Focus on the message, not on technology! Avoid using scrolling effect for the slides or writing sentences. These are more distracting. It can happen that a presentation with several effects, held on a less powerful computer than the one that was created, to go more slowly. The result is disastrous and embarrassing.

Pay attention to colors! Often, sites contain templates backgrounds with poor color combinations which are distracting. Choose a template with a discrete neutral graphics. Avoid slides with gradient funds because they can hinder visibility. Colors can raise the value of a content or irritate the audience. Use contrasting colors. The brightness of the room where the presentation will take place may adversely affect the clarity and color contrast of the PowerPoint presentation. If the information on the slides are black, better use white letters on a black background - however this style is tiring for the eyes. Better use light colors such as white and yellow, on a dark background, such as dark blue. Do not use colors such as red or purple. Font color should be in contrast with the background. Blue and yellow are contrasting but harmonious colors. Blue and purple are neither contrasting nor in harmony.

Do not turn the presentation in a reading of slides! This means the failure of the presentation. An oral presentation should focus on interactive speaking and listening, not reading by the audience. Convincing and motivating the audience can only be done if you connect emotionally with it. This is not done by turning your back to the audience and read from the slides, but to the audience when talking, smiling, and speaking.

Keep the "suspense" of the audience. Do not distribute materials before your presentation because you'll be heard with less attention. If the audience can read everything that you say, you lose contact with it. An effective presentation depends on creating a certain suspense and engaging the audience.

Include references to source (Endnotes)! Although the presentation time is limited, the academic ethics requires that the original author of a concept to be mentioned in the paper. If you use a quoted text, framed it in quotation marks.

Be visual! Use quality pictures. Do not forget to mention the source of the pictures.

2.5. Chapter's evaluation

Write the letter corresponding to the correct answer:

1. The visit card of a person looking for a job is:
his/her letter of application;
his/her curriculum vitae;
his/her list of competences, abilities and skills;
his/her letter of recommendation.

2. In a CV, at the Section "Professional experience", the former working places are listed:
starting with the first one;
starting with the latest one;
the order doesn't matter; what matters are the skills acquired at those working places;

3. Which of the following competences can be mentioned in CV at the Section "Communication Competences"?
the ability to be sympathetic;
to understand the concepts of justice, equality, citizenship, rights;
the ability to express your ideas easily;

4. Which of the following competences can be mentioned in CV at the Section "Organizational Competences"?
to communicate in your mother tongue;
the ability to take quick decisions with positive outcome;
to speak a foreign language;

5. Which of the following competences can be mentioned in CV at the Section "Digital Competences"?
to know how to use search engines;
to write documents in Microsoft word;
team work skills;

6. Which of the following statements represents a characteristic of a good CV?
It is crammed so as the CV could contain as much information as possible in 2 pages;
The sentences are well built, using poetic language;
A single font size is used;

7. Which of the following statements is false?
It should be avoided printing the CV on a colored paper;
The same CV can be used to all employers;
It isn't compulsory to mention the number of your children or your marital status;

8. The CV must come with:
an annex with all the former working places;
an annex with the managers' names of all the former working places;
a letter of application;

9. A letter of application:

reflects the candidate's own writing style;
tests the candidate's ability to write sentences using a poetic language;
describes the motivation of choosing a particular company and a particular job;

10. Which of the following documents contains the most information about the candidate?

the letter of application;
the curriculum vitae;
the list of competences, abilities and skills which comes with the CV;

11. Which of the following shouldn't be written in a letter of application?

the source from which the candidate has found about the job;
explanation of the way the candidate's skills and competences are in accordance with the job;
the candidate's hobby, which might reveal important information about his/her personality and private life;

12. The end of the letter of application must also contain:

explanation of the way the candidate's skills and competences are in accordance with the job;
availability for a future meeting;
salary demands;

13. A letter of application must be:

one-page;
two-page;
three-page;

14. Which of the following fonts must be avoided when writing a letter of application?

Comic Sans
Times New Roman
Arial

15. When writing a letter of application, it is advisable to use:

abbreviations and contractions;
action verbs;
jargon and slang;

16. A letter of application must:

be adapted according to the company' and job's characteristics;
state the reasons for leaving the former working place;
have the candidate's abilities and competences highlighted so as to be easily identified by the employer;

17. Which of the following statements isn't correct from the netiquette point of view?

It is advisable to write your e-mail using capital letters so as to be easily read;
Electronic signature is recommended for professional e-mails;
Chain e-mails can be funny and indicate a sense of humour;

18. In an e-mail, it is useful to write the subject because:
the person who receives the e-mail may not read the whole e-mail;
the person who sends the e-mail can get away with writing the message;
the person who receives the e-mail can be convinced to read it, in case he/she doesn't know you;

19. In the business writing it must be avoided:
using the electronic signature;
using "emoticons";
answering the e-mail as soon as possible;

20. In the business writing it is advisable to:
answer e-mails quickly;
insert some good jokes, in the end of the e-mail;
write using capitals;

21. In the business writing, answering an e-mail in less than 24 hours proves:
fear of getting fired;
existence of free time;
efficiency and professionalism;

22. CV comes from the Latin "Curriculum vitae" which means:
life story;
life course;
current life;

23. A good CV doesn't guarantee you a job, but helps you:
be called for an interview;
have your letter of application read;
improve your skills in writing a CV;

24. An important characteristic of a good CV is:
clarity;
multitude of information, including your private life;
game of fonts and colours;

25. Which term does not designate a CV type?
combined;
chronological;
portfolio;

26. What shouldn't be avoided when making a Power Point presentation?
use of small fonts so as a lot of information can be mentioned;
writing key elements;
use of many animations and acoustics in order to catch the audience's attention;

27. Some personal information must be included in the CV, for example:
name and contact information;
name and contact information, date of birth, sexual preferences;
name and contact information, date of birth, number of children;

28. Writing e-mails using capitals means:
the author of the e-mail likes you;
the author of the e-mail shouts at you;
the author of the e-mail wants to point out that it is a very important issue;

29. The section *bcc* (*blind carbon copy*) is used:
so as my colleagues do not know I've sent materials to several people;
to respect the privacy of my colleagues' e-mail addresses;
when I "Reply to all";

30. How soon should you answer an e-mail coming from your working place?
as soon as possible; no more than 24-48 hours;
it doesn't matter;
it isn't compulsory to answer all the e-mails.

CORRECT ANSWERS

1-B, 2-B, 3-C, 4-B, 5-C, 6-C, 7-C, 8-C, 9-C, 10-B, 11-C, 12-B, 13-A, 14-A, 15-B,
16-A, 17-B, 18-C, 19-C, 20-A, 21-C, 22-B, 23-A, 24-A, 25-C, 26-B, 27-A, 28-B, 28-
B, 30-A.

3. General information about the course (objectives, suggested activities)

3.1. The general objectives of the course:

initiating students into intellectual work methodology;
formation and strengthening of intellectual work skills, note-taking, drawing and text support;
awareness of students of mental mechanisms involved in the learning process;
familiarity with research and writing techniques;
development of teamwork skills;
developing skills required to prepare a CV and a letter of intent;
familiarize students with the concept of "netiquette" and improving students' ability to edit emails according to set rules.

3.2. Suggested activities

Activity 1

Title: Key competence "learning to learn" - requirement of the knowledge society

Specific objectives:

understand the significance of concepts such as skills, learning to learn, continuing education/lifelong education;
familiarize pupils with 8 key competences established at European level.

Moments in the activity's development:

discussion: What do you mean by concepts skills, learning to learn, lifelong learning/education throughout life?
information: descriptors of competence learning to learn (knowledge, abilities/skills, attitudes);
brainstorming: What should the teacher do to ensure the learning autonomy of the student? Why is the competence of learning to learn?
comment quote: the tomorrow's illiterate will not be the one who cannot read and write, but that who will not learn how to learn. (Alvin Toffler).

Activity 2

Title: Writing skills - essential skills for school and career

Specific objectives:

familiarize students with the concept of "writing skills";
awareness of writing skills at school and in their careers.

Moments in the activity's development:

discussion: What skills are important for your career? Writing skills are a "life skill"? Do SMS and chat destroy our ability to write and speak correctly
conclusions: the importance of writing skills at school and at work.

Activity 3:

Title: Taking notes-general considerations

Specific objectives:

defining the work of taking notes;
identify the importance of taking notes.

Moments in the activity's development:

discussion: What does taking notes mean? What is the importance of taking notes?
 group activity: handwriting or keyboard? (worksheet no. 1)
 Review quote: "I have more confidence in the weaker pen than the strongest memory and note-taking is, in my experience, one of the most important skills." (Tim Ferriss)
 information: Why is handwriting important? Handwriting is endangered?



Worksheet no. 1

Group activity: Handwriting or the keyboard?

Handwriting the notes		Taking notes on computer/tablet/phone	
Advantages	Disadvantages	Advantages	Disadvantages

Activity 4

Title: Taking notes on lessons and lectures - recording notes

Specific objectives:

initiating students into the methodology of intellectual work;
 formation and strengthening of intellectual work skills such as note taking classes and lectures;
 developing skills effectively making notes during lectures/lecture.

Moments in the activity's development:

brainstorming: Students are asked to provide examples of taking notes on using them in class, from diverse disciplines,
 information: Ways of taking notes, recording notes, note-taking systems (Cornell system).
 group activity: Cornell System (worksheet no. 2);
 information: processing and organizing notes.

Worksheet no. 2

Group activity: Cornell system

Task for students: Choose a page of notes taken at a lecture, transcribe it using the Cornell system.



Main ideas, Questions	Notes
Summary	

Activity 5

Title: Taking notes on lessons and lectures - processing and organizing notes

Specific objectives:

formation and strengthening of intellectual work skills such as processing and organizing the notes taken in courses and lectures;

processing skills development and efficient organization of notes during lectures/lecture using cognitive organizers;
developing the skills of schematic graphical content of a text;
awareness of the role of graphical representations of text for their understanding and learning.

Moments in the activity's development:

information: processing and organizing notes by using cognitive organizers, types of cognitive organizers (conceptual maps, structured lists, tables, matrices, charts);
group activity: cognitive organizers (Worksheet no. 3)
conclusions, quoted comment: "to complicate what is simple is trivial; To play simple is complicated, terribly simple – this is creativity" (Charles Mingus).

Worksheet no. 3



Group activity: Cognitive organizers

Task for students: Work the received text using at your own choice, one of the cognitive organizers presented.

Activity 6

Title: Taking notes-general considerations

Specific objectives:

defining the work of taking notes;
identify the importance of taking notes.

Moments in the activity's development:

discussion: What does taking notes mean? What is the importance of taking notes?
Review quote: "I have more confidence in the weaker pen than the strongest memory and note-taking is, in my experience, one of the most important skills." (Tim Ferriss)
information: Why is handwriting important? Handwriting is endangered?

Activity 7

Title: Taking notes on lessons and lectures - recording notes

Specific objectives:

initiating students into the methodology of intellectual work;
formation and strengthening of intellectual work skills such as note taking classes and lectures;
developing skills effectively making notes during lectures/lecture.

Moments in the activity's development:

brainstorming: Students are asked to provide examples of taking notes on using them in class, from diverse disciplines,
information: Ways of taking notes, recording notes, note-taking systems (Cornell system).
group activity: Cornell System (worksheet no. 4);
information: processing and organizing notes.

Worksheet no. 4



Group activity: Cornell system

Task for students: Choose a page of notes taken at a lecture, transcribe it using the Cornell system.

Main ideas, Questions	Notes
Summary	

Activity 8

Title: Taking notes on lessons and lectures - processing and organizing notes

Specific objectives:

formation and strengthening of intellectual work skills such as processing and organizing the notes taken in courses and lectures;
processing skills development and efficient organization of notes during lectures/lecture using cognitive organizers;
developing the skills of schematic graphical content of a text;
awareness of the role of graphical representations of text for their understanding and learning.

Moments in the activity's development:

information: processing and organizing notes by using cognitive organizers, types of cognitive organizers (conceptual maps, structured lists, tables, matrices, charts);
group activity: cognitive organizers (Worksheet no. 5)
conclusions, quoted comment: "to complicate what is simple is trivial; To play simple is complicated, terribly simple – this is creativity" (Charles Mingus).

Worksheet no. 5



Group activity: Cognitive organizers

Task for students: Work the received text using at your own choice, one of the cognitive organizers presented.

Activity 9

Title: Taking notes during individual study

Specific objectives:

formation and strengthening of intellectual work skills such as taking notes during individual study;

the development of processing skills and efficient organization of the individual notes taken during the study;

awareness of the role of the notes in understanding the curriculum.

Moments in the activity's development:

discussion: What information do the notes include?, When are the notes taken?, Why is necessary to take clear, complete and relevant notes?, Is it important to arrange the notes on the page?, which notes show more clearly the logical relationships between information?, After which notes is easier to make learning and revision?, Are there disciplines or subjects that become more useful/preferred to use schematic notes or Summaries?, is calligraphy important in taking notes? But the location of information? Do you think a page of notes should be loaded with information and should contain fewer ideas, placed more spacious?, What are the advantages and disadvantages of taking notes?, What way of taking notes is more effective?

group activity: Task for students: Taking notes for the received text: schematic and summary notes.

conclusions on the general format of notes, notes structure, content and drafting.

Activity 10

Title: Types of written materials

Specific objectives:

familiarize students with some type of written materials;

familiarize students with characteristics of some written materials: paper, essay, book presentation, book review.

Moments in the activity's development:

brainstorming: What types of written materials do you know?, What written materials do you make at school? What kind of written materials will you make at work?

information: essay, book presentations, book review essay.

Activity 11

Title: Writing a scientific paper – theoretical aspects

Specific objectives:

formation and strengthening of intellectual work skills such as writing a personal work (summary, essay);

familiarity with the minimum requirements on attendance and achievement of a bibliographical list.

Moments in the activity's development:

brainstorming: Why is useful to write a personal work (essay, review, essay) ?, What do you think are the steps to follow in drafting a scientific paper?

information: Stages of writing a scientific paper.

front exercise: Composing the introduction. The task for students: placement of some phrases in the correct order in terms of the logic of the text.

group activity: short phrases vs. long sentences. Students receive a worksheet with a text rendered with too short phrases or too long phrases. Students should find for each text, solutions for restructuring the phrases to optimize their understanding the messages they send.

Activity 12

Title: Writing a scientific paper – practical aspects

Specific objectives:

formation and strengthening of intellectual work skills such as writing a personal work;

Moments in the activity's development:

updating the information about entering a paper and Front exercise: Composition the introduction. The task for students: placement of phrases in the correct order in terms of the logic of the text.

updating the information on drafting a work (style, shape);

group activity: Structure paragraph. The task for students: making a paragraph according to the shown structure.

consolidation of information concerning the stages of writing a scientific paper:

What is the overall structure of a work?

When do you have to start work on drafting the paper?

If in the work you take information from other authors, what measures you will take to make this known?

What is a plagiarism?

Is the aspect of a paper important?

Does it matter if a handwriting is legible and if the work is orderly?

What features should have the style of the paper?

What "tricks" may "beautify" work?

Why is it useful to write a personal work (essay, review)?

Activity 13: Evaluation Chapter 1 Learning to learn-Key competences for personal and professional development

Chapter 2. Business Writing

Activity 1

Title: Completion of the CV

Specific objectives:

developing skills to compile a CV;

familiarize students with the Euro pass CV sections.

Moments in the activity's development:

Brainstorming: What is a CV?, What is the role of a CV? In which situations is required a CV ?, What kind of information contains a CV?

information: Types of CV .sections of the Euro pass CV, the secrets of a good resume;

group activity: Students are divided into 5 or 6 groups (depending on number of students). Each group draws a card on which is written a profession. Students will complete certain sections of CV (communication skills, organizational/managerial skills, skills acquired at work, computer skills) corresponding to the profession extracted (teacher, sales manager, mechanic, tourist guide, accountant, programmer, seller).

presentation of the materials made by students, evaluation.

Worksheet no. 1

Profession:

Communication skills	Organizational/managerial skills	Skills obtained at the work place	IT skills

Activity 2

Title: Writing a letter of intent

Specific objectives:

developing skills required to prepare a letter of intent;
familiarize students with the structure of a letter of intent.

Moments in the activity's development:

brainstorming: What is a letter of intent?, What is the role of a letter of intent?
information: structure of a letter of intent, tips for writing a letter of intent;
group activity: Students are divided into 5 or 6 groups (depending on number of students). Each group draws a card on which is written a profession. Students will write a proper letter of intent according to the drawn profession (teacher, sales manager, mechanic, tourist guide, accountant, programmer, seller).
presentation of the letter of intent drawn up by each group, their evaluation.

Activity 3

Title: Professional mail

Specific objectives:

familiarize students with the concept of "netiquette";
optimize students' abilities to draw up emails according to set rules;

Moments in the activity's development:

brainstorming: What are the advantages of electronic mail?, What similarities and differences are between email and traditional mail? (Students can complete Venn diagram), which is the structure of an email?, What does the term "netiquette" mean?, What rules must be respected in the drafting of an email?
information: etiquette for writing an email (netiquette): an user identity rules; rules in writing a message; rules on message content and sender attitude.
Case study: Clear messages vs. ambiguous messages. Students will analyze two messages sent by e-mail. The first message is ambiguous, without the sender to express clearly the purpose for which he wrote the message, the main idea is lost among the details. The second message is clear, the sender expressing the view from the outset. Which of the two posts is likely to receive a relevant answer? Conclusions: The reader should not be put in a position to make efforts to understand the message!

Activity 4

Title: Types for making a professional Power Point presentation

Specific objectives:

optimization of the design of the slides in terms of choosing the color palette, backgrounds, fonts, optimum positioning of elements on slides for increasing the efficiency of the message;

Moments in the activity's development:

brainstorming: In what situations do you make PowerPoint presentations at school? Do you think it is useful to know how to make PowerPoint presentations at work? In what context?, Is it used the use of visual aids for a presentation? Justify your answer. Do you know the rules to be followed in making a successful PowerPoint presentation?

information: General rules that have become the minimum standard acceptable for most business presentations, scientific, educational (in particular with regard to design slides).

Activity 5: Evaluating chapter 2 Business Writing

Module III. Speaking and listening strategies (oral communication)

1. Communication strategies proposed by Bulgarian team

One of the fundamentals to the development of literacy is oral communication, which is a complex process incorporating two major skill areas: listening and speaking. Due to the high degree of overlapping between these areas, the teaching of the two of them needs to be integrated. This means linking them together in such way that the skills and knowledge which students acquire and develop through the exercising of listening skills can be applied and extended in speaking tasks.

The following activities present some of the means by which teachers foster students to learn and develop different listening and speaking skills in order to be able to apply them in real-life situations (the basic purpose of the listening being to accurately receive and interpret messages in the communication process, and the purpose of speaking- to give appropriate responses orally).

Target: Upper-Intermediate

Activity 1

Topic: Agreeing, disagreeing and making suggestions;

Descript

Aim: to introduce the students to functional language through listening and speaking practice students expression:

re-Listening activity (Speaking): Students are provided with headlines from newspapers or watch parts of films/videos which present different controversial topics or situations and are asked to comment on them. The aim is to provoke a discussion on the issues which are illustrated and create a background for the following listening exercise.

Listening activities: Students watch and listen to a conversation in the following video:

<https://www.youtube.com/watch?v=WsViEcgk8vI>-Agreeing-disagreeing

After the video the teacher asks some general questions in order to check students' understanding of the conversation. Then the teacher introduces some functional language phrases for expressing agreement and disagreement, and for making suggestions. The phrases may differ according to students' level. For easier acquisition the phrases may be presented in a table: Mild Agreement, Strong agreement, Mild disagreement, Strong disagreement, Making Suggestions. The teacher plays the video again asking the students to mark which of the phrases in the table were used in the conversation.

Post-Listening activity (Speaking): Students work in pairs. Each pair is given two statements. They prepare arguments for and against and then discuss the two issues- student A supports the first statement and student B disagrees; then they change their roles and discuss the second statement- with student B supporting it and student A disagreeing, using as many different phrases as possible.

Time: 40 45 minutes

Assessment: The teacher evaluates whether the students have achieved the listening comprehension goals and are able to reproduce the topical language in the roleplay task.

Skills:

Listening skills: identifying relevant points; rejecting irrelevant information; retaining relevant points (note-taking, summarizing); recognizing discourse markers; guessing at unknown words or phrases without panic;

understanding inferred information (speaker's attitude or intentions); understanding different intonation patterns and uses of stress

Speaking skills: fluency, interaction, communication, pronunciation, vocabulary, grammar accuracy

Activity 2:

Topic: Presentation skills: Emphasis

Aim: to teach students how to use emphasis to make their presentation more dynamic and memorable

Target: Upper-Intermediate students

Description:

Pre-Listening activity (Speaking): Students look at some pictures/videos and describe what they can see in each. Then the teacher asks them to brainstorm adjectives describing people's appearance, personality traits, feelings, which were seen and then discuss them justifying their opinions.

Listening activities: Students watch/listen to a person giving a presentation on some topic. The teacher asks them to make notes about how this person justifies his/her opinion. The teacher checks the notes with the whole class.

After that the teacher introduces some phrases used in presentations to emphasise, pointing out that some adverbs are used with normal adjectives, some are used with 'strong' adjectives and some are used with both. The phrases may be put in a table divided in categories. Then students listen to the presentation again and mark which of the phrases were used by the speaker.

Post-Listening activity (Speaking): Students are asked to choose a topic they are very passionate about and prepare a short presentation, using the learned phrases to give emphasis. They have about 5 minutes to prepare their talk and then they practice in pairs. The teacher asks them to listen carefully to their partner and helps them with any errors they made or ideas they did not think of.

Some of the students may give their presentations to the class.

Time: 40-45 minutes

Assessment: The teacher evaluates whether the students have achieved the listening comprehension goals and are able to reproduce the topical language in their presentations.

Skills:

Listening skills: identifying relevant points; rejecting irrelevant information; retaining relevant points (note-taking, summarizing); recognizing discourse markers; guessing at unknown words or phrases without panic;

understanding inferred information (speaker's attitude or intentions); understanding different intonation patterns and uses of stress

Speaking skills: fluency, interaction, communication, pronunciation, vocabulary, grammar accuracy

Sources:

You Tube: <https://www.youtube.com/watch?v=WsViEcgk8vI>

Success Upper Intermediate: Teacher's Support Book *by* Rod Fricker, Pearson Education Limited

Success Upper Intermediate: Students' Book *by* Jane Comyns Carr and Jennifer Parsons, Pearson Education Limited

Communication strategies proposed by Greek team

2.1. Ancient Greek language and literature: CREATION AND PRESENTATION OF A TV - BREAKING NEWS BULLETIN ABOUT THE FACTS OF THE: “Battle Aegospotami, 405 B.C, based on the description of Xenophon ,the Athenian historian writer, in his work “Greek”, book 2, Chapter 1, && 16-32)

Workgroup/target: A Grade of Senior High School, 16 years old

Assessment: Class presentation and discussion

Didactic-pedagogical objectives:

Creation of journalistic speech by the students

Discovery by the students of linguistic and non-linguistic competencies (for example the sociolinguistic skills-sign language, language of good manners, organisation of questions, narration competence, answering competence and readiness-within the communicative context of a news bulletin creation).

Practice of vocal competencies.

Role play (roles of journalist-presenter, journalist -news editor, journalist-reporter, director, stage designer, costume maker, news producer, the role of the general-leading character of the events as described in the news bulletin).

Enhancement of the students' self awareness and self confidence.

Interaction of the members of the team and acceptance of each member's competencies (development of the team spirit with equal respect to each student's personality).

More positive attitude to the subject of Ancient Greek.

Awareness of the timelessness of the Ancient Greek texts.

Computer literacy to meet the needs of a news bulletin production. (PC, video use, mobile phone applications).

THE STEPS OF THE PROCEDURE

Pre-requisites:

The facts of the Battle Aegospotami, 405 BC (Described by Xenophon, the Athenian historian writer to his work “Greek”, book 2, Chapter 1, && 16-32)

Here is the summary of the Battle Aegospotami, 405 B.C.

*In the last decade of the 5th century B.C., **the Athenians** had indeed managed to recover after the disaster of the Sicilian expedition, but had not fully regained control of the Aegean Sea, whereas **the Spartans** led by Lysander had strengthened significantly their power in the sea with the money of Cyrus and ships of the renegades allies of the Athenians. The*

*Athenians, becoming conscious that without allies the war would be lost, made a last attempt to get back in control of the Aegean Sea, creating a fleet **that reached 180 ships**. The leadership of the Athenian fleet, that was based in Samos, was handed to Conon (406 BC). During that year, however, Conon was deprived of the services of the most competent generals. So in the late summer of 405 B.C., Conon had the leadership of the fleet along with Menander, Tydeus, Kephisodotos, Filoklis and Adimantous, who all had limited skills and questionable ethics.*

*The two fleets met to the Hellespont or Dardanelles. **The Athenians** wanted to confront their enemies as soon as possible, because every day they were forced to carry foods from Sestos, which obtained 15 stages, but the leader of the Spartan **Lysander** had no reason to hurry. In the following four days, Lysander instructed his captains and sailors to take their places on the ships at dawn, as if they were going to fight a battle, but he gave no command to the fleet to leave the port and start the battle, a tactic which increased the frustration of the Athenians.*

At the dawn of the fifth day, according to Xenophon, the Athenians lined up once again opposite the Spartan ships, but once again they were not actually involved in any battle. Lysander, however, had ordered ships to spy on the movements of the Athenians, the moment the latter ones would disembark and disperse to their tents for dinner and to sleep, and to return quickly and halfway to bear shield, which would be a sign for the Spartan fleet. Once Lysander saw the shield, he ordered the fleet to attack the Athenians. He captured all the unattended boats and, although Conon, who was leader of the Athenian fleet, meant to board all the Athenians on the ships, it was too late. Only nine of the ships of the Athenians managed to escape, while all the rest were occupied. Many men fled to the mountains, but they were persecuted mercilessly. Lysander executed all Athenians prisoners except the Athenian general Adimantous.

After having completed the reading activities, the class were **divided into teams** and the ss were invited to choose among different **writing or oral activities** on what topic would they like to work on.

A group of 7 students had chosen to work on **the news bulletin**.

The members of this 7-student-group **played the roles**, as described in the fourth objective above.

After a 15- day-collaboration, both in school and homes, the ss presented the news bulletin to the whole class under the logo **“Lampsakos T.V”**.

EVALUATION-CONCLUSIONS

Students reflected on what they were taught, and communicated their knowledge and understanding.

Students became confident in their speaking and listening habits, as they have achieved through a very good model-through the creation of interviews-to practise and develop their communication skills.

Students built positive relationships, worked cooperatively, and participated actively in their learning.

The whole activity had demonstrated the need for good models, which can show us a new start, more comfortable and less anxious- in our teaching-procedure.

2.2. DEBATE IN A HISTORY LESSON (THE BYZANTINE HISTORY)

THE BYZANTINE ICONOCLASTIC CONTROVERSY

Iconoclasts-Icon defenders

In the framework of the school subject of THE BYZANTINE HISTORY of the Second Grade of Senior High School and more specifically in the chapter of **THE BYZANTINE ICONOCLASTIC CONTROVERSY**, the **debate** was proposed as the main pedagogical teaching/learning strategy.

THE AIM OF THE LESSON

The detailed study and comprehension of Iconoclasm by the students.

DIDACTIC OBJECTIVES

The study of the causes

The study of the triggering events

Active involvement and participation of all the debaters

Employment of the group work method of teaching

Enhancement of the principles of dialogue

Students learn to think critically, so that they may successfully rebut the opposition's points.

Students research historical facts, prepare logical arguments, and formulate their own opinions based on evidence.

While being active listeners to opposing perspectives, the debaters try to convince the other team by integrating relevant information from the course material.

THE STEPS OF THE PROCEDURE

Summary of the units which had already been taught to students regarding the period of Iconoclasm (726-843 AD).

The class were divided into two teams : the one of the Iconoclasts and the other one of the Icon Defenders.

Noting down of the arguments by each team.

Discussion and representation of the opposition by the two teams based on their argumentation.

EVALUATION- CONCLUSIONS

The students are transported to the historical era when the facts are taking place.

They study in depth the social status of the Iconoclasm period through the actions of the two opposing parts and the impact of that opposition on society itself.

The debate is an effective teaching means in promoting critical thinking and oral speaking skills.

Communication strategies proposed by Turkish team

3.1. ORAL COMMUNICATION STRATEGIES

What is Oral Communication?

Communication skills – both speaking and listening – are at the very foundation of literacy. Classroom talk helps students to learn, to reflect on what they are learning, and to communicate their knowledge and understanding.

It is a word based communication system but in oral form. Most of the time we use oral communication in face to face conversations, group discussions, pair work, presentations, counseling, interview, radio, television, telephone calls etc. is used to express meaning in oral communication.

Communicating Strategy 1

Pair Work



What is Pair work strategy?

Working in pairs provides students with an opportunity to “think aloud” about what they know, and a process for acquiring and reflecting on information. For many students, pair work is a comfortable starting point to practise the skills they will need to participate in larger groups.

What is the Purpose of Pair work?

Encouraging students to think about a question, issue, or reading, and then refine their understanding through discussion with a partner.

What are the goals of Pair work strategy?

Students will:

reflect on subject content.

deepen understanding of an issue or topic through clarification and rehearsal with a partner.

develop skills for small-group discussion, such as listening actively, disagreeing respectfully, and rephrasing ideas for clarity.

Where can we use Pair work strategy?

You can use Pair Work Strategy in all subject areas for almost any topic.

How do we use Pair Work Strategy?

You can use it to help students with their in-class reading.

You can increase the amount of time devoted to Pair Work, depending on the complexity of the reading or question being considered.

Take time to ensure that all students understand the stages of the process and what is expected of them.

Review the skills that students need to participate effectively in Pair Work, such as good listening, turn-taking, respectful consideration of different points of view, asking for clarification, and rephrasing ideas.

After students share in pairs, consider switching partners and continuing the exchange of ideas.



Procedure

Before

Have students read a selection or prepare a topic, question, or prompt for a planned Pair Work activity.

Consider the social and academic goals for the Pair Work activity, and plan for pairing of particular learners that would further those goals.

During

Ask students to spend several minutes thinking about and writing down ideas.

Set clear expectations regarding the focus of thinking and sharing to be done.

Put students in pairs to share and clarify their ideas and understanding.

Monitor students' dialogue by circulating and listening.

Formulate thoughts and ideas, writing them down as necessary to prepare for sharing with a partner.

Practise good active listening skills when working in pairs, using techniques such as paraphrasing what the other has said, asking for clarification, and orally clarifying their own ideas.

After

Call upon some pairs to share their learning and ideas with the whole class.

Possibly extend the Pair Work with a further partner trade, where students swap partners and exchange ideas again.

Consider adding a journal writing activity as a productive follow-up to a Pair Work activity.

Roles

Communicating Strategy 2



Small-group discussions

Small-group discussions: Group

What is Small-group discussion: Group Roles strategy?

As with pair work, the strategies for small-group discussion give students the opportunity to develop critical thinking skills, build positive relationships, work cooperatively, and participate actively in their learning. You can put your students at ease by modelling effective skills for small-group discussion and by providing many opportunities to practise these skills in a safe environment.

Students are divided into groups of a certain size – for example, five members. Each student is assigned a specific role and responsibility to carry out during the small-group discussion.

What is the Purpose of Small-group discussion: Group Roles strategy?

Encourage active participation by all group members.

Foster awareness of the various tasks necessary in small-group discussion.

Make students comfortable in a variety of roles in a discussion group.

What are the goals of Small-group discussion: Group Roles ?

Students will:

all speak in small groups.

have specific roles to fulfil, clearly defining their role in the small group.

receive positive feedback that is built into the process.

participate actively in their learning.

How do we use Small-group discussion: Group Roles?

It is important to vary the composition of small groups, allowing students the opportunity to work with many classmates of various abilities, interests, backgrounds, home languages, and other characteristics.

It is a good idea to repeat this activity throughout the year. This will allow students the opportunity to experience different roles and to improve their skills.

Time the exercise to keep students focused on the task.

If research is required, involve all students in the process, regardless of their role. This activity provides an excellent way for students to share research and come to a consensus about important information.

For role ideas, use *Sample Role Cards*.¹

To encourage students to reflect on their learning, use *Small-group Discussion Reflection Sheet*.²

Procedure

Before

Choose the task or topic for discussion.
Decide how many students will be in each group.
Decide on the roles for each group member.
Prepare role cards for each student.

For example:

Leader: defines the task, keeps the group on task, and suggests a new way of looking at things.

Manager: gathers and summarizes materials the group will need, keeps track of time, and collects materials the group used.

Note maker: records ideas generated by the group, and clarifies the ideas with the group before recording.

Reporter: reports the group's ideas to the class.

Supporter: provides positive feedback for each speaker, makes sure everyone gets a turn, and intercepts negative behaviour.

Sample Role Cards

<p>LEADER Does everyone understand what we're doing? Have you thought about this in another way? We're getting off topic; let's get back to the task.</p>
<p>MANAGER Here are the materials we'll need. This is what I think we should look at. We have _____ minutes left. Now that we're finished, let me gather the materials.</p>
<p>NOTE MAKER Would you repeat that so I can write it all down? What do you mean by that? Let me read to you what I've written so far.</p>
<p>REPORTER Let's review the secretary's notes. Does anyone have anything to add before I report to the class? Does anyone have any suggestions on how to report to the class?</p>
<p>SUPPORTER Really good point. We haven't heard from _____ yet. Please don't interrupt; you'll get a turn.</p>

Small-group Discussion Reflection Sheet

Name: _____

Role: _____

Topic: _____

Comment on **your group's ability** to work together in a positive manner.
Consider cooperation, listening, and organization.

What are your group's strengths?

What are your group's areas for improvement?

Comment on **your own ability** to work in a positive manner. Consider cooperation, listening, and organization.

What are your strengths?

What are your areas for improvement?

Comment on your success in fulfilling the role you were assigned.

3.2. TYPES OF ORAL STRATEGIES

Oral communicative strategies:

strategies which help us to keep the conversation going.

Oral negotiation strategies:

strategies which help us to focus on form and meaning, so that real communication is possible.

STRATEGIES

Time-gaining strategies

Maintenance strategies

Help-seeking strategies

▪ Time gaining strategies:

Ehm, I like golf.

Oh, really?

○ Time gaining expressions: (Using filler expressions to gain time to think)

- really ?
- uhm, let me see...
- well
- sure

▪ Maintenance strategies

- a) make positive remarks/comments b) shadow

▪ Make a positive comment or a remark

- _ make a comment to keep the conversation going

I don't have a dog.

Oh, how sad.

▪ Comments or remarks show interest and keep the conversation going

- I understand
- I see /I see what you mean
- Sounds good
- Very good

▪ b) shadow

- by partially repeating what the parter has said

I'm from Kenya, and my family is very big.

Oh! Kenya !

▪ Help-seeking strategies

- **Ask for help**
- I don't understand
- What? What does xxx mean?
- How do you say xxx?

- **Ask for repetition**
- Please repeat/can you repeat please?

- **Indicate there is a problem**
- louder please
- I can't hear you well.

▪ **ORAL NEGOTIATION STRATEGIES**

- **Clarification requests:** one partner does not understand well and requests an explanation.
- What? What did you say?

- **Confirmation checks:** the listener checks that he/she has understood his partner correctly.
- Did you say XXX?

- **Comprehension checks:** to be sure our partner has understood us.
- Do you understand?
- Is it clear?
- Do you agree?

I have been to this new store LIBRO with my father, a new store. Do you understand ?

Yes, the store is LIBRO.

- **Negotiation strategies, which focus on form:**
 - **recast:** your partner corrects your language.

Me like golf.

I like golf

Yeah, I like golf.

- **explicit correction:** you correct your partner by explaining what is wrong.

You get up early?

You need DO YOU
before GET UP

DO YOU get up early?

BENEFITS

BETTER LISTENERS

MAINTAIN A CONVERSATION in the target language

TO FOCUS ON MEANING, to achieve a coherent conversation in the target language.

TO FOCUS ON FORM and achieve modified output.

COMMENTS FROM THE LITERATURE

Knowing about communicative and negotiation strategies may dispose the students to work in a more collaborative way, where both more proficient and less proficient students share more equally the role of expert. Students participate in constructing knowledge together with the teacher and other peers (Wells, 1999). Language learners are frequently and increasingly each other's resources for language learning. (Pica et al. (1996).

COMMUNICATION SKILLS

LEARNING OBJECTIVES

What is Communication?

What is a skill?

The Communication Cycle

Types Of Communication

Impact of a message

Proper voice modulation

Styles of Communication

What is Communication?

The dictionary defines communication as a process by which information is exchanged between individuals through a common system of symbols, signs or behaviors.

What is a Skill?:

Skill is defined as a learned power of doing something competently. It is a developed aptitude or ability.

The Communication Cycle

A communication system normally goes through a cycle involving:

The sender



The receiver
 The message
 The channel

The feedback

Communication types:
 Communication is of 2 types.

Verbal Communication

Words
 Voice Modulation

Non -Verbal Communication

Posture & Movement Gestures
Facial Expressions

Verbal Communication



Words

Use Simple Language (avoid jargon)
 Grammatically correct
 Avoid slang
 Be precise (avoid redundancy)

Don't	Do
I can't do this...	I'll check it for you...
I can't help you...	
I don't know...	

You don't understand... You are wrong...	Let me explain...
I think...	I suggest...
Please listen to me..	I recommend...
You will have to...	In order to complete the process we will need to...
Just a second... Hold on...	May I place you on hold...
"No" in the beginning of the sentence	I am afraid... I would love to do it however...
What? What did u say?	Pardon Me... Could you please repeat ...
But	However
We can't do...	What we can do is

Voice Modulation

Diction
Tone
Pitch
Volume
Rate



Non -Verbal Communication

Posture and Movement

Stand Tall.

The difference between towering and cowering is totally a matter of inner posture. It's got nothing to do with height, it costs nothing and its more fun.

Gestures

Are you aware how you look to others?
Find out your habits.
Find your nervous gestures.

Facial Expressions

Eye Communication. 90% of our personal communication calls for involvement. Look at people for 5 to 10 seconds before looking away, it shows involvement.
Smile.

Styles of Communication

Aggressive communication.
Submissive communication.

Assertive communication.



Listening Skills

An open ear is the only believable sign of an open heart.

(David Augsburger)

Types of Listening

Listening are of 3 types:

Hearing

Passive listening

Active listening

Important Details

Be calm and collected at all times

Be loud enough to be easily heard

Use words with accurate diction & correct pronunciation

Speak slowly and make use of pauses to stress important ideas.

Use a confident tone and a level pitch.

Be vibrant and enthusiastic – avoid a dull, monotonous tone.

Know what you are talking about and accept the limitations of your knowledge

Finally, remember that interpersonal communication is a multitude of skills.

Also remember that skills can be learned and practiced.

3.4. Communicating Strategy: Triangle Debate

Whole-class Discussions: Triangle Debate

What is a Whole-class Discussion: Triangle Debate?

Students learn more readily in a class where they experience cooperation and a sense of belonging. By involving the whole class in shared activities, and by teaching students how to be good listeners, to respect each other and to participate without fear, you can maximize participation and minimize anxiety for all students.

In this strategy, all students are involved in an informal, whole-class debate. It is a flexible tool that allows students to debate in a comfortable setting.

What is the Purpose of Whole-class Discussion: Triangle Debate?

Encourage students to get involved in whole-class discussion.

Create a comfortable atmosphere for students to share ideas and debate.

What are the goals of Whole-class Discussion: Triangle Debate?

Students will:

participate in an informal debate.

practise cognitively-demanding speaking skills in a comfortable environment.

benefit from the research process.

learn to process ideas and reach conclusions.

How do we use Whole-class Discussion: Triangle Debate?

This is not a formal debate - it is intended to facilitate whole-class discussion and critical thinking. Make clear of *Triangle Debating Tips*.¹

It may be appropriate to divide the class in half, create two different questions, and prepare for two presentation days.

The *Triangle Debate Organizer*², has space for up to 15 students per group; the maximum number of students suggested to ensure that there will be enough time for the presentation of the debate.

It may be beneficial to do Triangle Debate three times in order to allow students the opportunity to work in all three groups.

Spread debating over the term/semester/year to give students time to improve.

If time is an issue, simplify the exercise by creating easier questions that do not require research.

Procedure

Before

Decide on the topic or issue for the Debate.

Brainstorm with students to arrive at a statement that can be debated.

Divide students into three groups: group 1 will argue for the issue, group 2 will argue against the issue, and group 3 will prepare comments and questions about the issue.

Give students ample time to prepare - this will vary and may or may not include research.

Review procedures for the debate so that students may properly prepare. *Triangle Debate Procedures*.¹

After all research is complete and students are prepared to present arguments, make a final draft of the *Triangle Debate Organizer*² and photocopy for students.

During

Arrange chairs in the classroom to reflect the three-group structure, enabling all members to see each other (a triangular shape works well).

Act as timer or choose a student from group 3 to perform this function.

Act as moderator, calling on students to speak.

Act as judge, ensuring that students avoid negative comments.

After

Photocopy *Triangle Debate Groups 1 and 2-Reflections*³ and *Group 3 – Observations*⁴.
Distribute to each student, according to his/her group.

Give students ample time to reflect on their experience.

Lead whole-class debriefing session about the experience.

Triangle Debating Tips

Here are some questions to think about while you prepare to present your ideas.

Make sure you gather enough evidence to back up your argument:

Do I have proof to back up what I want to say?

Organize your thoughts clearly and logically:

Will my audience be really clear about what I have said?

Use strong, convincing language:

Do I sound confident?

Have I used too many over-used words like *good, very, really, like, etc.*?

Repeat, rephrase key ideas:

Will my audience hear what I want to say?

Will my main points stick with them?

Make eye contact with *everyone* in the room:

Do I make everyone in my audience feel as if I am talking directly to them?

Vary your voice:

Do I sound monotonous?

Have I varied the pace?

Have I varied the volume, saving my loudest voice for the points I really want to drive home?

Use appropriate gestures:

Does my body language emphasize what I want to say?

Prepare for rebuttal:

Have I considered what the opposition will say; am I prepared to argue against it?

Prepare for questions:

Have I considered what questions will be asked of me?

Am I prepared to answer them convincingly?

Practise, practise, practise:

Am I really prepared?

WORK TOGETHER TO ENSURE YOUR ENTIRE GROUP'S SUCCESS!

Triangle Debating Procedures¹

Topic: _____

These procedures are intended to act as a guide. Refer to them throughout the process to ensure that you are on the right track.

STEP ONE: The class is divided into three groups

STEP TWO: Each group is given a different task to complete:
 Group 1 will argue in favour.
 Group 2 will argue against.
 Group 3 will comment on remarks made by a speaker and pose questions to groups 1 and 2.

STEP THREE: Groups will get together to create a plan of attack, decide on their main argument and how they will organize their speeches. It is important, at this stage, to refer to the *Triangle Debate Organizer* handout and begin to make choices concerning the order of speakers.

STEP FOUR: Students work individually to prepare speeches. Everyone in groups 1 and 2 is required to speak for 2 minutes. Everyone in group 3 is required to comment for one minute on points made by the two previous speakers and to prepare two insightful questions to ask of group 2 and two insightful questions to ask of group 2.

STEP FIVE: When all individuals have created their speeches, each group comes together to listen to their arguments as a whole. It is important to follow the order set in the *Triangle Debate Organizer* so that they have a clear impression as to how their argument will sound. At this point, groups may offer suggestions, make changes and polish their arguments.

STEP SIX: Practise, practise, practise and be ready to go. Remember - you are a team! Stay positive and support each other throughout the process.

Triangle Debate Organizer²

The following is the order in which each speaker will speak. Simply follow the numbers to see when it is your turn.

Group 1 Speaks for 2 min.	Group 2 Speaks for 2 min.	Group 3 Comments on last two speakers for 1 min.
1. _____ _____	2. _____ _____	3. _____ _____
4. _____ _____	5. _____ _____	6. _____ _____
7. _____ _____	8. _____ _____	9. _____ _____
10. _____ _____	11. _____ _____	

13. _____ _____	14. _____ _____	12. _____ _____ 15. _____ _____
--------------------	--------------------	--

When this is finished, each member of group 3 will pose one question to group 1 and one question to group 2.

These questions may be answered by anyone in groups 1 and 2.

Triangle Debate Groups 1 and 2 – Reflections³
Name: _____ Group: 1 2 (circle one) Topic: _____
<p>Comment on your group’s ability to work together in a positive manner. Consider cooperation, listening, and organization.</p> <p>What are your group’s strengths?</p> <p>What are your group’s areas for improvement?</p> <p>Comment on your own ability to work in a positive manner. Consider cooperation, listening, and organization.</p> <p>What are your strengths?</p> <p>What are your areas for improvement?</p>

Triangle Debate Group 3 – Observations⁴
Name _____ Debate Observed _____

What were the strongest arguments made by group 1? Why?

What were the strongest arguments made by group 2? Why?

Identify some of the excellent debating strategies used by the debaters.

List some ideas that you learned about this topic.

What skills will you try to remember to use when it is your turn to debate?

4. Communication strategies proposed by Italian team

4.1.PSYCHOLOGY CONGRESS "THE WELL DONE HEAD"

Teacher: Tamara Pecchioli

Aims:

knowledge of the main psychological and pedagogical theories of learning
knowledge of mental models

Skills:

development of analytical skills and understanding of the text
developing the ability to identify and link information based on previous knowledge
developing the ability to express the information learned using correct words and the ability to communicate them to others
development of problem solving skills
development of the capacity of collaboration with other students
development of meta-reflection and critical thinking skills
development of creativity and invention

Target: Class 2E, 21 students between 15 and 16 years old

Prerequisites: basic knowledge pertaining to the topic; positive attitude towards problem solving

Teaching methodology:

brainstorming
Understanding Group Tour
interactive lesson
cooperative learning
role play

Materials:

texts of author E. Morin "The well done head " (excerpt)
Text book
Photocopies provided by the teacher

Instruments:

Computer
Magnetic Whiteboard
video camera
camera
paper

Documentation

Video on the simulated congress

Scanning work process: Phases

1. Brainstorming on the term "learning" – Collective work, one hour
2. Restructuring of the thought of subjects, times, places of learning - Collective work, one hour
3. Work in groups on the four models of the mind by Bruner (photocopy provided by the teacher and manual), each group takes care to understand, reflect and present a model of the mind to the class - Work in groups, 2 hours
4. Role play: each group simulates a lesson on the same content (the solar system), organized according to the model of the mind proposed - Group work 4 hours more than the average working time plus 2 hours homework
5. Collective discussion on the strengths and weaknesses of each model -2 hours
6. Guided reading of some parts of the text by E. Morin "The well done head" Collective work, two hours
7. Organization of interviews and questionnaires for data collection, given to the head teacher, teachers, students, parents on the idea of "well done head" and the role of the school.
Working in groups average time for each group 2 hours
8. Graphics processing on the data collected with the math teacher collaboration
Collective work - 1 hour
9. Role play: Organization of the International Congress of Psychology:
choice of roles, defining the times 2 hours homework Collective work
10. Development of assigned tasks - Work in groups. Average time for each group 4 hours
11. Role play: Simulated Congress, collective work two hours

4.2. Introducing a schoolmate

Objective: speaking skills for authentic reasons. Formal and informal speaking.

Pronunciation, stressing and intonation, correctness, vocabulary, appropriateness.

Target group: mixed ability class of 20 students aged 14-15 mostly girls (6 boys only)

Pre-requisites: students can ask basic wh- questions; they can report speeches using the correct present, past and future tenses.

Method: Classmates at work, cooperative learning, simulation of authentic situations.

Materials: Flashcards, papers

Time allotted: 1 55- minute lesson modules

Warm up: 5 minutes

The teacher splits the class into 2 groups. Each of the group have got a colored set of flashcards (on the yellow cards there are the questions and on the green ones there are the answers). Each of the students has a question or an answer. Each question has a corresponding answer.

The first student in the yellow team reads his/her question and all the students in the green team have got 3 seconds time to read the corresponding answer.

This way the students, playing, practice asking Wh- questions for introducing a person and the appropriate possible answers.

Annex 1 (Questions and answers on the flashcards)

This part of the activity can be repeated twice to reinforce the acquisition of the speaking skills.

Step 1: Pair work. (10 minutes)

The teacher splits the class into pairs. Each student is given a copy of the worksheet (annex 2) and will go through and write on the paper, the questions he/she will need to ask in order to complete the form on the worksheet (the students will need the same questions practiced in the warm up activity).

Step 2: Pair work (10 minutes)

Students take it in turns to ask questions and fill in the form with the information got from their partner.

Step 3: Group work (20 minutes)

Pairs of students are asked to come to the front and tell the class a few things about their partner.

Annex 1 Questions and answers

What's your name?	My name's Jane
What's your family name?	It's Smith
How old are you?	I'm 17 years old
Where are you from?	I'm from London so I'm English
Where do you live?	I live in Bath
How long have you been living in ...?	I've been in living in Bath for 4 years /since I was 13 years old
Have you got any brothers or sisters?	I have one brother, Sam and one sister, Kate
Which school do you attend?	I'm a 4th year student at King's College, Bath
Why are you learning English?	I'm studying English because I want to work abroad
When did you start learning English?	I started in 2014

Can you speak any other foreign languages?	Yes, I can. I can speak French and German
What do you like doing in your free time?	I'm fond of rock music and I love playing the guitar
What's your favourite food?	It's Italian pizza
What's the greatest invention ever?	I think it's the Television
What can you do?	I'm good at playing the guitar and I can also cook cakes
What are your good points?	I'm a sociable person and I think I'm reliable, too
What are your bad points?	I'm too shy and I don't have many friends
What would you like to do after school?	I'd like to travel around the world and to find a good job in the States
What country would you like to visit?	I'd like to visit Japan
What time do you usually get up in the mornig?	I usually get up at 7 am

Exercise 2: Ask the 14 questions to your partner. Write your partner's answers in the spaces above.

Exercise 3: Introduce your friend to the class.

- **Communication strategies proposed by Romanian team**

5.1. EFFICIENT COMMUNICATION: ASSERTIVENESS (OR HOW TO EFFICIENTLY COMMUNICATE WITH PEOPLE AROUND)

- **Objectives:**

- **Purpose:**

- developing assertive communication ability.

- **Objectives:**

- to identify the main characteristics of the three communication types: passive, aggressive, assertive;
 - to acquire the necessary knowledge to use assertive communication;
 - to raise awareness of the importance of efficient and assertive communication between the group members and in the career development strategies;
 - to improve abilities of making communication efficient by applying assertive principles and practising the communication types in different situations characteristic to the business environment;
 - to practice brainstorming as active-participative method;
 - to identify a communication style.

- **Workgroup/target:** students aged 15-19

- **Pre-requisites**

- Notions on types of communication (what communication is, communication types).

- **Time**

- The material contains useful resources to approach the theme „ assertive communication” in activities with students. The teacher may select and adapt the exercises proposed according to the time on disposal.

- **Means/tools:**

- Activity organisation forms: frontal, individual, group
 - Didactic methods: conversation, brainstorming, exposition, group debates and reporting, case study/problem setting, role play.
 - Didactic means: writing instruments, flipchart sheets, handouts.

- **Evaluation**

- According to the time on disposal, the teacher may make initial, formative, final evaluations.
 - These evaluation activities may have as objective: the evaluation of the students performance, the evaluation of the content of the exercises developed, the evaluation of their activity moderators.
 - Evaluation methods to be used: tests, appreciation scale, the observation of the students behaviour during the exercises, “The Newspaper”, representing the collectively, the article, the

evaluation that each student makes for the training process. The articles are debated and make up the newspaper, based on the idea of unity.

▪ Strategies

● Exercises proposed:

- Exercise 1. Brainstorming: „What is communication?”
- Exercise 2. Brainstorming: „Why is the development of the communication skills important?”
- Exercise 3. Brainstorming: „How can we better communicate with others?”
- Exercise 4. Group activity: „The mouse and the monster”
- Exercise 5. „ Assertiveness – key of efficient communication”
- Exercise 6. The assertive message
- Exercise 7. The compliment
- Exercise 8. The construction of an assertive message: How do we say NO assertively?
- Exercise 9. The construction of an assertive message: How do we answer criticism assertively?

DETAILS OF THE EXERCISES PROPOSED

Exercise 1: Brainstorming: „What is communication?”

The activity presenter says: “*When I hear the word communication I think of...*”

For two minutes the students will utter all the words that cross their minds, knowing that they will not be criticised, without fear of making a mistake.

Communication is the process of sending, receiving and interpreting the messages by which we are in relation with the others and adapt to the environment.

People communicate daily, efficiently or inefficiently, verbally or non verbally, artistically and scientifically.

Elements of communication: emmitter, message, receiver.

Forms of communication: verbal, non-verbal(mimics, gestures, posture) para-verbal(expression, accent, intonation, word order).

All the ideas will be written on the flipchart. They will be discussed to raise awareness on the defining keys of communication.

The activity presenter will make theoretical mentions.

Exercise 2: Brainstorming: „Why is the development of communication skills important?“

The presenter of the activity mentions some information on the communication ability:

By communication skills we must not strictly understand having talent at writing or being a good speaker. To know how to communicate means the capacity of talking to people, explaining, convincing or motivating people in a certain direction. Anybody needs this attitude, especially when a certain task needs team work.

*Communication abilities: **The art of saying what must be said, when, what, how and to whom it must be said...***

The presenter of the activity proposes the statement: “*The development of the communication skills is important because ...*”.

For 2 minutes, students mention the reasons why the development of the communication skills is important, continuing the presenter’s statement.

All the reasons will be written on the flipchart and the presenter will make theoretical mentions.

Communication represents the basis of all our relations. Our personal, professional life as well as a considerable measure of our happiness depend on the way we communicate. The better one communicates, the more successfully one is in the relationship with family, friends or in the business environment.

As one must enter into contact with people, one must make oneself understood, try to understand what others might want in order to relation with them and solve certain life situations.

The making of personality by education, practicing a job depend on communication. Communication is an indispensable component also regarding the career orientation as by means of it we make the others know our knowledge and skills. Success or failure in career depend 50% on the way we know to communicate with those around.

Numerous conflicts are the result of communication conflicts.

Efficient communication helps us develop qualitatively the love, friendship and professional relations and avoid conflictual situations in our life. The first step in developing the communication abilities is awareness. To be aware of the communication skills that you miss and need to study, to develop in order to master them better.

Exercise 3: Brainstorming: „How can we better communicate with others?“

The presenter of the activity proposes the statement” We can communicate better with others if...”.

For 3 minutes, students mention ways of improving communication, continuing the statement.

All the modalities will be mentioned on the flipchart, and according to them, the presenter may make theoretical mentions.

Possible answers:

To express opinions and emotions without attacking the interlocutor.

To use an encouraging tone, a positive one, even if it is about critical observation, proving respect to the one to whom the message is addressed.

To respect the others’ rights.

▪ *To avoid raising voice.*

Not to criticize the others' opinions.
Not to offend, to prove respect.
To listen attentively to what the other says and to offer feed-back.
Smile!
Give up irony!
Give up the attitude of superiority!
Maintain visual contact!
Do not dominate conversation!
Do not interrupt frequently the conversation!
Do not look insistently at the watch!
Do not look at the walls!

Exercise 4. „The mouse and the monster” – group activity

This exercise has the role of helping students identify the characteristics of aggressive and passive behaviour, of identifying the differences between the characteristics of aggressive and passive behaviour.

Students will work in groups to fill in a work sheet (Annex 1). The representative of each group will present the answers.

The moderator of the activity will present information on the passive and aggressive communication styles.

Exercise 5: „Assertiveness – key of efficient communication” (Annex 2)

Theoretical presentation on assertive behaviour made by the presenter of the activity.

Reflection exercise for students/Brainstorming: *Identify the persons in your life towards whom you have passive, aggressive and assertive behaviour.*

Exercise 6: Assertive message

Theoretical presentation: Construction of assertive message (Annex 3).

Practising the ability of making an assertive message. Annex 4. Make up groups of 4-5 students. Each group receives a worksheet with three situations characteristic to the business environment. The student will collaborate and will write assertive answers for each situation. The representative of each group will present the answers. The teacher and the other students may make comments, may add passive and aggressive answers.

Exercise 7. The Compliment (Annex 5)

Brainstorming: How do you react to a compliment? Students are asked to think of the latest compliment received, to describe the situation in which they received the compliment and what they did.

Practising the ability of making compliments: Each student is requested to make a compliment to his neighbour, to make him feel good.

Exercise 8. Constructing an assertive message: How do we say NO assertively?

Brainstorming: Why is it hard to say NO? What are the consequences of the fact that we are not able to say No? How do we say NO assertively?

The presenter of the activity fills in the answers given by the students. (Annex 3)

Students practise the ability of saying NO assertively. Students, grouped in pairs, get a ticket with a situation. Each pair will make an assertive refusal to the situation described on the ticket.

Exercise 9. Making an assertive message. How do we answer criticism assertively?

Brainstorming: How do we answer critics? Students are asked to think of a situation in which they were criticised and present the way in which they answered the criticism.

Brainstorming: Which are the beliefs regarding criticism?

Theoretical presentation: How do we answer criticism constructively? (Annex 3).

How do we answer criticism constructively? – role-play for students to practise the ability of answering criticism assertively.

CONCLUSIONS

The presenter of the activity mentions conclusions on different aspects of communication:

Importance of interpersonal communication.

Success/failure strategies in communication.

The importance of assertive communication.

Developing communication skills.

The importance of communication

Interpersonal communication is the most important and often used communication form. People may not avoid this type of communication; their social existence depends on the ability with which they may start discussions with others. Family life, relations with friends, professional activity, all depend on this quality.

Interpersonal communication is face to face communication. It is important to understand yourself and to construct relations with the others. To do this, we should develop self analysis, self-knowledge, self-exposure capacity as well as know the barriers and the disturbing factors that make communication process difficult.

Efficient communication vs. Inefficient communication

Efficient communication (success strategies)	Inefficient communication (failure strategies)
<i>Using peoples' names during conversation Clear instructions Listening to the others Showing appreciation Visual contact Smiling</i>	<i>Dominating conversation Ignoring frustration Stubbornness and inflexibility Looking to the floor or to the ceiling Frequent interruptions of the discussions Lack of interest Folding arms Looking frequently at the watch</i>

Importance of assertiveness

Assertiveness affects almost all life sides. People that get this ability have less conflicts, less stress, succeed in meeting their needs, have strong relationships they may count on. All these lead to a better mental state and better health.

Assertiveness develops. First, a clear distinction must be made between assertive, passive and aggressive behaviour; secondly you must practise assertiveness until you develop a range of behaviour to be applied in the most varied situations, even under stress. People were born assertive. Let's think of a child. He cries when he wants something and expresses emotions freely.

Then, step by step, he adapts emotions in conformity with the answers he receives from the environment..

Remember! Assertiveness is:

The ability to communicate needs, emotions, opinions and convictions in a manner that does not offend the others' rights;

An ability that may be learnt;

A way of communication and behaving with the others that will help your self confidence.

Developing communication skills

Communication skills develop in time, we are not born with them.

Developing communication skills is a process that may start anytime, no matter the age.

• ANNEX 1: THE MOUSE AND THE MONSTER

Șoarecele și monstrul

1. Notează cel puțin cinci cuvinte care descriu șoarecele din imagine.

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2. Notează cel puțin cinci cuvinte care descriu monstrul din imagine.



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ANNEX 2

ASSERTIVENESS – KEY OF EFFICIENT COMMUNICATION

Assertiveness is the ability to express emotions and convictions without affecting and attacking the others' rights, without being aggressive or passive.

Characteristics of assertive communication:

Expresses preferences, emotions and convictions without attacking or affecting the others' rights.

Communicates directly, openly and honestly, winning the respect of colleagues and friends.

It has the capacity of initiating, maintaining and ending a conversation in a nice way.

It expresses negative emotions without attacking or embarrassing the other.

It has the ability to request or refuse.

It expresses positive emotion it makes and accepts compliments.

it makes and accepts compliments.

says „NO” without guilt or embarrassment.

cope with the pressure of the group and expresses openly personal opinions.

it bases on equilibrium.

it considers the ideas and opinions of the others.

when it criticises, it does it constructively.

it is a good interlocutor, it listens to people without interrupting.

it uses” I” – Statements.

it criticises constructively.

it avoids expressions such as: we should”, “it is necessary”, and replaces them with ”what do you think about”, “would you like to.

disposal for exploring solutions (“How can we solve this problem?”).

it considers the people’s suggestions and thanks them sincerely.

It asks and offers help with pleasure.

It is receptive to the others’ needs.

It recognises the responsibilities to the others.

The assertive style discusses the problem, supports its rights, are self confident, recognize their rights and those of the others. It supposes to find a solution of the “win-win” type, so the rights of both parties are admitted and respected, in order to find an alternative to the benefit of both.

Verbal expressions used:

“I think that ...”

“I would like to do this...”

“Would you mind if...”

“I appreciate much what you did for me ”

“I think we should ...”

“I feel offended when...”

“I think that it is unfair regarding me ”

“Can you help me?”

„I would like to hear your opinion”

„I don't like it when you talk to me on this tone ”

“Thank you for your help”.

Non-verbal signs: calm but sure voice, as not to offend the interlocutor, he smiles sincerely when it is necessary, acknowledges by head.

Examples:

Assertive behaviour: calm, understanding the need of the friend but also the fact that you have priorities: "I understand that you need help taking into account that this need a lot of work, but I have already made other plans that I cannot cancel. I hope you can find somebody else".

Way of thinking:

"I will not allow you to take advantage of me and I will not attack you for what you think".

Assertive communication is in contrast with passive and aggressive communication.

Passive communication style:

It avoids conflicts and confrontations;

It wishes everybody to be happy, but without considering the personal needs and wishes;

It does not protect its interests, it does not express feelings or opinions;

It does not make requests, it does not request something particular, it does not imply itself in getting some personal rights or in defending an opinion(it considers that its opinions and ideas are unimportant);

It allows others to influence it;

It avoids direct confrontation;

It justifies itself often;

It is hesitation, with big communication breaks;

It shows guilt and helplessness feelings, solitude, loneliness, fear, anxiety(it is timid, obedient, subjective, humble);

It thinks that its passive behaviour will help it be accepted and approved by the others;

It cannot take decisions;

It coincides with the solution "you win- I lose ";

This person feels hurt, frustrated, irritated, without trying to express dissatisfaction in front of others".

The passive style avoids the problem, the own rights, lets the others choose in his place, sees the rights of the others as more important.

Specific verbal expressions:

"I'm sorry I have taken your time but..."

"If you say so ..."

„O h, it's all right "

„Sure, I do not want this . "

„I leave this to your decision"

"Please don't get upset with me "

„We do as you wish"

„I'm so sorry I upset you "

Non-verbal signs: avoiding people, low voice, monotonous, minimal visual contact, nervous movements, bent posture, bent shoulders, head between shoulders, folded arms.

Examples:

Passive behaviour (with guilt feeling): "Well, I think I could change my program to help you with the furniture. It will be difficult to rearrange my program but I will help you."

Way of thinking:

"I do not matter".

"My needs and feelings are no so important".

"If I say this the others will like me".

"If I say not the other will be upset with me."

Costs of passive behaviour

Accumulation of frustrations that may become violent at a moment.

The others know he cannot refuse and will take advantage by certain requests.

Diminishing self esteem and a positive self image, low self esteem.

Aggressive communication style:

It blames and accuses the others.

It breaks the rules imposed by authorities (parents, teachers, police).

It is insensitive to the others feelings, humiliates people, finds defects in what the others do.

It does not respect colleagues and everything it does is to its benefit.

It considers it is always right, it does not accept other ideas and opinions.

It interrupts the interlocutor to express opinions.

It has an attitude of superiority.

It relies on winning (it coincides with the type "I win-you lose").

It solves problems by violence.

It is fluent, with no hesitations in speaking.

Rapidity in speaking.

Critical, mean comments.

It considers those around often unfair to it.

It is ironical and often uses criticism in communication.

It often fights, talks much.

It is hostile, mean, furious (uses raised voice, manifests dissatisfaction violently).

The aggressive style attacks the problem, supports its rights without considering those of the others, choose their activity and consider their rights are more important than those of the others.

Verbal expressions often used:

"Are you doing it or not?"

"Nonsense!"

"It's obvious you can't understand!"

"You are all stupid!"

"You are crazy!"

"Do as I say!"

"You are terrible!"

"I've had enough of you"

"You are stupid, you don't understand anything".

"I don't care what you think, I do my way".

Non-verbal signs : tension, it stays next to the interlocutor, it frowns, rigid face expression, it stares at the interlocutor to intimidate him, it make provoking gestures,

agitates the fist, points the finger, has cold, threatening voice, raised in the end of the sentence.

Examples:

Aggressive behaviour: (with fury): "How do you think I will carry so much weight for you? Don't you think I have better things to do?"

Way of thinking:

"I will knock you down before you do !"

"I'm the best!"

"I must win at any price !"

Costs of the aggressive behaviour:

Creating hard feelings around the person with aggressive behaviour.

Instable relations based on negative emotions.

Lack of relaxation because of the tendency to control situations and persons.

Examples:

Situation: Somebody enters in front of you at the supermarket.

Aggressive answer: "Shame on you! Stay in the line like the others!"

Passive answer: absence of reaction, ignoring the situation.

Assertive answer: Excuse me, I am waiting too".

Situation: Your friend, very talkative, calls you to complain about a bad day at work. You are busy and have no time to talk.

Aggressive answer: "Let's talk other time! I have enough problems, I don't need yours!"

Passive answer: let her talk, and the phone at the ear , try to do something of your work.

Assertive answer: listen 1-2 minutes, then say:"I'm sure you had a bad day. I'd like to talk but now I don't have time. Can we talk later"?



ANNEX 3: Constructing an assertive message

A. Sugestions for building an assertive message:

3. Use the 1st Constructing an assertive message supposes a positive expression, without judgments, criticism or guilt

Instead of: "I told you not to do that because we will lose money!"

Say: "Let's try another variant".

1. Describe the behaviour that disturbed you without judging, without going into deductions about the reasons, attitudes and the character of the other person. Try to put yourself into the place of the other.

You friend is 20 minutes late although he knew you had something important to tell him. Instead of "you are so insensitive! You knew we had to talk about something important, but you were late!"

Say: „We had to meet at 5pm. Now it's 5.30".

2. Describe the behaviour without exaggerating things.

Instead of: "You ruined all my evening! We had important things to talk about!"

Say: "We will have less time to discuss the problem we met for, because at 6.30 I planned something else."

person message. Thus you will concentrate on the way in which the behavior of the other affects you. If you start with "you", the other will consider this as an attack and will maintain the conflict. The message is centered on your own person, not on the other.

Instead of "You had to be more careful, you had to let me known you were going to be late!"

Say: "I would have felt calmer if I had known you were going to be late. In the 30 minutes I waited for you, I thought about different things and in the future I would feel better if you checked your phone."

4. Describe in concrete, specific terms, both the effect of the other's behaviour on you and the desired behaviour. Avoid ambiguous, embarrassing expressions, the prolonged silence.

5. Be short, the longer the message, the sooner you lose the interlocutor's attention.

6. Use positive expressions and smile!

For example ; "When... then..." Is more useful than "No, you cannot because..."

7. Repeat (calmly, clearly, patiently and firmly) what you want/do not want (technique of the scratched record), but not for hours , with the same words.

8. Use humour to reduce tension!

9. Avoid fighting back, answering criticism with criticism, aggressively with aggressively, sarcasm with sarcasm. There will be a chain of criticism, offences, threatening that hurt both persons.

Steps to be taken while building an assertive message that expresses negative feelings towards somebody (fury, hard–feelings):

Describe the behaviour of the other without judging, criticising, exaggerating.	<i>Your being late with the report requested...</i> <i>When you don't let me know you are going to be late...</i>
Describe the impact the other's behaviour has on you clearly, specifically, without generalization .	<i>"... it means I will have to work in the weekend..."</i> <i>"...I worried that something might have happened"</i>
Describe your feelings	<i>I would really appreciate</i>
Say how you would like him to behave in the future.	<i>...so from now on try to solve tasks in the deadline.</i> <i>...if you called to announce that you will be late .</i>

B. How do we say NO assertively?

For many people it is hard to say “NO”.

Beliefs/Prejudices that makes saying NO difficult:

Saying “No” is impolite and aggressive.

Saying “No” is selfish.

Saying “No” will hurt the others and will make them feel rejected.

If I say “No” to somebody, that person will not like me anymore.

The needs of the others are more important than mine's.

I always try to be liked and helpful.

Saying “No” means a closed vision.

Avoiding to say this word, we are sometimes drawn to situations in which we don not want to be, we will do what we do not want to do. For this reason, we may feel anger or hard feelings to the person to whom we said “yes”, although this person did not do anything wrong. We may become disappointed, frustrated, stressed.

Beliefs/opinions that help us say “NO” assertively:

The others have the right to ask and I have the right to refuse.

Saying “No” means refusing a request, not a person.

When saying “yes” to a thing, you say “no” to another. We always have to make choices.

People that have difficulties in saying “no” usually tend to imagine in an exaggerated way the way in which the other will accept the refusal. They do not consider that the others may accept a negative answer.

Saying “NO” in an inconsiderate manner is not assertiveness. Basic principles that must be respected when saying “NO”.

Be direct and sincere, but don't be impolite.

Be short.

Tell the respective person if it is difficult for you to do this.

Be polite-say” thank you for asking”.

Speak rarely, with warmth, otherwise the word “NO” will sound taunted.

Do not excuse yourself in excess. It is your right to say no, without justifying yourself too much. Remember that, on long term, it is better to tell the truth than to get hard feelings and misery inside.

When saying “NO”, take responsibility for this. Do not accuse yourself and do not invent excuses.

Change “I can’t” into “I don’t want to do this”.

Ways of saying no

There are some ways of saying “No”. Some of them are more suitable in certain situations. Trevor Powell describes 6 ways of saying “no”:

The direct no. When somebody asks you to do something and you don’t want to, simply say “no”, without excuses. This technique may be efficient with salesmen, for example.

The thought over no. This technique contains an exposition of the request’s content and adds the assertive answer in the end. For example: ”I know you can’t wait to go for a walk, but today I can’t”.

The motivated no. This technique proposes the justification of the refusal by sincere, short reason.

The flexible no. It is not a clear “no”. It is a way of saying “no” at present, but leaves place for “yes” in the future.” I can’t have lunch with you today, but we see each other next week sometimes.”

No by another question. It is a method of trying to find another variant for the respective problem:”can we meet other time?”.

The broken record. It can be used in many situations. One must repeat the refusal as long as necessary.

Source: *Assert yourself. Module Six. How to say „No” assertively*
(<http://www.cci.health.wa.gov.au/docs/Assertmodule%206.pdf>)

C. How to answer criticism assertively?

The word criticism comes from old Greek and describes a person that offers a reasonable or analysis judgment, a clue judgment, an interpretation or an observation. To answer assertively to criticism may be a big challenge.

Criticism may:

Constructive. Constructive criticism offers healthy feedback, so that the person criticised may learn and develop itself. Example: “I really like the way you wrote this report, I think you had better concentrate more on spelling”.

Destructive. Destructive criticism is not true, or if it is, it is presented in a destructive manner. It is made to hurt and put the other in a bad light. Example. “This report is horrible, your spelling is terrible”.

Constructive criticism have the form of feedback and are non- threatening, so that they permit the person to learn something and develop. Destructive criticism is either valid or non-valid, but it is offered in an unsuitable manner. The way in which we accept criticism has much to do with our childhood experiences. If we were not criticized during childhood, when we meet them for the first time, we may be devastated. If we received constructive criticism it is possible to face criticism. If we were punished and criticized badly, probably we perceive criticism as something painful. This happens when those around did not criticize our behavior but our person. If we made a mistake and our parents said” you are stupid” we felt rejected. If, on the other hand we were told: ”What you did was foolish”,

our behavior and our person became two separate things. It was behavior that was foolish, not us.

Negative beliefs on criticism:

- If I am criticised, I am stupid.
- They criticised me, so they do not like me anymore.
- They are right, I can't do anything right, I am a loser.
- I can't criticise them, as they will no longer like me.
- How dare them tell me I did something wrong? They have no right.
- He is an idiot anyway. I'm not listening to him.
- If I criticize myself and make jokes, people will not see I'm hurt.

Non assertive ways of answering criticism:

- Be confused.
- Become furious and pass responsibility.
- Begin to protect yourself.
- Keep quiet.
- Act foolishly.
- Get off the discussion.
- Ignore criticism and suffer inside.
- Run away.
- Keep fury inside.

Types of answers to criticism:

Passive answer	Aggressive answer	Assertive answer
<p>If we have such behavior in general, it is very hard to answer criticism. We will run, hide and become confused. We will have the tendency to agree to any criticism, true or not. We say "Yes, you are right. I have no value". And this has to cease.</p> <p>Those with a passive behavior see criticism as a rejection of their person. This behavior will lead to depression, anxiety and low self esteem. They will agree to all criticism, adopting an attitude of: " if I</p>	<p>Aggressive persons interpret criticism as personal attack."How dare you? I was not late. You are always late!"</p> <p>This type of answer will generate conflicts and will amplify aggressively, leading to depression and low self esteem.</p>	<p>When we use assertively in such situations, it is recommendable to identify the difference between constructive and destructive criticism and answer accordingly.</p> <p>We may understand the fact that criticism addressed to our behavior does not necessarily say something about that person.</p> <p>We will not be defensive, angry, upset and hurt. We can stay calm and accept criticism without negative emotions.</p>

criticize myself and make jokes, nobody will know how much I actually suffer”.

Type of assertive answers at constructive criticism:

Accepting criticism. If criticism is valid, it will be accepted without expressing negative emotions. We must accept the fact that we are not perfect, we all may learn from mistakes. We may thank the person for the feedback and we make changes to be better.

Negative statements. If criticism is real, accept it and agree without apologising and feeling down. If you are untidy and on your desk there is chaos, you may say: ”Yes, it is true, I’m not very tidy”. Another method of using negative statement is to admit your mistake openly without being highlighted.

Investigations by supplementary questions/negative inquiry. If you are not sure that you received valid, constructive criticism, you may use this answer in order to ask more questions. Thus you will obtain more details and will know how to report to the person that brings the criticism.

Types of assertive answer for destructive criticism:

Disapprove criticism. It is important to stay calm and control non-verbal language (tone of voice, visual contact). If you are told “You are always late”, your answer may be ”No, I do not. I was late in some situations by I was not behind with what I was supposed to do”. **Accepting criticism (partially or totally).**

Negative inquiry. If somebody criticizes you and you are not sure if the criticism is valid or constructive, ask for more details.

Learn how to criticize constructively!

There are abilities we learn when we criticize so that the person should be more receptive to what we say. Offering the others feedback on their behavior may be a proof of affection and may be helpful. This feedback may be positive or negative.

Try to consider the following aspects when criticizing:

Make sure you chose a right time and place for this. If you want to bring in discussion a situation that caused an emotional reaction, wait to calm down. But do not wait for next time when the same behaviour may appear from the same person.

Describe the behaviour you criticise, not the person. Say ”I think you made a mistake here“, not ”You are an idiot”.

Describe your feelings, using “I” statements, without blaming the other. Say “I am furious when” and not ”You are annoying me”.

Ask for a change. If you only complain, you cannot help the person change behaviour. Instead of saying ”I hate this music” you may say ”This music seems annoying to me; can you turn it off after 8 , please?”

Specify the positive consequences the behaviour change may have and the negative consequences of the refusal to change.

Be realistic when you remember the positive and the negative consequences. Don’t say thing like ”I’m killing you if you don’t turn the music down.”

Ask the other what he feels about what you said. Being assertive means balanced interaction.

Close the discussion in a positive note. If it is the case, say positive things about your feelings regarding the other person

Sources:

<http://www.consultanta-psihologica.com/cum-sa-te-descurci-cu-brio-in-fata-criticilor/>
Assert yourself. Module Seven. How to deal assertively with criticism
(<http://www.cci.health.wa.gov.au/docs/Assertmodule%207.pdf>)

ANNEX 4. Practising assertive communication skills

Situation	Assertive answer
<p>Situation 1: Boss to employee: <i>“This project is totally wrong! It is not realistic and proves you have no idea on the realities in our company! You must do everything again by the end of next week. If you don’t do everything as I want I’ll cut 25% of your salary for the next 3 months!”</i></p>	Employee answer:
<p>Situation 2: During lunch break, a lawyer enters the firm kitchen for the lunch he had left in the fridge. At a moment he observes that a colleague takes his lunch from a paper bag that looked like that he had left in the fridge. He rushes to his colleague: <i>“I don’t believe you! You are insensitive! I understand you made bad business and have no money, but can you be so insensitive?”</i>.</p>	Accused lawyer answer:
<p>Situation 3: Three clerks from the town hall have to work on the first Christmas day to finish the documents for a very important European project. The documents must be finished by the next day, otherwise the town hall risks not getting an important sum of money for a street started 4 months before. At 11.30, one of the clerks announces he leaves earlier to the restaurant nearby to have lunch as he had left home without having breakfast or making a lunch. He returned after 3 hours. As he entered the door, one of the clerks started on him: <i>“Aren’t you ashamed? You are irresponsible and take advantage of the others. You left us with all these documents although you knew we had to finish it today! I will report you. You should be fired for not making the tasks”!</i>.</p>	Accused clerk’s answer:

ANNEX 5. The art of making and receiving compliments

Characteristics of assertive behavior: to be able to make and receive compliments. »Accept compliments with grace is one of the rules of assertive behavior.

It sounds strange but many find it hard to accept compliments. They feel uncomfortable in this posture. Being able to accept positive commentaries of the way we look, our work or other aspects is a very assertive characteristic.

How to make a sincere compliment? (Allan și Barbara Pease, *Communication abilities*, Ed. Curtea Veche, București, 2007, pp.17-20)

Compliments make people feel special. And a new way is open to those to whom compliments are made..

Compliments may refer to **behaviour, aspect, goods**. But the most convincing refer to behaviour.

Compliments are more powerful if they contain the name of the person (if you say the name of the person first, they will listen more attentively).

Be specific! Compliments are more effective if you say what you like! So, instead of "Mrs Croitoru, you are a good teacher! Say "Mrs Croitoru, you are a good teacher because you have the patience to explain the difficult information more times!"

How to receive a compliment? When somebody makes a compliment, accept it and thank for it. Accepting compliments means you have a good opinion on yourself. Rejecting a compliment is interpreted as a personal rejection of the one who makes it.

Advice: Make a habit of complimenting daily three persons!

Smile and be enthusiastic when making compliment! This will make the other feel that you are sincere.

If you want to use the compliment to start a conversation, ask questions:" You look so well in this dress! Where did you buy it from?"

How to say" thank you"? (Allan și Barbara Pease, *Abilități de comunicare*, Ed. Curtea Veche, București, 2007, pp.24-25)

Saying thank you is one of the most important abilities in building relationships between people.

Keys of an efficient "thank you". Say the thanks clearly, look at and touch that person, say the name of the person.

Here are some non assertive ways of answering a compliment:

Ignoring the behaviour and changing the subject.

You disagree with the compliment or a part of it. "*What a beautiful dress!-I don't like its colour at all!*".

Minimising the compliment: "*Oh, this, old thing, it's nothing special.*"

Become sarcastic: "*Yes, sure, it's wonderful, right?*".

Laugh or smile anxiously.

Criticise yourself.

Answering a compliment:

Look in the person's eyes. Stay straight. If you get farther or not see that person, it may seem you don't like her or believe her.

Listen to what he says.

Smile when receiving a compliment. It is meant to make you feel good. If you frown or look down, the person may get confused.

Don't interrupt.

Say thank you or something to show your appreciation.

Accept the compliment without feeling as you have to return the favour. This will help you be more self confident and like yourself more.

Advice to make compliments:

Think of the exact words you want to use. It will help you be more self-confident.

Be specific. "This necklace looks very good on you" will have a better impact than "You look good today". The more specific, the better.

Be honest about what you say. People feel when you are not sincere. Don't exaggerate.

Smile and be enthusiastic when making compliments. That will feel the other you are sincere.

Consider the relation with the other. Do not make too intimate compliments to somebody you do not have a close relation with.

Ask questions when you want to use the compliment to start conversation: "The necklace looks good on you. Where did you buy it from?"

It is very important to know how to make compliments. Offering compliments is a method by which you show that you appreciate an aspect related on a person or a situation. People like to stay with open and friendly persons. Knowing how to make a compliment shows that you should be confident in what you think, which is essential in assertive communication. Start making a compliment today!

Source:

Assert yourself. Module Nine. How to Give and Receive Compliments assertively
(<http://www.cci.health.wa.gov.au/docs/Assertmodule%209.pdf>)

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5.2. EFFICIENT COMMUNICATION: ACTIVE LISTENING

2.Objectives:

Target:

Students' use of active listening in their behaviour.

Operational objectives:

to explain the meaning of active listening;

to identify the elements which help or prevent active listening;

to improve their knowledge about those techniques of active listening which help active listening;

to become aware of the importance of active listening in overcoming the barriers of communication, in putting conflicts to an end and in establishing positive relationships with other people;

to improve their communication skills through active listening;

to practise team work skills.

3. Workgroup/target: 15 to 19-year-old students

4.Pre-requisites

Notions of communication types (what is communication, types of communication).

5. Time:

The material contains useful resources for applying the subject of "active listening" with students. The teacher can choose and adapt the activities according to his/her time in class.

6. Means/tools:

Types of activities: frontal, individual, group.

Teaching methods: warm-up activities, conversation, brainstorming, lecturing, group debate and case study/problem solving.

Teaching means: writing tools, work sheets/flipchart sheets.

7. Assessment:

Depending on the time, the teacher can assess the students initially, formatively, finally.

These assessment activities may have the following objectives: evaluating the students' knowledge levels, evaluating the activities/content, evaluating the activity's moderators.

Assessment methods to be used: quizzes, appreciation scale, noticing students' behaviour during the activities, "The Paper" (A group method, "The Paper" representing the group, "Article" the assessment each student makes to the formative process. The articles are discussed and thus, The Paper is being created, based on the idea of unity.).

8. Strategies

Proposed activities:

Activity no.1

Motto: "We have two ears and one mouth so that we can listen twice as much as we speak." (Epictetus)

Variant no. 1: Warm-up: "Favourite colours"

The students are asked to think of their favourite colour, and at the moderator's signal (for example: 1,2, go!), they should yell it as loud as they can. Then, the moderator asks some students to tell one of their classmates' favourite colour. It is likely that most of them might not be able to do it. The moderator asks the students WHY they can tell it. This small game teaches the students that good communication requires talking as well as listening.

Activity no.2:

Variant 1: Are you a good listener?

The students are given Annex 1 and answer questions about the listening process.

Analysing the results of the test.

Variant no. 2: Listening test: The Taxi Driver

The Moderator reads a text, telling the students to listen carefully. "Imagine you are a bus driver. You drive your bus between Vaslui and Opreșița every day. One day, you got on your bus and started counting. At the first stop, 5 people got on, at the second stop, 3 people got on and 2 people got off. At the third stop, 2 people got on and at the fourth stop, 5 people got off. At the fifth stop, 3 people got off and 2 people got on. Who knows the answer to the following question please raise the hand: What colour is the driver's eyes?"

The Moderator asks the students who haven't raised their hand why they could find the answer. Students' possible answers: "I focused on counting the people who got on/off the bus", "I kept thinking what question you might ask and I didn't pay attention from the very beginning".

Conclusion: When a person starts thinking of what he/she has to say while the other person is talking, that person stops listening.

Activity no. 3: "To hear vs. To listen" – group activity.

The students work in groups to answer the question "Is there any difference between hearing and listening?"

The group representative presents the answer.

The Moderator draws the conclusions.

Activity no. 4: "Why do we listen?" - Brainstorming

The students mention the reasons why they listen to what other people say to them.

Activity no. 5: "Elements preventing/supporting listening" – group activity

The students discuss in groups in order to identify the elements which prevent or support listening by means of filling in a work sheet (Annex no. 2).

The group representative presents the answer.

The Moderator draws the conclusions.

Think over: "What mistakes do you do while listening?"

Activity no. 6: Theoretical presentation: "Techniques of active listening"

Activity no.7: Practising active listening skills

Variant 1: Group activity

The students work in groups of 4 or 5.

Each group pick up a card describing a certain situation (Annex 4). Each group writes down a dialogue about applying the techniques of active listening. Each group presents their dialogue by means of a play role.

After presenting the play roles, they can discuss the techniques used, the positive and negative aspects etc.

Variant 2: Group activity

The students work in groups of 4 or 5.

Each group fills in a work sheet (Annex 5).

The representative of each group presents their work.

After the presentations, they can discuss the positive and negative aspects of their dialogues.

Variant no. 3: The Story

The students work in a circle. Each student says only a word when it is his/her turn. Thus, the student is challenged to pay attention to all the words said by his/her classmates so that he/she continues the story with a proper word.

At the end of the story, they can think of a title.

One of the students can play the leader and thus, he/she will indicate the person who comes next.

Variant no. 4: Class Memory

Depending on how many students are, they are split up in at least 3 groups: group A – 5-7 students, groups B, C, D etc.

One at a time, every student from Group A goes in front of the classroom and answers 3-5 questions asked by the other students (examples: What is your favourite colour? Who is your favourite actor?, What is your favourite school subject? etc.). The students don't know how the activity is to be deployed. While the students are being questioned, the students can take notes (for example, writing down all the questions being asked).

Groups B, C, D etc. take part in a contest about their class. The same questions are asked again: What is Mihai's favourite colour?, What is Ioana's favourite school subject? etc. Each correct answer gets a point. The team with the highest number of points wins the contest. The game can be funny, the students being encouraged to listen to each other and, also to get to know better.

ANNEX 1. Are you a good listener?

In order to check the knowledge about the listening process, please mark A if the statements are true and G if they are false.

	Statement	True or False?
	To hear and to listen is practically the same thing.	
	To listen well is not difficult; it is more difficult to talk well.	
	When people listen, they tend to anticipate.	
	For most of the people, it is not a problem to pay attention to a certain subject for a long period of time.	
	The person talking is entirely responsible for the clear and coherent conveying of what he/she intends to say.	
	Listening is as important as talking.	
	Disturbances in the listening process do not represent an essential problem for communication.	
	People often pay attention to that piece of information which has a personal meaning for them.	
	People usually "hear" what they expect to hear.	
	Professional training, life experience, and education are factors which influence what we "hear" when we listen.	
	To listen is an ability you are born with, not a skill that you learn.	
	To listen is one of the easiest things to be done (shut up and listen).	
	A good listener pays attention to verbal and non verbal behavior.	
	The level of correct listening and understanding of what is being said lowers as the listener's emotional level raises.	
	In order to be a good listener you should "think over"	

	the speaker's points of view while listening.	
	While listening, you should prepare the answer, before the speaker finishes what he/she has to say.	

(H.A., Robbins, How to speak and listen effectively)

Analysing the test

To analyse the test's results, compare your answers with the following: 1-G, 2-G, 3-A, 4-G, 5-G, 6-A, 7-G, 8-A, 9-A, 10-A, 11-G, 12-G, 13-A, 14-A, 15-G, 16-G.

For each correct you get 1 point; if the answer is wrong, you get 0 points.

The more points you get, the more competent you are in active listening.

A score below 8 points should make you think something is wrong.

ANNEX NO. 2: ELEMENTS SUPPORTING OR PREVENTING LISTENING



Elements preventing listening:

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Elements supporting listening:

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ANNEX NO. 3: ABOUT ACTIVE LISTENING

1. What is active listening?

Active listening is, most and foremost, an ability which is based on supporting behaviors and which implies conscious and voluntary effort;

It is a way to interact in which the partner is stimulated to continue talking and which allows you to be sure that you understand what you are being told.

Active listening is empathic and requires respect towards yourself and towards the others.

It is based on attitudes and techniques, but, above all this, it is a way TO BE.

Listening is one of the most important and difficult part of the communication. We tend to be focused more on what we are saying rather than what others are saying to us, thus missing the point of communication: exchanging information.

Active listening means not only listening, but also answering to what people are saying to us (through questions and answers), with the view of clarifying the meaning of the message and facilitating the communication. Thus, active listening can be described by means of several stages:

1. A conveys a message
2. B gets the message and asks clarifying questions or expresses what he/she has understood
- 3 a. A answers the question or
- 3 b. A agrees with what B has understood or conveys another message if B hasn't understood the previous one.

To listen is an art and a discipline. As in other skills, self control is required. You need to understand what listening implies and also you have to develop your self control so that you are quiet and able to listen, "forgetting" your own needs and focussing on the other.

In our daily life, people listen to less than 25% of the messages conveyed to them. Right after he gets the message, an average listener remembers only 50% of the information, and 48 hours later, only 25% of the message is kept in the active memory.

Active listening is the ability through which we prove we are interested in what the other person is saying and that we support and encourage him/her to continue communicating.

2. Hearing vs. Listening

There is a fundamental difference between "hearing" and "listening".

Hearing is a sense, an involuntary act.

Listening is a skill to be trained, developed, it is a voluntary act.

The words "hearing" and "listening" refer to two different concepts:

Hearing refers to the perception of sonor vibrations.

Listening refers to the action of understanding and analysing what we hear.

In order to listen it is necessary for you to hear, although hearing doesn't necessarily imply listening.

Examples of "hearing":

While driving, the car radio is on, we sometimes listen to what is being said, but most of the cases, we hear the sounds that are broadcast (especially when we have other activity going on).

When we take part in a conference on a subject we are not interested in, we might start listening to the speaker, but, as the time passes on, we tend to not focus and we end up hearing only the words. When on the street, we hear different sounds (car engines, people talking etc.) but, only few sounds get our attention.

Examples of “**listening**”:

When we call a friend and ask him how was his/her first day at his/her new job.

When someone is giving us directions on how we could get to a certain place.

When we watch a movie, we listen to what the main characters are talking, so that we could understand the movie.

3. Why do we listen?

To get information;

To learn;

To understand;

To develop certain relationships;

To understand better the other people;

Reciprocal listening;

For pleasure, to feel good etc.

Generally speaking, listening is a part of communication which is neglected or not taken into account, seen as a passive ability for which little can be done. According to some statistics, we spend around 45% of our communication time listening, 30% talking, 16% reading și 9% writing. According to other statistics, for a better communication you should spend more than 50% of the communication time listening. It has been discovered that around 60% of the misunderstandings are due to poor listening. The conclusion is that listening is an extremely important part of communication.

4. Types of listening:

Inactive/passive listening—you hear the words, but you don’t get the meaning.” In at one ear and out at the other.”

Selective listening—you hear only what you want to hear, most of the time you filter the message; the most common type of listening.

Active listening—you make an effort not only to hear the words, but also to understand the whole message.

LISTENER’S BEHAVIOUR

...passive

Listens to style, words and grammar.

Spends time thinking what he is going to say.

Listens only to facts.

Pretends to be listening and easily gets distracted.

Does some other things while listening.

Shows impatience.

Doesn’t check understanding from time to time.

Doesn't show interest to the speaker.

...active

Listens to what is being told to him/her.

Wants to get the complete message.

Listens to the real message.

Pays attention and doesn't allow other factors to distract him/her.

Does nothing else while listening.

Doesn't jump to conclusions.

Doesn't show impatience.

Confirms that he/she understands what is being said.

Confirms non-verbally that he/she is listening.

5. Factors supporting listening

Factors supporting listening	
Psychological mood , means getting ready to listen to somebody.	Tell me: What happened when you arrived there? Everything seemed abandoned, the place was deserted. I'm sure you were disappointed. Yes, this is the best word to describe the way I'm feeling now.
Inform the other person that you are listening to him/her. For this, use verbal communication (I see, Oh, etc.) and non verbal communication (visual contact, gestures, body language, etc.).	Then I picked up all the books that had fallen off the shelf. Besides, I did it quickly and orderly. Do you understand me? I see, yes... Then he entered the room and yelled very loudly. Oh, no... I didn't know I was wrong. You are right...

6. Factors preventing listening (obstacle attitudes)

Factors preventing listening	
Distractions. The level of attention is very high at the beginning, lowers as the message is being conveyed and raises again at the end. We have to analyse our own level of	If we are in a place where the music is loud, it is difficult to be able to listen to our speaker.

<p>attention, especially at mid conversation.</p>	
<p>Inner thoughts and dialogues (listening with glass-like eyes).</p>	<p>Sometimes a certain statement triggers an idea that we want to express immediately. Some other times, we prepare in our mind what we are going to say, before the other person to finish speaking. The inner dialogue during listening prevents us from following what the other person is saying, thus missing parts of the message.</p> <p>Sometimes, we stare at a person, giving the impression that we are listening, but our mind is at something else. In those moments we are caught in the comfort of our own thoughts. Our eyes are glass-like, and we are dreaming. With little experience, we can realize when people have this expression on their faces.</p>
<p>Start-stop listening</p>	<p>Start-stop listening comes from the fact that most people think 4 times faster than they can talk. Consequently, the listener has some time to think over. Sometimes, he/she uses this time to think about his/her own problems, preoccupations, sorrows instead of listening, making connections or summarising what the speaker has just told. This can be overcome by paying attention not only to the words, but also to the non-verbal signs, such as gestures, hesitations, etc, in order to be able to concretize the level of feelings.</p>
<p>Interrupting the person speaking Too pushy questions</p>	<p><i>"We should pay special attention to all the activities underdone at work".</i> <i>"Indeed, it is important to pay attention".</i> <i>"Our debts are the key for success ...".</i> <i>"Of course, we'll keep in mind everything you want to say".</i></p> <p>Too many questions can be annoying, blocking communication.</p>
<p>Making an opinion about the person who is talking. Assessment /judgement/critics.</p>	<p><i>"Never do it again this way, one mistake can have serious consequences. Do you understand?"</i> <i>"You have no idea what you are talking about."</i> <i>"You've made a mistake."</i> <i>"I don't want to listen to you anymore."</i></p>
<p>Offering help or solutions and not</p>	<p><i>"I need your help with something that truly bothers me."</i> <i>"You don't need to say it again, I'll be there as soon as you</i></p>

<p>waiting to be asked for.</p> <p>To find a solution for somebody's problem, even before being told about it. (The expert syndrome).</p>	<p><i>call me."</i></p> <p><i>"Take your time, this isn't the kind of help I need."</i></p> <p><i>"When I used to attend his/her lectures, I realized it was very difficult for me to understand what he/she was presenting. I attend the course very day, but..."</i></p> <p><i>"You should stop attending that course."</i></p> <p><i>"I feel that when I am in class, I don't understand what the teacher is saying."</i></p> <p><i>"You should stop attending that course."</i></p>
<p>Doesn't take into account the speaker's feelings.</p>	<p><i>"I had to see the doctor several times."</i></p> <p><i>"Oh, I didn't know that!"</i></p> <p><i>"Yes, I was worried when I saw those spots on my arm."</i></p> <p><i>"Ok! Don't panic, it's nothing serious!"</i></p>
<p>Tell "your story" when other person is trying to tell you his/her story.</p>	<p><i>"We visit this city pretty often. We think it is a lovely city, where we feel good all the time."</i></p> <p><i>"When I was in London, I felt the same. I really enjoyed visiting the most famous monuments, I even went on an organized tour..."</i></p> <p><i>"We'd really like going back there."</i></p>
<p>Is always contradicting</p>	<p><i>"This situation hasn't been a pleasant one. I feel very bad..."</i></p> <p><i>"Me, too."</i></p> <p><i>"I've never been involved in such a situation."</i></p> <p><i>"Neither have I."</i></p> <p><i>"I can't go on feeling this way."</i></p> <p><i>"Neither can I."</i></p>
<p>Lack of verbal or non-verbal feedback.</p>	
<p>Guesses and prejudgements.</p>	<p>We don't often listen due to prejudgements or assumptions we make regarding the speaker or his/her message.</p>
<p>Anticipating</p>	<p>Do not anticipate what the speaker is going to say and do not finish his/her sentences.</p>
<p>Non-verbal behaviour means impatience, boredom, lack of interest.</p>	<p>Looking at your watch, yawning, looking somewhere else, uncontrollable movements etc.</p>

Techniques of active listening

How to listen actively? Techniques of active listening	
Parts of conversation which strengthen active listening	
<p>Shut up and focus on the speaker.</p>	
<p>Maintain visual contact.</p>	<p>Listening means watching;</p> <p>There is no active listening without visual contact;</p> <p>Your looking opens up the communication channels;</p> <p>By looking you take notice of the other one's presence, you show</p>

	<p>your desire to communicate, your interest, your respect.</p> <p>By looking you show your mood, and the other person can read a certain "positive expectation", meaning you are paying attention to what you are being told and also, that you expect to find out important information.</p> <p>You should continually look back at the person you are talking to.</p>
<p>Make connection to the other person.</p>	<p>People feel comfortable next to other people alike them:</p> <p>adjust your tone according to the speaker's;</p> <p>adjust your position, gestures;</p> <p>Open up to communicate.</p>
<p>Ask clarifying questions.</p>	<p>When you are not sure that you have understood what has been said to you, ask clarifying questions. Otherwise, avoid interrupting the speaker. Do not interrupt him/her unless you don't understand what he/she is saying.</p> <p>Examples:</p> <p><i>"You mean?"</i></p> <p><i>"Would you like telling me more about....?"</i></p> <p><i>"What made you think that...?"</i></p> <p>Ask not only yes/no questions, but also wh-questions.</p> <p>Examples:</p> <p><i>"What exactly did you like at the event?"</i></p> <p>instead of:</p> <p><i>"Did you like the event?"</i></p>
<p>Paraphrase the answers</p>	<p>By paraphrasing you show that you are paying attention to what is being told to you. It also helps you :</p> <p>keep the information in your mind ;</p> <p>make the speaker aware of his words.</p> <p>How do you paraphrase?</p> <p>By repeating what has been told</p> <p><i>"So, you mean "</i></p>

	<p><i>"Well, your point of view regarding this is that..."</i> <i>"I see you are worried about..."</i> <i>"What you suggest is that..."</i> <i>"You got angry when you..."</i> <i>"Do you think that ..."</i></p> <p>For example if Maria says: <i>"I will learn this time"</i>, you paraphrase her: <i>"Do you mean you are going to read carefully, underlining the most important information so that you learn it easier?"</i>.</p> <p>Paraphrasing represents an opportunity to clarify the message and also, to express your interest. It shows your level of understanding and the need for further explanations.</p> <p>Paraphrasing is used in these situations: when you think you have understood what has been told to you, but you are very sure; when you need a better understanding of the message before answering it; when you realize there is a contradiction; when you have a powerful reaction to what you have just heard and so, you have missed part of the message.</p>
<p>Summarise</p>	<p><i>"Let's see if I got it right. You've told me about you are going to win if you change your job..."</i></p>
<p>Empathize with the other person.</p>	<p>Try to understand what the other person is saying to you and also what he/she is feeling.</p> <p>Put yourself in his/her shoes, see the world through his/her eyes. Encourage him/her. The objective: to show that you respect his/her point of view and that you understand his/her feelings. Examples: <i>"I know how you feel..."</i> <i>"It must have been very disappointing for you ..."</i> <i>"I know why you see this as a threat..."</i></p>
<p>Show that you are listening (using verbal and non-verbal communication)</p>	<p>Make gestures which show that you are listening very carefully: Say "aha", "hmm", etc. Listen with your whole body: lean forward; shake and nod your head; smile; maintain visual contact;</p>

Don't advise.	
Give feed-back.	Feedback means describing the other person's behavior and your feelings towards it.
Reflecting the feelings	Reflecting the feelings ("I know what you feel...") leads to a much higher empathy;

Examples

1. Dialogue between teacher and student (without the use of active listening techniques)

Student: "Please, excuse me for being late again!"

Teacher: "Ioana, the fact that you are always coming late is a problem to me. When you are late, I have to interrupt my work.. It distracts me, I lose my point, then I have to repeat the explanations and I feel very frustrated."

Student: "I've had many things to do lately and sometimes I can't get on time.

Teacher: "It's good to be involved in other things. I appreciate it, but, I can't stand being interrupted while teaching."

Student: "I don't know why you are so upset. I'm a little late, big deal!"

Teacher: "When you talk to me like that, I feel as if I were unimportant."

Student: "You don't have to take it personally. When I am late, just ignore me and it won't be any problem. It's only few minutes, it's no big deal!"

Teacher: "Don't tell me what to do! Are you listening to me? Come on time from now on! If you don't come, you'll be punished! Understood? Go to your desk!"

Student: "Yes, I understood, even if you are yelling it... (grumbling, going to her desk): What a nasty teacher!"

2. Dialogue between teacher and student (with the use of active listening techniques)

Student: "Please, excuse me for being late again!"

Teacher: "Ioana, the fact that you are always coming late is a problem to me. When you are late, I have to interrupt my work.. It distracts me, I lose my point, then I have to repeat the explanations and I feel very frustrated."

Student: "I've had many things to do lately and sometimes I can't get on time.

Teacher: "I see, you have your own problems."

Student: "You know, the head teacher has asked me to be part of the committee organising a Prom, to help the Headmaster with this. I said yes, without thinking too much.

Teacher: "You are happy that she asked you."

Student: "Of course I am! I want to be involved in as many activities as possible, to be a volunteer. You know I want to apply for a faculty in Denmark and I need all these for your CV."

Teacher: "It seems that your involvement in such activities will bring you some benefits in your future. It's good that you have about about all this."

Student: "Yes, I know you are upset because I have been late. I didn't know that interrupting can be so disturbing to you."

Teacher: "It surprises me the fact that interrupting the lesson can cause so many problems." **Student:** "Well, not really. I get what you mean. You need to stop teaching, to tell me about the theme under discussion, and to continue with your ideas. I understand.

I'll tell the Headmaster to practise after school, so that i don't have to come late to your class. Is it all right?"

Teacher: *"That would be ok. Thanks, Ioana!"*

Student: *"For nothing".*

8. Misconceptions about listening

Smart people are good listeners.

To hear means to listen.

The older we are, the better listeres we become.

Women are better listeners than men.

The best listeners say nothing while listening.

You are born with the listening ability.

Listening is a passive process.

A good listener never interrupts the speaker.

9. The importance of active listening

The technique of active listening brings a number of **benefits** not only to the organisational communication, but also to the management process.

It allows establishing correct and efficient relationships, built on reciprocal respect, self knowing and honesty;

it leads to a better work environment and conflict solving;

it facilitates coordination and control, quick identification of misbehaviours and their causes and thus, their eliminating them;

it allows people to admit to themselves things that are usually not recognised;

it encourages employees to assume responsibilities, to use their intellectual and professional potential;

it facilitates taking the right decisions.

The effect of active listening

Active listening:

supports open communication;

multiplies the information under discussion;

does not trigger negative feelings;

points the attention to the speaker;

reduces misunderstandings;

allows problems solving by your own;

creates the readiness to listen;

reducesconflicts;

in the case of a huge amount of information, it leads to its most important part;

the discussion atmosphere is improved.

10. Conclusions

Active listening – as other communication skills– can be improved through training and practice. In order to master it, you need perseverance and use of every opportunity to practise it.

Its importance is expressed through its pragmatic feature – active listening clarifies different points of view and possible misunderstandings – and also its more subtle feature of the human relationships.

By showing the person who is speaking to you that you are interested in what you are being told, means showing respect. To him/her and also, to you, the listener.

You have the chance to use your personal potential, to come into contact and to understand different thinking, to use your time efficiently and, also, to create value.

Active listening does NOT imply:

agree with the other person's point of view. It'd better to express your opinions than accept other points of view.

Verbal tics, unsupported by a real interest from the speaker.

11. Quotes on listening

„When I was listened to and understood, I was capable of seeing my inner world differently and going forwards. It is surprising to see that feelings once unbreable have become bearable when someone is listening to us. It is surprising to see that problems that couldn't be solved have answers now that someone understands us.“ (quote by Carl Rogers, the one who had used the term active listening for the first time)

“It takes a great man to be a good listener!” (Calvin Coolidge)

“I have learned a great deal from listening carefully. ... I may not be feeling' the blues myself, but I'm writing them for other people who ... Most of the successful people I've known are the ones who do more listening than talking.” (G. Jones, American writer)

“I make progress by having people around me who are smarter than I am and listening to them. And I assume that everyone is smarter about something than I am.” (Henry John Kaiser, American industrialist)

“The first duty of love is to listen.” (Paul Tillich)

“The one lesson I have learned is that there is no substitute for paying attention.” (Diane Sawyer)

“Wisdom comes from listening, penitence comes from speaking.” (Italian proverb)

"Listening, not imitation, may be the sincerest form of flattery. If you want to influence someone, listen to what he says. When he finishes talking, ask him about any points that you do not understand." (Joyce Brothers, author, psychologist).

"Most of the successful people I've known are the ones who do more listening than talking." (Bernard Baruch, businessman)

"It seemed rather incongruous that in a society of super sophisticated communication, we often suffer from a shortage of listeners." (Erma Bombeck)

"Many people may listen, but few people actually hear." (Harvey Mackay)

"Most of us tend to suffer from 'agenda anxiety,' the feeling that what we want to say to others is more important than what we think they might want to say to us." (Nido Qubein)

"Seek First to Understand, Then to Be Understood." (Stephen Covey)

"I like to listen. I have learned a great deal from listening carefully. Most people never listen." (Ernest Hemingway)

"For, while the right to talk may be the beginning of freedom, the necessity of listening is what makes the right important." (Walter Lippmann, author, journalist).

"A man is already halfway in love with any woman who listens to him." (Brendan Francis)

"A good listener tries to understand what the other person is saying. In the end he may disagree sharply, but because he disagrees, he wants to know exactly what it is he is disagreeing with." (Kenneth A. Wells)

ANNEX NO. 4: SCENARIOS FOR ROLE PLAY

1

Two classmates are talking about the next weekend prom. Dan is worried about its cost, as he doesn't have much money.

2

Andrei and Ionuț are in 12th grade. Andrei tells Ionuț that he thinks his girlfriend, Dana might go out with her exfriend. Ionuț feels embarrassed, yet willing to listen to his friend.

3

It's breaktime. Two classmates, Ana și Maria, are chatting in the back of the classroom. They keep looking at you, and you feel uncomfortable about it. You decide talking to Maria about this at the end of the classes.



's Friday evening. The next day you are going on a mountain trip with your friends. This trip has been planned in advance but it was hard to find a weekend when all 3 of you to be free. But you boss calls you telling that he needs you the next morning. You discuss with Mihai the fact that you can't go on the trip.



Marius și Dana, husband and wife, are talking about the day. Marius is very tired, he has had a hard day. On his way to work, he had a flat tyre and, consequently he was late. His boss was upset about this. Ion, the colleague he was going to work with to finish a report, left work earlier, due to some problems he had. For this reason, he will either have to work alone, or he wo't finish the report on time.



You are coming from the doctor. You've just had your monthly investigations and he doctor wants you to have some further investigations. You talk to a friend about this.

ANNEX NO. 5: TECHNIQUES OF ACTIVE LISTENING

Situation no. 1: Your friend Dan is paying you an unexpected visit. He seems pretty nervous and asks if he can have a talk with you. You let him in. He sits down and seems feeling a little less nervous. He says: *"I feel you have been avoiding me lately. We rarely talk to each other, even if we work for the same company. I thought maybe you are upset about something, maybe something has bothered you."*

Empathy:

Clarifying:

Paraphrase:

Situation no. 2: Your colleague Andrei comes into your office. His body language suggests he is stressed and frustrated. You know he's been working a lot lately to bring new customers. You are trying to finish a report and you've been interrupted a lot so far. Your colleague says: *"These deadlines, these targets we have to accomplish are very frustrated. Isn't it possible to work without them?"*

Empathy:

Clarifying:

Paraphrase:

Situation no. 3: Mihaela, your friend and colleague, is part of the team working to implement a new European project. The selection process is taking place and it involves a lot of work. Mihaela is very attentive to details and works thoroughly. One day she tells you: *"I am supposed to work with some other 4 colleagues yet, my points of view are not taken into consideration, although I make suggestions on how to improve things."*

Empathy:

Clarifying:

Paraphrase:

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5.3. PROFESSIONAL COMMUNICATION: GO TO THE INTERVIEW!

▪ **Objectives:**

- to identify positive and negative features related to three key terms for the professional development: career, interview, manager.
- to describe the steps that must be taken to planning the interview, highlighting the basic rules to be followed to ensure a successful interview.
- to consider the basic rules of an outfit appropriate for a professional interview.
- to analyze the effects the body language has on the interviewer and identify positive and negative elements.
- to establish depending on their personality traits, answers to possible questions for professional interview and analyze the impact of these responses on the interviewer.
- to participate in simulation exercises for a presentation to an interview.

▪ **Workgroup/target:** students between 15-19 years old

▪ **Pre-requisites**

- information on personal marketing: fill in a CV and making an intent letter.

▪ **Time: 120 minutes**

▪ **Means/tools:**

- Forms of activity's organization: frontal, individual, group
- Teaching methods: conversation, exposure, debate, simulation
- Teaching tools: pens, worksheets

▪ **Strategies**

● **Step 1: What to do and what not to do the interview?**

- interactive discussion with students (Annex1).
- interview outfit: Brainstorming, completing a graphic organizer.

● **Step 2: Role play: Go to the interview!**

- Students simulate attending an interview.
- 3 students will act as candidates for a particular post. The three students will answer the same questions (4-5 questions).
- The other students will play the role of employers/interlocutors will listen to candidates' answers to questions, and note their opinions on the worksheet "Who is the perfect candidate?" (Teacher selects the three questions). (Appendix 2)
- Discussions based on students' responses to questions interviews, views of students.

Step 3: Evaluation of the activity.

ANNEX 1. What you should take into consideration for the interview?

- If you have been called for an interview, it means that your cover letter and your CV drew the attention of the employer who considers that you deserve a chance to prove that you're the right man for proper job.
- For a successful interview you should follow three steps:
- Before the interview: information on the job, about the company, recapitulation the answers to possible questions.
- The day of the interview: attire, punctuality, body language.
- During the interview: flexibility, smile, security, strengths, enthusiasm, interest, motivation, skills.

The outfit at the interview - basic rules

- Appearance counts so it is very important how you choose your clothes. The outfits must be characterized by good taste and simplicity and well combined.
- The recommended interview outfit is a business casual one, such as a comfortable suit (especially if the job involves actively working with the public). If there is no a suit, you can combine various pieces of clothing (jacket with trousers or skirt in assorted colors). Avoid shiny clothes or obvious applications. It is recommended soft colors, not garish. It recommends navy, black, gray, dark green, dark purple, ochre, beige, white. Skirts should not be too short. In case of a dress to complete the picture business, is recommended adding a jacket.
- Garments must be sober but not austere.
- Women must have a moderate makeup, not too many jewels, simple shoes. Shoes should be clean.
- Women should avoid: tight or short dresses and skirts, transparent tops or too low cut, intricate cuts shoes too high, sandals or platforms, accessories that upload the outfit (long earrings, dozens of bracelets on hand, necklaces, sophisticated trinkets, tights with pattern).
- Men should avoid: jeans, sport shirts, shorts, socks too short, precious stones strap shoes, too garnished ties etc.
- The clothes must be clean and ironed to show that you're a tidy and neat person, which may further promote an appropriate image of the company.
- The outfit must match and organization's culture.
- Extravagant outfits are not appreciated.
- It is recommended moderation in the use of perfume. Some people are allergic to certain scents.

● **What do you do before the interview?**

- The aspiring to a job must be prepared to do "homework" before the interview.-
- It costs them to know nothing about the company or about the job he applied for. Many information can be found on the Internet and is helps the candidate to document in advance and be prepared to respond to any questions from the employer.
- The candidate can practice answers to possible questions and to set some questions for the employer.

● **First impression**

- The first impression counts and is formed in about 90 seconds! How we use these 90 seconds is very important. In 90 seconds you can say hello and introduce yourself. A neat, decent outfit and adapted to the specific of the company or position will create a positive first impression.
- The candidate enters the employer's office head up (to show confidence) and presents with a smile (smile transmits the employer that the candidate is sociable, opened, self-controlled, and has nothing to hide).
- The candidate will sit at the invitation of the employer/interviewer.
- The candidate will sit only at the invitation of the employer/interviewer, says thank you and then will sit.

● **Body language**

- There are studies that have shown that the first impression is based in more than 50% on body language and verbal content only 7%.
- The candidate should be attentive to body language because gestures can pass the employer/interviewer the impression that you are not the right person for the job.
- Be confident, but not arrogant!
- Shaking hands. The employer/interviewer's hand is shaken but only if he initiates the gesture. The candidate must be careful how they shake hands. Will smile, will keep eye contact during handshake and say that he likes to know him. A too strong handshake is not an asset. Even if the candidate wants to make a good impression and to show that he is a confident person, must not shake with force the other's hand. The duration of handshakes varies depending on the degree of intimacy between two people. Do not withdraw your hand too suddenly, as if you would be afraid to keep physical contact, but do not keep tightening too much, because the gesture may be considered too private. Shaking hands is a natural gesture, is in the routine of interpersonal communication, but its power should not be underestimated.
- **The position on the chair.** The position of the candidate on the chair should be relaxed, but neutral. He will avoid being rear (because it will seem too relaxed and posture too relaxed may suggest that interview is not treated seriously) legs crossed because it gives the impression not only of assertiveness, but also of superiority, will not move on the chair (because it will show that it is nervous, excited) will not invade the personal space of the employer/interviewer. The candidate will stand straight, not hunched (this posture can send a message showing the candidate's lack of enthusiasm to the job). If he stands too straight is too rigid.

- **Be interested!** The candidate must not be distracted or uninterested. Frequent change of position in the chair might make employer/interviewer to believe that it is bored. If the candidate leans slightly forward, tilting his head and nodding occasionally, this suggests interest in what the employer/interviewer says. It is important that the candidate to express interest in the job and interview both verbally and nonverbal. Many times we think that if we approve what the caller says, nodding his head, he will be satisfied. Things are not quite so. It is better to nod your head in approbation from time to time, but we should not turn into a nervous tic checking the phone during the interview is something which no employer will pass over. it You should better be hang up the phone before the interview.
- **Maintain visual contact but do not stare.** The candidate must look far enough into the eyes of the employer/interviewer as lack of eye contact will make the latter to consider him unsure, that he has not given the right answer to the question referred, it is ideal to maintain eye contact the interviewer 60% of the time. If there are several interlocutors, look at each one of them. And do not stare, remember to blink occasionally.
- **Avoiding tics.** The candidate must avoid uncontrolled gestures (playing with her hair, touching the face, biting lips, fingers firecrackers, rocking legs, hands kneading), which highlights emotions. Touching the face denotes nervousness or dishonest. Do not play with the loose change in your pockets, do not eat your nails for such gestures show is stressed or controlled by emotions.
- **Hands must not be crossed or hidden!** Crossed hands indicates that the candidate is uncomfortable and defensive. When you cross your arms, you tell the interlocutor that you are closed, detained, defensive or simply bored. The hands can be kept on the table as this indicates confidence. Kipping your hands in your lap may indicate a shy person. Instead, gestures indicating involvement, interest, enthusiasm, expressiveness. However, the candidate must not gesticulate too much for that to be perceived as a calm, controlled and balanced person.
- **Smile!** The smile sends confidence, honesty, sincerity, warmth, energy. If the candidate smiles this will determine the interlocutor to do the same. If there is no smile the candidate can be perceived as a distant person.
- After the assessment of the body language during the interview, an employer can tell about a candidate's self-confidence, about the level of stress or how it will react under pressure.
- However, body language cannot become more important than the answers at the interview. the mistakes from the nonverbal communication make you lose your job if they are associated with wrong answers or unsatisfactory.
- After the end of the interview, the candidate will shake hands and smile politely then will say goodbye.

Mistakes to avoid during the interview:

Do not stop the employer/interviewer!

Do not speak too loudly or too softly!

Do not compromise yourself by lying about your personal qualities or achievements to other jobs!

Do not criticize your former colleagues or employers!
Avoid No answers!
Do not try to leave a false impression using jargon and technical details.
Do not ask questions that may raise suspicions!
Avoid too short answers.
Do not give confusing answers lacking clarity!
Do not recite memorized answers!
Do not give defensive answers or overly motivated!
Do not go into details which are not to your advantage! ("I left the company because I did not understand X boss").
Do not look on the walls!

Frequent questions at interviews:

Questions on education and studies:

What studies have you followed? What benefits have you had from the undertaken studies?
What was your favourite subject?
How many languages do you speak?
Have you encountered difficulties during the studies?
What extracurricular activities have you attended during the studies?
Have you participated in training courses?
What is the result of which you are proud of?

Questions about previous jobs:

Have you been fired or left voluntarily from your last job? Tell me the reason.
What is the reason for which you paused so long in the professional experience?
Why did you apply for a function different from that previously considered?
Why have you changed three jobs in a such short time?
What did you not like at previous/current employer?
What were your responsibilities at the previous/current job?
What was the main motivation to change your job?
What are your expectations about the position for which you applied?
What would the former employer think about you?

Questions about the applied position:

Why are you interested in working for our company? Why are you interested in this job?
Why do you consider that you are suitable for this job?
What do you bring in addition to other candidates?
What are the expectations for the new position?
What do you expect from your supervisor?
What do you know about our company?
What are your expectations about the position for which you applied?
Why do you want to get from this position?
What are the first steps you would do if you get this job?
Why did you requested an interview for a job that required a person younger than you?
Why are you interested in a job that is underpaid and below than the one you had before?
Are you willing to work overtime?

Do you feel ready to assume greater responsibilities than the old job?
Do you think your experience lets you assume greater responsibilities than the old job?
If you were offered the post when could you start?
What do you know about our company?
What major trends have you seen tied to the industry in which we operate?

General questions:

What kind of job would you like to have if you did not depend on salary?
Do you prefer teamwork or the individual one?
Give an example of when you lead a team.
With what kind of people you would not like to work?
What motivates you?
Are you willing (a) to travel? Did you applied for other positions? How many job interviews have you been? Do you have other offers?
What are your career plans?
Where do you see 3 or 5 years?
What do you do in your free time?
What are your strengths?
What are your weaknesses?
How would you react if your colleagues would not agree with your project?
We received over 300 applications for this position. Why exactly would I accept you?
What are the main events that have formed your personality?
Can you work under stress or having short deadlines?
What are your career goals?
What are your future plans?
What are your hobbies?
What is your former employer opinion about your work?
Tell me about yourself in 30 words.
What do you think about the last company you worked?
In what medium you prefer to work? In a restricted environment or a larger one ?
What about teamwork?
What was the hardest decision you had to make?
What are your goals for this year?

Advice:

Give short, optimistic and true answers. There are no right or wrong answers. The person asking the questions wants to know you better and observe your reactions.

Possible questions to be addressed to the employer/interviewer

From the way the candidate asks questions, the employer/interviewer extracts information that make an important contribution in the hiring decision. To succeed in this attempt, the candidate needs a previous training. Prepare at least five "good" questions about the job, about the company, about our industry or profession, working program, about employees, about deadlines of work. The questions will reflect the interest in this subject and that the applicant has read or thought about them. If you do not have any questions, the employer may conclude that you are not interested.

It is preferred the questions about the job, about the responsibilities they imply,

about team size etc. Do not overdo with too many questions, and be sensitive to the atmosphere (if you see that they are in a rush, then noticed it and say you're not going to put many questions, but one or two is helpful to have prepared).

Possible questions:

If I succeed, what are the main tasks that I need to focus on?
What are the specific duties of the job?
How is the job located in the company's organizational chart?
Who will be my direct supervisor? How long has he been working here? What training does he have?
Will I have subordinates? How many exactly?
What authority will the job have?
What must be approved by my superior?
Is there any training for this position? / What training opportunities / promotion are available?
I'm very interested in this position. Do you think that my experience and previous job I had, are enough for the position I candidate?
Where can I find more information about your company
How is structured the department from which the job takes part in?
What is now the company's biggest challenge?
What are the priorities of this job for the first 12 months?
What is your company's culture? What are the principles of current culture?
What are my chances of advancement?
Can I participate in the recruitment process, if necessary, of a new team member?
Is there the opportunity to meet the directors of the company (board of directors)?
What is the structure of the ownership in the company?
What is the company's position on the local, regional and international market?
The company has plans for expansion or restriction?
To what extent is the company incentive?
What kind of management does the company's management promote?
What are the objectives of the company in a short/long term?
How does a typical day in the company look like?
What are the qualities, personal and professional, that a person needs to be successful in the current culture of the company you lead?
How does the company keep the employees motivated, enthusiastic and creative?

Tip: Always be prepared to answer questions about motivation addressing the above questions. Do not ask questions whose answer is easy to find on the internet because it highlights that you have not done your homework.

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ANNEX 2. Who is the perfect candidate?

Name and surname of the candidate	Positive aspects/ Strengths	Negative aspects/ Weaknesses
The candidate selected for the job:		

ANNEX READING AND COMPREHENSION STRATEGIES

1.ANTICIPATION GUIDE

When to use	Before reading X	During reading	After reading
How to use	Individually X	With small groups X	Whole class setting X

● **Description:**

- An anticipation guide is a comprehension strategy that is used **before** reading to activate students' prior knowledge and build curiosity about a new topic.
- Before reading, students listen to or read several statements about key concepts presented in the text; they're often structured as a series of statements with which the students can choose to agree or disagree.
- Anticipation guides stimulate students' interest in a topic and set a purpose for reading.

● **Purpose:**

- Help students to activate their prior knowledge and experience and think about the ideas they will be reading.
- Encourage students to make a personal connection with a topic or unit of work so that they can integrate new knowledge with their background experience and prior knowledge.
- Help students to become familiar and comfortable with a topic before reading unfamiliar text.

● **Anticipation Guide template**

- Circle “Agree” or “Disagree” beside each statement below before you read the text.
- When you have finished reading, consider the statements again based on any new information you may have read. Circle “Agree” or “Disagree” beside each statement and check to see whether your opinion has changed based on new evidence.

Before reading	Statements	After reading
1. Agree/Disagree		Agree/Disagree
2. Agree/Disagree		Agree/Disagree
3. Agree/Disagree		Agree/Disagree
4. Agree/Disagree		Agree/Disagree
5. Agree/Disagree		Agree/Disagree
6. Agree/Disagree		Agree/Disagree

▪ SKIMMING AND SCANNING TO PREVIEW TEXT

When to use	Before reading X	During reading	After reading
How to use	Individually X	With small groups X	Whole class setting X

<p>SKIMMING <i>Skimming</i> means to read quickly – horizontally – through the text to get a general understanding of the content and its usefulness.</p>	
What is it?	When you SKIM, you read quickly to get the main idea of a paragraph, page, chapter, or article, and a few (but not all) of the details.
Why do I skim?	Skimming allows you to read quickly to get a general sense of a text so that you can decide whether it has useful information for you. You may also skim to get a key idea. After skimming a piece, you might decide that you want or need to read it in greater depth.
How do I skim? Read in this direction .	<p>1. Read the first few paragraphs, two or three middle paragraphs, and the final two or three paragraphs of a piece, trying to get a basic understanding of the information.</p> <p>Some people prefer to skim by reading the first and last sentence of each paragraph, that is, the topic sentences and concluding sentences.</p> <p>If there are pictures, diagrams, or charts, a quick glance at them and their captions may help you to understand the main idea or point of view in the text.</p> <p style="text-align: center;">Remember: You do not have to read every word when you skim.</p> <p>5. Generally, move your eyes horizontally (and quickly) when you skim.</p>

<p>SCANNING <i>Scanning</i> means to read quickly – vertically or diagonally – to find single words, facts, dates, names, or details.</p>	
What is it?	When you SCAN, you move your eyes quickly down a page or list to find one specific detail.
Why do I skim?	Scanning allows you to locate quickly a single fact, date, name, or word in a text without trying to read or understand the rest of the piece. You may need that fact or word later to respond to a question or to add a specific detail to something you are writing.

<p>How do I skim? Read in this direction.</p>	<p>Knowing your text well is important. Make a prediction about where in a chapter you might find the word, name, fact, term, or date. Note how the information is arranged on a page. Will headings, diagrams, or boxed or highlighted items guide you? Is information arranged alphabetically or numerically as it might be in a telephone book or glossary? Move your eyes vertically or diagonally down the page, letting them dart quickly from side to side and keeping in mind the exact type of information that you want. Look for other closely associated words that might steer you towards the detail for which you are looking.</p> <p>4. Aim for 100% accuracy!</p>
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CREATING A WORD WALL

When to use	Before reading X	During reading	After reading
How to use	Individually X	With small groups X	Whole class setting X

Description:

A *word wall* is a wall, chalkboard or bulletin board listing keywords that will appear often in a new unit of study, printed on card stock and taped or pinned to the wall/board. The word wall is usually organized alphabetically.

Purpose:

To identify unfamiliar vocabulary and create a visible reference in the classroom for words that will appear often in a topic or unit of study.

Students will:

practice skimming and scanning an assigned reading before dealing with the content in an intensive way. Students will then have some familiarity with the location of information and with various elements of the text.

develop some sense of the meaning of key words before actually reading the words in context.

improve comprehension and spelling because key words remain posted in the classroom.

TEA PARTY

When to use	Before reading X	During reading	After reading
How to use	Individually	With small groups	Whole class setting X

Description:

This strategy gets students to consider parts of a text before reading it. The teacher takes actual phrases from the text about to be read, and writes one on each index card to hand out to each student. Several students can have the same phrase.

When students receive their cards, they walk around the classroom, share their cards, listen to others, and discuss how the cards might be connected and make inferences as to what the text might be about.

After this, they get into smaller groups to discuss what they've learned from the cards and what they think are possibilities for setting, characters, and problems in the text.

CONCEPT SORT

When to use	Before reading X	During reading X	After reading X
How to use	Individually X	With small groups X	Whole class setting X

Description:

A concept sort is a vocabulary and comprehension strategy used to familiarize students with the vocabulary of a new topic or book. Teachers provide students with a list of terms or concepts from reading material.

Students place words into different categories based on each word's meaning. Categories can be defined by the teacher or by the students. When used before reading, concept sorts provide an opportunity for a teacher to see what his or her students already know about the given content. When used after reading, teachers can assess their students' understanding of the concepts presented.

FIRST LINES

When to use	Before reading X	During reading	After reading
How to use	Individually X	With small groups X	Whole class setting X

First Lines is a **pre-reading** comprehension strategy in which students read the beginning sentences from a book and then make predictions about that book. This technique helps students focus their attention on what they can tell from the first lines of a story, play, poem, or other text. As students read the text in its entirety they discuss, revisit and/or revise their original predictions.

Why use first lines?

It helps students learn to make predictions about the content of what they're about to read or what is about to be read to them.

It helps students focus their attention on what they can tell from the first lines of a story, play, poem, or other text.

THINK-PAIR-SHARE (TPS)

When to use	Before reading	During reading	After reading X
How to use	Individually X	With small groups X	Whole class setting

Think-pair-share (TPS) is a collaborative learning strategy in which students work together to solve a problem or answer a question about an assigned reading.

T: (Think) Teachers begin by asking a specific question about the text. Students "think" about what they know or have learned about the topic.

P: (Pair) Each student should be paired with another student or a small group. Discussing an answer with a partner serves to maximize participation, focus attention and engage students in comprehending the reading material.

S: (Share) Students share their thinking with their partner. Teachers expand the "share" into a whole-class discussion.

8. PreP (Pre-reading Plan)

When to use	Before reading X	During reading	After reading
How to use	Individually	With small groups X	Whole class setting

Purpose:

To generate interest in a topic and to estimate students' levels of background information.

PreP proceeds in three phases:

The teacher introduces the concept by inviting the students to share anything that comes to mind when they hear (the word selected by the teacher). As students share their thoughts the teacher writes them on the board or on chart paper.

The teacher asks the students to share what made them think of their responses. This gives the students the opportunity to see connections between their background knowledge and the new material.

The teacher asks the students if they have any new ideas about the material based on the previous discussions. This gives students a chance to revise previous responses or to add new thoughts on the topic.

9. BRAINSTORMING

When to use	Before reading X	During reading	After reading
How to use	Individually	With small groups X	Whole class setting X

Purpose:

- to activate students' prior knowledge about a topic.
- to foster sharing and cooperative learning.
- to provide material for further exploration.

Procedure:

Students may work as a whole group, with the teacher recording responses on the chalk board or chart paper. Students may also work in small groups, with one member of the group serving as recorder.

Until students are accustomed to brainstorming activities, it is helpful to begin each session with some reminders about brainstorming. Students should be reminded that the goal is to generate as much information about the topic as quickly as possible, that they should simply share whatever “pops into their heads” about the topic, and that they should refrain from passing judgement on others’ contributions.

The brainstorming session can be initiated with a comment like, “What pops into your head when you think about (the topic)?” or “What does (the topic) make you think about?” or “What do you know about (the topic)?”

The teacher or student recorder should record others’ responses verbatim and as quickly as possible. As with others in the group, the teacher or student recorder should not make judgements about individual contributions.

Brainstorming contributions ordinarily come in “waves.” A flurry of contributions is typically followed by a lull, with another flurry a minute or so later. The teacher or student recorder should simply wait during the first lull, knowing that group members are thinking and that additional contributions will be forthcoming.

10. READING BETWEEN THE LINES (INFERENCES)

When to use	Before reading	During reading X	After reading X
How to use	Individually X	With small groups X	Whole class setting

Making inferences from words that are read or spoken is a key comprehension skill. Students may miss vital information if they fail to make appropriate inferences.

Purpose:

- Draw meaning from text – through explicit details and implicit clues.
- Connect prior knowledge and experiences to the text in order to make good guesses about what is happening, may have happened, or will happen in the future.

Students will:

- develop greater awareness that texts can be understood on more than one level.
- become capable and confident in comprehending the subtle meanings in texts.

The text says ...	I know ...	So I infer that ...
Maria is wet. Shoes squish and squeak. She has umbrella.	You use umbrella in rain. You get soaked in rainstorms.	It’s raining hard.
He comes inside. He goes to “our” table. He grabs a menu.	Restaurants have menus. Restaurants have tables. People share tables in restaurants.	He is in a restaurant.

Tips

Explicit details appear right in the text (for example, names, dates, descriptive details, facts).

Implicit details are implied by clues in the text. Readers are more likely to recognize implicit details if they relate to prior knowledge and experiences.

Inferences are conclusions drawn from evidence in the text or reasoning about the text.

You can encourage students to make inferences by providing sentence starters similar to the following:

I realize that...

Based on...I predict that...

I can draw these conclusions...

Based on this evidence, I think

11. SUMMARIZATION: MOST/LEAST IMPORTANT IDEA(S) AND INFORMATION

When to use	Before reading	During reading X	After reading X
How to use	Individually X	With small groups X	Whole class setting X

Purpose:

• Find the main idea(s) in text by distinguishing between the most important and least important information.

Most Important Idea(s) and Information	Least Important Idea(s) and Information
Key idea from this passage:	

Students will:

- become familiar with the text and make judgments about the content.
- work collaboratively with a partner – using reading, note taking, and oral strategies – to make sense of the text.

12. SUMMARISING: The G.I.S.T. Method

When to use	Before reading	During reading X	After reading
How to use	Individually X	With small groups X	Whole class setting X

• **GIST (Generating Interactions between Schemata and Texts) involves the following steps:**

- Select a short passage in a chapter that has an important main idea. A passage of three to five paragraphs is ideal.
- Have students read the paragraph and instruct them to write a 20 word (or less) summary in their own words on their own paper.
- As a class, have students generate a composite summary on the board in 20 or fewer words. Their individual summaries will function as guides for this process.
- Reveal the next paragraph of text and have students generate a summary statement of 20 or fewer words that encompasses both of the first two paragraphs.
- Continue this procedure by paragraph, until the students have produced a GIST statement for the entire passage under consideration. In time, they will be able to generate GIST statements across paragraphs without the intermediate steps.

13. READ AND SAY SOMETHING STRATEGY

When to use	Before reading	During reading X	After reading
How to use	Individually	With small groups X	Whole class setting X

- Struggling readers often move their eyes over the words while their minds drift to their social plans and other events. To help them attend to their reading, try this strategy.
- Groups of two or three students take turns reading a text aloud and occasionally stop to “say something” about what they’ve read. They can comment, predict, ask a question, or make a connection.
- Then the reading partners respond to this comment. However, it’s not enough to give the vague instructions to “say something.” Unskilled readers often have nothing to say. The students need to know what specific things they should try to say.

14. THINK ALOUD STRATEGY

When to use	Before reading	During reading X	After reading
How to use	Individually X	With small groups X	Whole class setting

This is similar to the Say Something strategy. Students read a text and report out what they are thinking to make sense of the text. If they **practice thinking aloud**, this will help them improve their internal dialogue when they read.

Therefore, as students think out loud, they learn how to learn. They learn to think as authors, mathematicians, anthropologists, economists, historians, scientists, and artists.

Think-aloud are used to model comprehension processes such as making predictions, creating images, linking information in text with prior knowledge, monitoring comprehension, and overcoming problems with word recognition or comprehension.

Think-aloud Procedures:

Making predictions - students make predictions by using the chapter title or subheadings found within the chapter.

Developing images - students get mental pictures of information found in the text.

Share analogies - students use analogies to link new information to prior knowledge.

Monitor comprehension - students think about their confusion over difficult information.

Regulate comprehension - students read beyond a confusing section to see if the information that comes next will clear up their confusion.

Asking questions

15. Reciprocal Think-Alouds

When to use	Before reading	During reading X	After reading
How to use	Individually	With small groups X	Whole class setting

- In reciprocal think-aloud, students are paired with a partner. Student take turns thinking aloud as they read a text.
- While the first student is thinking aloud, the second student listens and records what the first student says.
- Then students change roles so that each partner has a chance to think aloud and to observe the process.
- Next, students reflect on the process together, sharing the things they tried and discussing what worked well for them and what didn't. As they write about their findings, they can start a mutual learning log that they can refer back to.

16. Concept Maps

When to use	Before reading	During reading X	After reading X
How to use	Individually X	With small groups X	Whole class setting X

A concept map is a visual organizer that can enrich students' understanding of a new concept. Using a graphic organizer, students think about the concept in several ways.

Why use a concept map?

It helps children organize new information.

It helps students to make meaningful connections between the main idea and other information.

They're easy to construct and can be used within any content area.

17. Inquiry Chart

When to use	Before reading	During reading X	After reading
How to use	Individually X	With small groups X	Whole class setting X

The Inquiry Chart (I-chart) is a strategy that enables students to gather information about a topic from several sources. Teachers design the I-chart around several questions about a topic. Students read or listen to several sources on the topic and record answers to the posed questions within the I-chart. Students generate a summary in the final row.

Why use an inquiry chart?

It fosters critical thinking and strengthens reading skills.

It teaches younger students to generate meaningful questions about a topic and learn to organize their writing.

Students build upon prior knowledge or thoughts about the topic by sharing interesting facts.

18. Jigsaw

When to use	Before reading	During reading X	After reading
How to use	Individually X	With small groups X	Whole class setting X

Jigsaw is a cooperative learning strategy that enables each student of a "home" group to specialize in one aspect of a topic. Students meet with members from other groups who are assigned the same aspect, and after mastering the material, return to the "home" group and teach the material to their group members. With this strategy, each student in the "home" group serves as a piece of the topic's puzzle and when they work together as a whole, they create the complete jigsaw puzzle.

Note: It is important that the reading material assigned is at appropriate instructional levels (90–95% reading accuracy).

19. Listen-Read-Discuss (LRD)

When to use	Before reading X	During reading X	After reading
How to use	Individually X	With small groups X	Whole class setting X

How to use listen-read-discuss

Listen: Present information to students about the book they will be reading. This can be in the form of a short lecture on the topic, using a graphic organizer to guide the lecture.

Read: Ask students to read a text selection. The content should be similar to the material presented during the "listen" portion of the lesson.

Discuss: Lead a classroom discussion of the material. Encourage students to reflect on any differences between their reading of the content and your presentation.

20. Reciprocal Teaching (Peer to peer)

When to use	Before reading	During reading X	After reading
How to use	Individually X	With small groups X	Whole class setting X

Reciprocal teaching refers to an instructional activity in which students become the teacher in small group reading sessions.

Teachers model, then help students learn to guide group discussions using four strategies: *summarizing, question generating, clarifying, and predicting.*

Once students have learned the strategies, they take turns assuming the role of teacher in leading a dialogue about what has been read.

How to use reciprocal teaching:

Put students in groups of four.

Distribute one note card to each member of the group identifying each person's unique role:

- Summarizer
- Questioner
- Clarifier
- Predictor

Have students read a few paragraphs of the assigned text selection. Encourage them to use note-taking strategies such as selective underlining or sticky-notes to help them better prepare for their role in the discussion.

At the given stopping point, **the Summarizer** will highlight the key ideas up to this point in the reading.

The Questioner will then pose questions about the selection:

- Unclear parts
- Puzzling information
- Connections to other concepts already learned

The **Clarifier** will address confusing parts and attempt to answer the questions that were just posed.

The **Predictor** can offer predictions about what the author will tell the group next or, if it's a literary selection, the predictor might suggest what the next events in the story will be.

The roles in the group then switch one person to the right, and the next selection is read. Students repeat the process using their new roles. This continues until the entire selection is read.

Throughout the process, the teacher's role is to guide and nurture the students' ability to use the four strategies successfully within the small group. The teacher's role is lessened as students develop skill.

21. Summarising: Story Maps

When to use	Before reading	During reading X	After reading X
How to use	Individually X	With small groups X	Whole class setting X

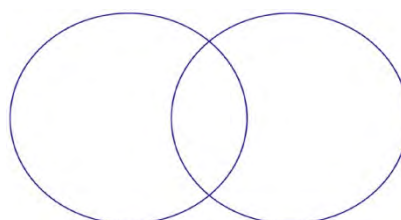
A story map is a strategy that uses a graphic organizer to help students learn the elements of a book or story. By identifying **story characters, setting, plot (conflict/problem and solution), theme**, students read carefully to learn the details.

There are many different types of story map graphic organizers. The most basic focus on the beginning, middle, and end of the story. More advanced organizers focus more on plot or character traits.

22. Summarising: Using graphic organizer

When to use	Before reading	During reading X	After reading X
How to use	Individually X	With small groups X	Whole class setting X

Graphic representations can help students to comprehend, summarize, and synthesize complex and difficult text passages. Graphic representations are visual summaries of prose text. There are many different forms that they make take—network trees, fishbone diagrams, compare and contrast matrices, spider maps, two-column organizers, three-column organizers, human interaction diagrams, and many others, including hybrid combinations.



Venn Diagram: This can be used to compare similarities and differences in two different things.

The Continuum Scale: This graphic representation can be used to portray a time line, political orientation on a political spectrum from left wing to right wing, a number line, or anything that can be represented as a continuum.

Series of Events Diagram (or Storyboard or Chain events): Can be used to show the sequence of events in history, in a chemical reaction, or any sequential pattern that might occur in a process of any kind. Used to order or sequence events within a text.

The Compare & Contrast Matrix: Can be used to compare or to contrast the various attributes of several things, such as human cultures, plant types, rock types, bacteria types, etc.

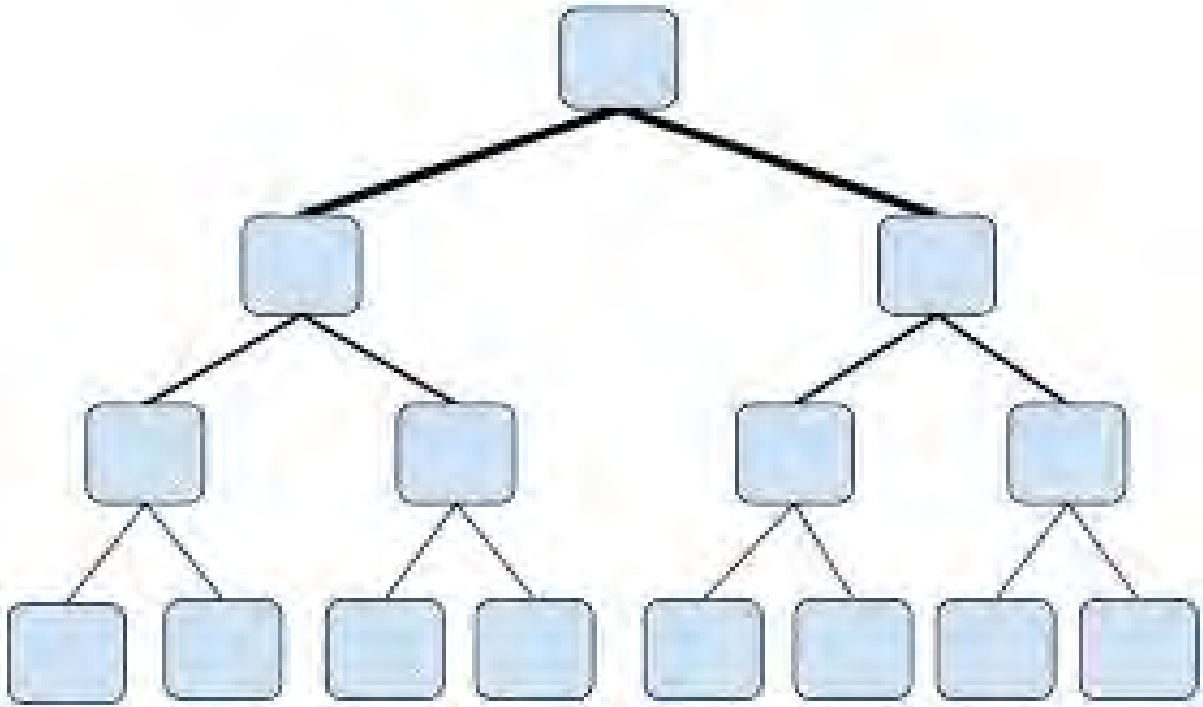
Items to be compared	Attribute A	Attribute B	Attribute C
Item 1			
Item 2			
Item 3			

●
Cause/effect

Fishbone Diagram: Ribs identify factors that contribute to the result. The result could be an election outcome, the resolution of a story, a mathematical concept such as the product of two binomial expressions, or any other result of contributing factors.

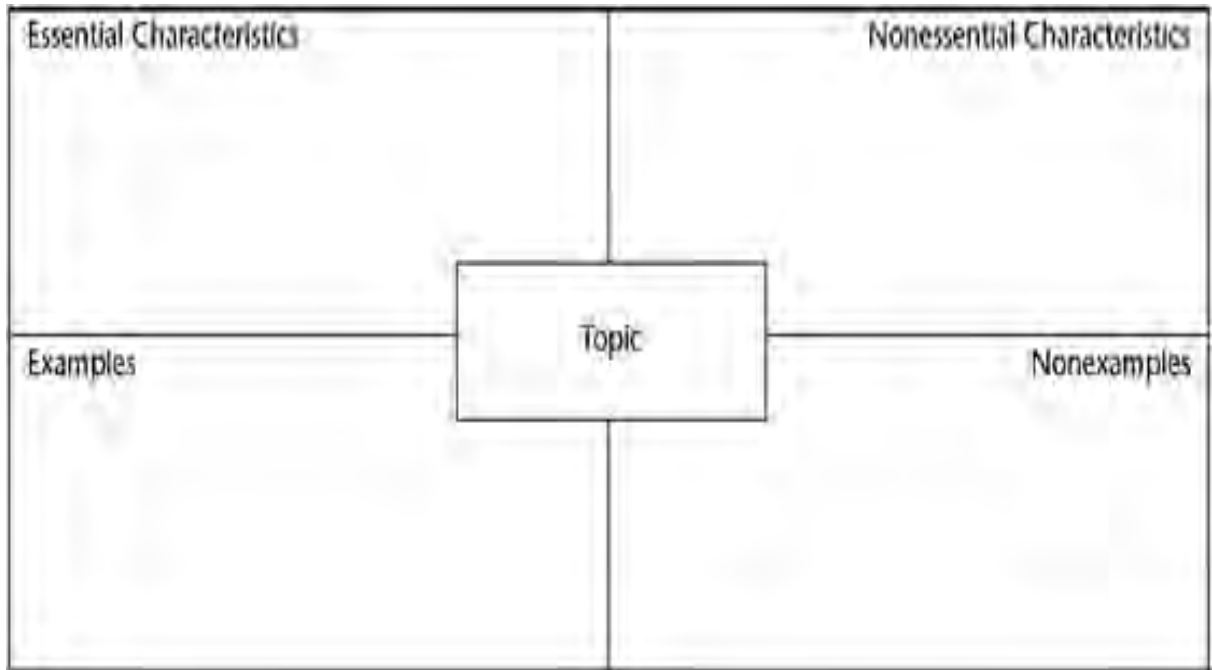
Spider Map: Shows main idea in the center and subsidiary ideas branching out from there.

The Network Tree: Shows a hierarchy of related ideas. The main idea goes at the top, and subsidiary ideas go into the areas below. It can have many levels of subtopics stemming from the lower levels.



The Cycle Graph: This can be used to show any cyclical pattern of events such as the life cycle of plants, the biological process of mitosis in cells, historical cycles of events, etc.

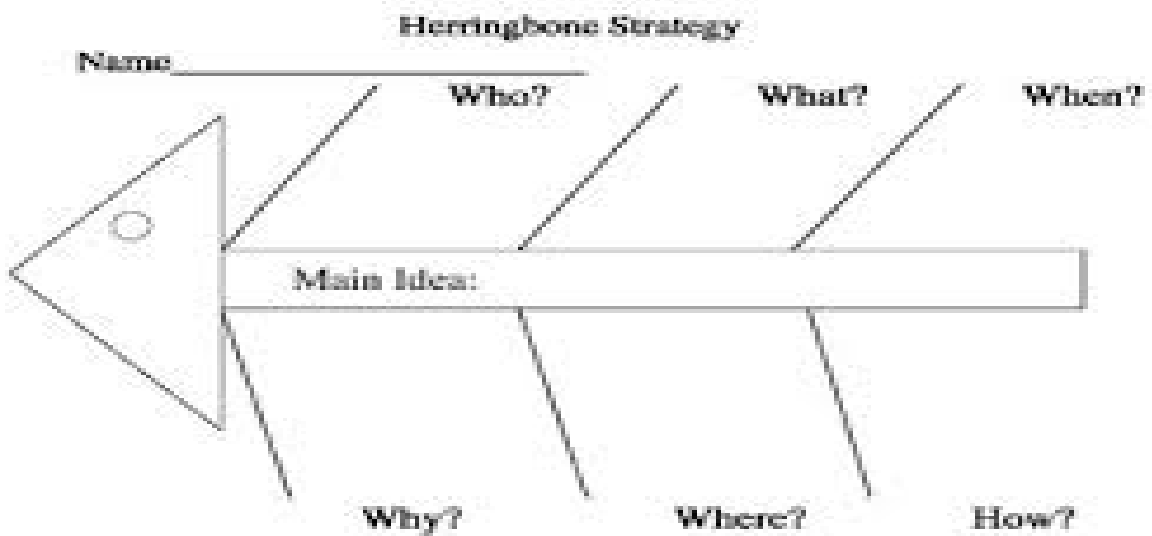
Fruyer Model: The Fruyer Model is a tool used to help students develop vocabulary and conceptual understandings. Students write a particular word in the middle of a box and proceed to list essential and nonessential attributes, examples, and non-examples.



Herringbone

Purpose:

To provide students with a framework for making decisions about main ideas and important supporting details in material that they read.



The Frame Routine is a strategy designed to identify:
 main ideas;
 essential details;
 summary.

- Focus on the topic
- Reveal main ideas
- Analyze details
- Make a “So What?” Statement
- Extend understanding

The Frame Routine: How to complete the graph organizer

Key Topic is about...

- * Lists the title and provides a brief explanation or paraphrase of the overall topic.
- * Captures the gist of the whole lesson.
- * Easily understood language.

Main Ideas

- * Lists the main ideas related to the topic
- * Not always three main ideas

Essential Details

- * Lists essential details about a main idea.
- * Helps students focus on what is important to remember.

The BIG IDEA (What's important to understand about this?)

May be...

- * An overall summary of the topic.
- * Information connecting topic to a real-world context or problem to be understood or solved.
- * A metaphor or simile related to topic

A statement identifying applications or implications of the topic.
A generative idea or “basic truth.”

The FRAME Routine

Key Topic

About...

Main Idea

Main Idea

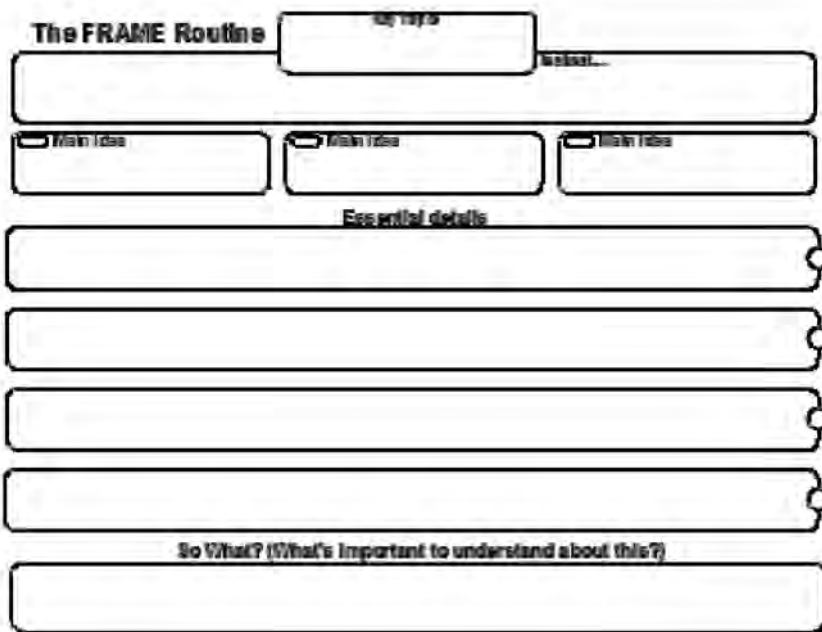
Main Idea

Essential details

Essential details

Essential details

So What? (What's important to understand about this?)



23. SCALES STRATEGY

When to use	Before reading	During reading	After reading X
How to use	Individually X	With small groups X	Whole class setting X

Like the Anticipation Guide, scales can be used to help students make better sense of a text after they've completed it. Students read statements that don't have clear-cut answers, and decide how much they agree with them like the one below:

Kenny and his family should not have gone to Birmingham, Alabama, when they did.

strongly agree disagree agree strongly agree

The scale above (Likert scale) focuses on generalizations about characters, themes, or conflicts. You can also use a scale that places opposite character traits (honest/dishonest, brave/cowardly) at different ends and ask students how much of the trait a character has. This strategy, and others, helps students draw conclusions, use the text as support, and make connections to their own lives.

24. SOMEBODY WANTED BUT SO (SWBS)

When to use	Before reading	During reading	After reading X
How to use	Individually X	With small groups X	Whole class setting X

The strategy “Somebody Wanted But So” breaks down the task of summarizing by asking who the *Somebody* (a main character) is, what the somebody *Wanted, But* what happened (the conflict), and *So* (the resolution), how everything works out.

They use four columns like. Note that struggling readers are often reluctant to give a summary but this framework makes them more willing and interested in creating a summary. SWBS may be one of the most powerful summarizing tools you teach your students.

For a longer text, such as a novel, use several SWBS frameworks in sequence and link each SWBS by using Then (e.g., one per chapter).

SOMEBODY (Decide who the somebody is: character/person/people)	WANTED (What did that somebody want: goal/motivation)	BUT ... (But what happened? Examine the conflict/challenge/ problem)	SO/SO THEN. (So, finally how did everything work out? – the solution)
Juliet	Wanted to marry Romeo	Romeo was a Montague, an enemy to her family	She and Romeo had Friar Laurence marry them in secret without their families’ knowledge.
Juliet father (Lord Capulet)	Wanted Juliet to be happy	But he did not know she was in love with Romeo	So he arranged for her to marry Paris.

SOMEBODY (Decide who the somebody is: character/person/people)	
WANTED ... (What did that somebody want: goal/motivation)	

BUT ... (But what happened? What was the conflict/challenge/problem?)	
SO... (How did the character/person try to solve the conflict/problem?)	
THEN (What was the resolution/outcome?)	

26. What's the S.T.O.R.Y. Diagram

When to use	Before reading	During reading	After reading X
How to use	Individually X	With small groups X	Whole class setting X

S.T.O.R.Y. is a acronym to use in class to help students remember the sequence of events and parts of a story. This is very similar to *somebody, wanted, but, so, what, then* and the breakdown of the acronym is as follows:

- S - Setting: Time and place
- T- Talking characters
- O - Oops! There's a problem
- R - How is it resolved?
- Y - Yes! Problem Solved

What's the S.T.O.R.Y.									
Setting: Time and place		Talking characters		Oops! There's a problem		How is it resolved?		Yes! Problem Solved	

25. It Says – I Say – And So...

When to use	Before reading	During reading	After reading X
How to use	Individually X	With small groups X	Whole class setting X

It Says/I Say/And So helps readers make connections, infer, determine importance, and synthesize.

QUESTION Write the question (created or provided)	IT SAYS ... Find information from the text that will help answer the question.	I SAY ... Think about what you know about that information. (Initial thoughts and previous knowledge)	AND SO Combine what the text says with what you know to come up with the answer. Conclusions: So, I conclude ... So, I think ... So, I judge ... So, I predict ...
Example: Why did Goldilocks break Baby Bear's chair.	It says she sits in the baby chair but she is not a baby. She is a young girl.	Baby chairs aren't very big. They're for babies, but she is bigger, so she weights more.	So she is too heavy for it and it breaks.

26. Listen-Read-Discuss (LRD)

When to use	Before reading X	During reading X	After reading
How to	Individual ly X	With small groups X	Whole class setting X

use			
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The listen-read-discuss strategy helps students comprehend text. Before reading, students listen to a short lecture delivered by the teacher.

The students then read a text selection about the topic. After reading, there is a large group discussion or students engage in small group discussions about the topic.

During the discussion, students compare and contrast the information from the lecture with the information they read.

27. Paragraph Shrinking

When to use	Before reading	During reading X	After reading
How to use	Individually	With small groups X	Whole class setting

The paragraph shrinking strategy allows each student to take turns reading, pausing, and summarizing the main points of each paragraph.

For this strategy, students are in groups of two (the “Couch” and the “Player”) and one partner reads aloud for five minutes and then has to summarize the main points after they finish.

Students have to state the main idea in 10 words or less.

Then, the other partner will have to do the same thing.

28. Story Sequence

When to use	Before reading X	During reading X	After reading X
How to use	Individually X	With small groups X	Whole class setting X

Helping students learn to recall the facts of a story in the proper order is a skill that aids comprehension. Sequencing is an important part of problem solving across subjects.

STORY SEQUENCE	
FIRST	
NEXT	
THEN	
LAST	

29. Question the Author

When to use	Before reading	During reading X	After reading
How to use	Individually X	With small groups X	Whole class setting X

Questioning the author is a strategy that engages students actively with a text.

Rather than reading and taking information from a text, the QTA strategy encourages students to ask questions of the author and the text.

Through forming their questions, students learn more about the text.

Students learn to ask questions such as:

What is the author's message?

Does the author explain this clearly?

How does this connect to what the author said earlier?

30. Directed Reading Thinking Activity (DRTA)

When to use	Before reading	During reading X	After reading
How to use	Individually X	With small groups X	Whole class setting X

The Directed Reading Thinking Activity (DRTA) is a comprehension strategy that guides students in asking questions about a text, making predictions, and then reading to confirm or refute

their predictions. The DRTA process encourages students to be active and thoughtful readers, enhancing their comprehension.

Teachers should follow the steps below when creating a DRTA.

Determine the text to be used and pre-select points for students to pause during the reading process. Introduce the text, the purpose of the DRTA, and provide examples of how to make predictions.

D = DIRECT. Teachers direct and activate students' thinking prior to reading a passage by scanning the title, chapter headings, illustrations, and other materials. Teachers should use open-ended questions to direct students as they make predictions about the content or perspective of the text (e.g., "Given this title, what do you think the passage will be about?").

R = READING. Students read up to the first pre-selected stopping point. The teacher then prompts the students with questions about specific information and asks them to evaluate their predictions and refine them if necessary. This process should be continued until students have read each section of the passage.

T = THINKING. At the end of each section, students go back through the text and think about their predictions. Students should verify or modify their predictions by finding supporting statements in the text.

31. K-W-L Strategy

When to use	Before reading X	During reading X	After reading
How to use	Individually X	With small groups X	Whole class setting X

This strategy is designed to help students become more involved in reading expository material. As a group, students write out and/or discuss what they know, what questions they want answered, and what they have learned from reading the text.

32. Visual Imagery (Visualising)

When to use	Before reading X	During reading X	After reading X
How to use	Individually X	With small groups X	Whole class setting X

Good readers construct mental images as they read a text. By using prior knowledge and background experiences, readers connect the author's writing with a personal picture.

Through guided visualization, students learn how to create mental pictures as they read.

How to use visual imagery

Follow these few simple steps to provide practice developing students' mental images:

Begin reading. Pause after a few sentences or paragraphs that contain good descriptive information.

Share the image you've created in your mind, and talk about which words from the book helped you "draw" your picture. Your picture can relate to the setting, the characters, or the actions. By doing this, you are modeling the kind of picture making you want your child to do.

Talk about how these pictures help you understand what's happening in the story.

Continue reading. Pause again and share the new image you created. Then ask your child to share what he sees, hears, tastes, smells and feels. Ask what words helped him create the mental image and emotions. By doing this, you are providing your child with practice with this new skill.

Are your images identical? Probably not! This is a great time to talk about why your images might be different.

Read a longer portion of text and continue the sharing process.

Once this is a familiar skill, encourage your child to use mental imagery when she is reading by herself. You can feel confident that these mental pictures will help your child understand the story in an important way.

33. Asking questions

When to use	Before reading X	During reading X	After reading X
How to use	Individually X	With small groups X	Whole class setting X

Questions help students understand what you are reading.

Questions can be effective because they:

Give students a purpose for reading

Focus students' attention on what they are to learn

Help students to think actively as they read

Encourage students to monitor their comprehension

Help students to review content and relate what they have learned to what they already know.

34. Generating questions

When to use	Before reading X	During reading X	After reading X
How to use	Individually X	With small groups X	Whole class setting X

By generating questions, students become aware of whether they can answer the questions and if they understand what they are reading. Students learn to ask themselves questions that require them to combine information from different segments of text.

Question MARK
Questioning for quality thinking

KNOWLEDGE(RECALL) – Identification and recall of information

WHO, What, When, Where, How

Describe

COMPREHENSION – Organization and selection of facts and ideas

Retell in your own words.

What is the main idea of ?

APPLICATION – Use of facts, rules, principles

How is an example of ?

How is related to?

Why is significant?

ANALYSIS – Separation of a whole into component parts

What are the parts of features of ?

Classify according to?

Outline/diagram/web.....

How does compare/contrast with?

What evidence can you list for?

SYNTHESIS (INFERENCE) – Combination of ideas to form a new whole

What would you predict/inter from ?

What ideas can you add to ?

How would you create-design a new ?

What might happen if you combined with ?

What solutions would you suggest for ...?

EVALUATION – Development of opinions, judgments or decisions

Do you agree ?

What do you think about ?

What is the most important ?

Prioritize

How would you decide about?

What criteria would you use to assess ...?

Generating questions – graphic organizer

Question frames Choose a questions frame from each questions level in order to develo five questions based on your reading selection.
Information/recall: What is...?, define ..., Identify the ..., Who did ...?
Analysis: What is the main idea ...?, List the main events of, What are the parts of a?, What is the topic of ...?
Comparision: Compare the characters what is the difference between ... and ...?
Inference: What do you think ...?, What is the main conclusion from ...?, What would happen if ...?
Evaluation: What is your opinion of ...?, What is the best solution to the problem of ...?, Evaluate the, Defend your opinion about

35. Question-Answer Relationship strategy (QAR)

When to use	Before reading	During reading X	After reading X
How to use	Individually X	With small groups X	Whole class setting X

The **Question-Answer Relationship strategy (QAR)** encourages students to learn how to answer questions better. Students are asked to indicate whether the information they used to answer questions about the text was:

- textually explicit information** (information that was directly stated in the text);
- textually implicit information** (information that was implied in the text);
- information entirely from the student's own background knowledge.**

There are four different types of questions

"Right There"/"Reading on the lines".

Questions found right in the text that ask students to find the one right answer located in one place as a word or a sentence in the passage. Questions starters: "Who said ...?", "Who did ...?", "Where is...?", "How many...?". These are sometimes caled literal questions because can be found in one place in the text.

"Think and Search"/"Reading among lines"

Questions based on the recall of facts that can be found directly in the text. Answers are typically found in more than one place, thus requiring students to "think" and "search" through the passage to find the answer. Questions starters: "Why did ...?", "What is the main idea of the passage...?", "What caused...?".

"Author and You"/"Reading between the lines".

Questions require students to use what they already know, with what they have learned from reading the text. Student's must understand the text and relate it to their prior knowledge before answering the question. Example: How do think felt when he ? Answer: I think that Questions starters: "What does...?", "Why did ...?".

"On Your Own"/"Reading beyond the lines".

Questions are answered based on a students prior knowledge and experiences. Reading the text may not be helpful to them when answering this type of question. Example: How would you feel if your best friend ... ? Questions starters: "What if you were ...?", "What might happen if...?".

36. Summarising: 5-4-3-2-1 Strategy

When to use	Before reading	During reading	After reading X
How to use	Individually X	With small groups X	Whole class setting X

The goal of summarisation is to capture the essence of the text clearly and concisely. The ability to summarise has significant benefits for comprehending and ultimately retaining and recalling information. Teaching students to effectively summarise helps them learn to synthesize information, a higher-order thinking skill which includes analysing information and identifying key concepts. The idea is to give students a chance to pick out some key ideas, tap into their prior knowledge, focus on information they find interesting and then pose a question that can reveal where their understanding is still uncertain.

5-4-3-2-1 Strategy

5 keywords from the page

4 facts related to the main topic

3 new words

2 facts you already know

1 Questions you still have

5 Important pieces of informa tion					
4 Keywor ds					
3 Questio ns you have					
2 Facts you already knew					
1 Intersti ng idea you find out					

37. Summarising: 3-2-1 Strategy

When to use	Before reading	During reading	After reading X
How to use	Individually X	With small groups X	Whole class setting X

- Good readers use effective strategies when reading to help them comprehend text. The 3-2-1 strategy requires students to summarize key ideas from the text and encourages them to think independently.
- First, students write about three things they discovered. Next, they write about two things they found interesting. Last, they write one question they still have.
- This strategy can be used while reading a variety of texts to actively and meaningfully engage students with the text.

3-2-1 Strategy
3 Things I learners while reading
2 Interesting facts
1 Question I still have

Summarising: 3-2-1 Strategy - Variations

Compare and Contrast 3-2-1

As a way to compare and contrast, have students record three similarities between two items, two differences, and one question they still have about them.

Reading 3-2-1

When reading, have students record three of the most important ideas from the text, two supporting details for each of the ideas, and one question they have about each of the ideas.

Reading 3-2-1
3 of the most important ideas from the text
2 supporting details for each of the ideas
1 Question I still have about each of the ideas

Pyramid 3-2-1

- Have the students create a triangle and divide it into three sections horizontally.
- In the bottom section, the students record three things they learned for the day.
- In the middle section, the students record two questions they have.
- In the top section, the students describe how the information learned is applicable to their everyday lives.

38. Summarizing: 1-2-3-4-5: Summary Pyramid

Compare and contrast 3-2-1
3 Similarities between two items
2 Differences between two items
1 Question I still have

When to use	Before reading	During reading	After reading X
How to use	Individually X	With small groups X	Whole class setting X

39. Semantic Feature Analysis

When to use	Before reading X	During reading X	After reading X
How to use	Individually X	With small groups X	Whole class setting X

The Semantic Feature Analysis strategy engages students in reading assignments by asking them to relate selected vocabulary to key features of the text. This technique uses a matrix to help students discover how one set of things is related to one another.

If the concept is associated with the feature or characteristic, the student records a Y or a + (plus-sign) in the grid where that column and row intersect.

- If the feature is not associated with the concept, an N or - (minus-sign) is placed in the corresponding square on the grid.

40. SQ3R: Survey-Question-Read-Recite-Review

When to use	Before reading	During reading X	After reading X
How to use	Individually X	With small groups X	Whole class setting X

This strategy includes the following five steps (Robinson, 1946):

Survey: Students review the text to gain initial meaning from the headings, bolded text, and charts.

Question: Students begin to generate questions about their reading from previewing it.

• **Read:** As students read, they need to look for answers to the questions they formulated during their preview of the

text. These questions, based on the structure of the text, help focus students' reading.

• **Recite:** As students move through the text they should recite or rehearse the answers to their questions and make notes about their answer for later studying.

• **Review:** After reading, students should review the text to answer lingering questions and recite the questions they previously answered.

SQ3R is a comprehension strategy that helps students think about the text they are reading while they're reading. Often categorized as a study strategy, SQ3R helps students "get it" the first time they read a text by teaching students how to read and think like an effective reader. **SQ3R CHART**

Survey: Record important titles and subtitles from work.

Question: Write "Who, What, When, Where, and Why" questions from main topics.

Read: Write answers to questions from above.

Recite: Record key facts and phrases as needed for each question.

Review: Create a summary paragraph for each question.

41. PQRST: Method of reading

When to use	Before reading X	During reading X	After reading X
How to use	Individually X	With small groups X	Whole class setting X

Preview

Look over the material. Preview introductions, summaries, images, headings, sub-headings and anything else that stands out.

Question

Ask yourself about the contents. Turn headings into questions.

Read/Recite

Read the text looking for answers to your questions.

Summarise

Use whatever format suits you to summarise and make notes. Be creative in making notes to make your study time more enjoyable.

Test

Use a variety of methods to test yourself on the new material (recall keywords, draw mind-maps/graphic organizer, visualise your notes, test and teach other students).

42. Exit Slips

When to use	Before reading	During reading	After reading X
How to use	Individually X	With small groups X	Whole class setting X

The Exit-Slip strategy requires students to write responses to questions you pose at the end of class. Exit Slips help students reflect on what they have learned and express what or how they are thinking about the new information.

You may state the prompt orally to your students or project it visually on an overhead or blackboard. You may want to distribute 3x5 cards for students to write down their responses.

SOURCES:

<http://www.readingrockets.org/strategies>

<http://www.adlit.org/strategies/19796/>

<http://www.learningpt.org/literacy/adolescent/strategies/grp.php>

<http://www.theteachertoolkit.com>

<http://www.readwritethink.org>

<http://www.edu.gov.on.ca>

Mark A. Forget, Ph.D. MAX Teaching With Reading and Writing
Using Literacy Skills To Help Students Learn Subject Matter

<http://www.yrdsb.ca/schools/vaughan.ss/info/Documents/CrossCurricularLiteracyResource.pdf>

http://www.nbss.ie/sites/default/files/publications/summarising_maps_-_comprehension_strategy_handout_copy_2.pdf

Otilia Păcurari, Anca Țârcă, Ligia Sarivan (coordonatori), *Strategii didactice inovative. Suport de curs*, Editura 2000⁺, București, 2003

Jeannie L. Steele, Kurtis S. Meredith Charles Temple, *Lectura și scrierea pentru dezvoltarea gândirii critice*, București 1998

Crenguța Lăcrămioara Oprea, *Strategii didactice interactive*, Ed. Didactică și Pedagogică, București, 2006