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ABSTRACT

The program outlined in this document focuses on the problems and challenges of teaching English to mixed ability classes. The document is divided into three parts: The first part lists the aims and principles guiding the program, while the second (and main) part details the various sections of the program, such as projects, close reading, literature, languages, personal writing, private reading, creative drama, remedial work, class discussions, and exceptional ability work. The third part consists of five appendixes which illustrate the organization and application of selected points in the program. (JM)

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# ENGLISH

for Mixed Ability Classes  
in the COMMON COURSE



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Some suggestions for the  
designing of programmes  
and for the structuring  
of a session's work.

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April 1974

CS 202 164

It gives me very great pleasure indeed to introduce the following publication entitled "English for Mixed Ability Classes in the Common Course".

The reasons for my pleasure are two-fold:- first, there is no doubt at all that there is a great need for such a publication in our secondary schools; second, it has been produced as a result of fruitful collaboration between Aberdeen College of Education and a group of extremely hard-working teachers of English in Banffshire schools who constitute the County English Committee.

It is a fact that many books which are produced, ostensibly, to deal with a particular educational matter singularly fail to do so because the suggestions given are often of a most impractical nature. This is not true of the following publication and therein lies its merit. Teachers of English in every secondary school will find it to be of great practical value in dealing with the teaching of English in an actual classroom situation.

I must express my gratitude to the members of the County English Committee for Banffshire, ably assisted by H.M.I. Mr. A.H.B. Davidson, and Mr. A.D. Buthlay, Aberdeen College of Education, for all the work which has been done in order to make this publication possible.

J. K. Purves

Director of Education.

Education Offices,  
KEITH.

30 April, 1974

CONTENTS

INTRODUCTION

Page 1

PART ONE - GENERAL PRINCIPLES

A	The Five Principles	Page 8
B	The Needs of Mixed Ability Classes	Page 12
C	The Component Elements for Mixed Ability Classes	Page 15
D	Programmes of Work for Mixed Ability Classes	Page 17
E	The Relationship of English to Integrated Studies	Page 18
F	Structuring a Session's Work	Page 19
G	The Running of an English Department	Page 21
H	Correction, Assessment and Examinations	Page 23
I	Conclusion	Page 24

PART TWO - PROGRAMMES OF WORK

TYPE 1	Project Programmes	Page 27
TYPE 2	Close Reading Programmes	Page 36
TYPE 3	Programmes of Class Work using Literature and Related Stimuli	Page 45
	a. Poetry	Page 45
	b. The Short Story	Page 53
	c. The Novel	Page 57
	d. Drama Texts	Page 63
	e. Thematic Collections	Page 65
TYPE 4	Language Programmes	Page 70
TYPE 5	Personal Writing Programmes	Page 76
TYPE 6	Programmes to encourage Private Reading	Page 79
TYPE 7	Programmes of Class Discussion	Page 81
TYPE 8	Creative Drama Programmes	Page 82
TYPE 9	Programmes of Remedial Work	Page 88
TYPE 10	Additional Programmes to Cater for the Special Needs of the Most Able Pupils	Page 100

PART THREE - APPENDICES

I	Stage One of Structuring	Page 101
II	'Suggestions for Departmental Policy on frequency of Programmes	Page 103
III	Check List for Monthly Review	Page 104
IV	Suggested Composition Section for a Term Examination Paper	Page 105
V	The Auxiliary Role of English	Page 106

ACKNOWLEDGEMENTS

Page 107

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THE EDUCATION COMMITTEE OF BANFF COUNTY COUNCIL

COUNTY ENGLISH COMMITTEE

ENGLISH FOR MIXED ABILITY CLASSES  
IN THE COMMON COURSE

SOME SUGGESTIONS FOR THE DESIGNING OF  
PROGRAMMES AND FOR THE STRUCTURING  
OF A SESSION'S WORK

1974

ENGLISH FOR MIXED ABILITY CLASSES  
IN THE COMMON COURSE

INTRODUCTION

No practising teacher of English needs to be reminded that these are times when his subject is being brought under critical scrutiny and when far-reaching changes are being suggested. Over the past two decades there has been a growing pressure to review the aims, objectives and methodology of English teaching. Against this background a Central Committee on English was set up by the Secretary of State in June 1966 and over the next five years it published a series of five Bulletins, together with a booklet on the use of projects in the early years.

After the publication of these Bulletins, local meetings were held in Banffshire to discuss their suggestions. As a result a series of Workshops was arranged to produce practical programmes for use in the classroom. However, in 1971, it became obvious that there was a need to have a county organisation to co-ordinate and expand the work already done, and in January of the following year the Director of Education set up a County English Committee. This was composed of all the Principal Teachers in the county, a number of assistants, a representative from Aberdeen College of Education English Department, and an H.M.I. Their remit was to study the national recommendations for change and, in the light of them, devise and test programmes of work which would be suitable for Banffshire schools.

The Committee chose as the first area for its operations the needs of mixed ability classes in the common course. One of the previous county workshops had designed a project programme which was tried out successfully in county schools. However, it was felt that such a programme catered for only a part of the work in the early years and that there was now a pressing need to look at the totality of the course.

Over the next two and a half years the Committee spent most of its time on this task. After a long examination of aims and objectives for such a course they set about devising a series of different kinds of programmes of work. These were tested in English Departments throughout the county and afterwards amended in the light of comments received.

The following document, which incorporates the consequent recommendations of the Committee, has been divided into three sections:

- PART I gives, firstly, an outline of the aims and principles on which the Committee agreed to base their work and, secondly, a summary of the suggestions they worked out and tested for the structuring of courses.
- PART II gives details of the various types of programmes which the Committee felt could form part of a course in English in the early years. For each type there is given a list of suggested approaches which can be used in the designing stage, followed by two or three examples of programmes.
- PART III contains a series of appendices to illustrate various points of organisation and application.

During/

During their two and half years of work in this field the Committee were guided in all they did by the following considerations:-

- I - That it was altogether too facile to think that devising work was totally a case of "Off with the old, on with the new." While it was obvious that much in the traditional approaches to the subject required to be changed, it was equally obvious that there were several features of traditional ways that would be jettisoned only at our peril. The Committee therefore adopted the policy of change where necessary and retention where valuable.
- II - That the emphasis in any publication of theirs should be on giving practical help to the hard-pressed classroom teacher. Consequently, the bulk of this document is concerned with classroom programmes and course organisation.
- III - That the teacher must be left adequate scope for the exercise of his own professional judgment.
- IV - That suggestions for courses should be wide-ranging enough to prevent a monolithic sameness in the County English Departments.

The Committee considered the desirability of providing a large number of examples for each type of programme but in the end decided against it. It was felt that, in a subject like English, where the personal contribution of the teacher is so important, it would be wrong to try to prepare a comprehensive range of examples. Instead, it was decided to prepare for each type of programme suggested approaches which would be universally applicable and unaffected by local and personal differences. It was hoped that schools and teachers could use these approaches either to devise for themselves further examples or to select critically from commercially published material.

The Committee suggest that an English Department, under its Principal, should play a major part in the planning of courses and in the devising of programmes in individual schools. While central and county groups can do a lot for development, much must be done at school level in departmental meetings. It is their hope that this document will help departments and their teachers to meet and deal with the problems and challenges of mixed ability classes in the common course.



PART ONE  
GENERAL PRINCIPLES

## A - THE FIVE PRINCIPLES

The Committee decided, as a first step, to look at the basic principles of English teaching. They realised that unless a start was made at this point they would not be really clear in their own minds as to what English teaching was about and why they as English teachers existed. Of course, it was also realised that it was unlikely that the Committee could come up with definitive and complete answers about the nature of English teaching. However, they did arrive at a working definition of basic aims and these are presented below in the form of five principles.

Unless some such principles are enunciated there is the danger of devising work while operating in a vacuum and a further danger of techniques, such as the project method, unit and theme studies, being elevated into ends in themselves.

### THE FIVE PRINCIPLES FOR ENGLISH COURSES

After discussion the Committee decided to base all their work in English on five principles. The first two of these principles are connected with basic aims and objectives and the other three with methodology.

#### PRINCIPLES CONCERNED WITH BASIC AIMS AND OBJECTIVES

- (1) The Principle of Developing the Communication Skills
- (2) The Principle of Enrichment

#### PRINCIPLES CONCERNED WITH METHODOLOGY

- (3) The Principle of Balance
- (4) The Context Principle
- (5) The Principle of Active Participation

#### THE PRINCIPLE OF DEVELOPING THE COMMUNICATION SKILLS

The first principle is to develop to the limit of a pupil's capabilities his skill in reading, writing, listening, and speaking. The Committee yield to no-one in their belief that it is still necessary, and indeed vital, to deal with the skills and conventions of communication in the English classroom. It is not accidental that this is placed as the first of the basic principles.

#### THE PRINCIPLE OF ENRICHMENT

The second principle is that the English teacher should provide experiences which will enrich the lives and contribute to the personal growth of his pupils. In the words of Bulletin 3, the contexts in which English is taught ... "should be situations in which the pupils will learn about life, about the world, and about themselves". Unless sufficient emphasis is given to this principle in designing work there is a grave danger of classroom activities degenerating into the trivial and the undemanding. One of the main duties of any English teacher is constantly to assess his work in the light of this principle.

While it was thought necessary to define the first two principles separately it was recognised that there are close links between them. It is very doubtful if much

much growth in the communication skills can ever take place unless the concepts being dealt with are such that they will not only interest but challenge and stimulate the class concerned.

### THE PRINCIPLE OF BALANCE

The Committee felt that it was necessary to stipulate various types of balance which should appear in all English courses.

- (1) Within work on the communication skills there should be a balance between the spoken and the written forms. The precise nature of this balance will obviously vary for different age groups but it is important to realise that in all cases the principle of balance does apply. There should also be balance in the types of writing tackled.
- (2) It is wrong to concentrate so much on asking pupils to express themselves and produce creative work that too little time is left for them to meet and feed on the ideas and experience of others. The Committee therefore placed great stress on such "input" elements as reading, listening and possibly viewing and on the "input" contributions which can come from taking part in class discussion. There, therefore, has to be balance between the "input" and the "output" elements of the course.
- (3) In view of traditional patterns in the teaching of English, it was felt that special attention had to be paid to achieving a balance between the first and the second of the two principles. Experience showed that it was all too possible to concentrate on "the basics" of reading and writing and to devote very little in the way of deliberate and detailed attention to the second principle. Conversely, in more recent days, some seem to have become so concerned with personal development that the impression is given that the mastering of the skills and conventions of communication is of relative unimportance.
- (4) The Committee also felt that, within the second principle, it is necessary to try to achieve balance in the various types of concepts and experiences offered to pupils so that a broad and varied field of human concern may be explored. They endorsed the balance implicit in the passage in Bulletin 3 where it lists possible areas of interest as "the pity, love, loyalty, fear, conflict, the tears and the laughter that lie at the heart of the world".

When they first approached the question of balance the Committee found themselves in something of a dilemma. For example, the ways in which the complex communication skills are acquired are only partially understood and in such a situation too detailed an attempt at pre-planning and structuring can easily lead into dangers. Similarly the second principle raises problems since it enters areas which call for a very personal type of contribution from the teacher concerned and where effective work can be inhibited by too rigid a system of pre-planning. On the other hand, there was a strong feeling that it would be wrong to rely on chance to throw up a felicitous balance of the elements in any course. It was felt that some attempt would have to be made to produce a rough and general formula. In the end the Committee decided to settle for devising the list of types of balance given above and for suggesting a system of monthly reviews of class activity at which the previous month's work could be measured against this list and the work for the next month planned accordingly.

### THE CONTEXT PRINCIPLE

The Committee see the context principle as the foundation on which all methodology for the subject should be built. They see three reasons for this:-

- (1) Pupils must be motivated and their interest aroused before learning can take place to any significant and useful degree. This motivation normally only occurs where there is a meaningful context.
- (2) The nature of the language process itself makes it as necessary for pupils to be able to understand and respond to contexts as to have command of vocabulary, sentence structures and basic reading skills. To achieve a useful level of attainment in the skills of reading, writing, listening and talking, a person must be able to apply them in a context in such a way that he can respond to the demands that the context makes on him. Thus in reading and listening it is not enough for a pupil merely to decode the meaning of a passage or understand the separate ideas in speech; he must also learn to see the relationship of these ideas to the context in which he meets them and to respond to them as part of it. Similarly before he has achieved even basic mastery of the skills of talking and writing, a pupil must do more than construct acceptable sentences according to the rules of language usage; he must also show his ability to use these structures to further some intention within a given context.
- (3) The third reason for stressing the importance of the provision of contexts lies in the second of the four principles outlined above. Teachers are required "to provide experiences which will enrich the lives of the pupils and contribute to their personal growth". This can only be done within a context which explores "the eternal human issues".

For the purpose of English teaching it was felt that a context had to satisfy two criteria:-

- (1) Firstly, any teaching experience should be a reasonably complete entity either in the individual unit of time allocated to it or over a series of units grouped as closely together as possible.
- (2) Secondly, the experience should be such that it is possible for the teacher to demonstrate its relevance and value to the lives and interests of the pupils. The Committee applied the adjective "meaningful" to such contexts.

The Committee spent some time discussing these two criteria. With reference to the first of these they agreed with Bulletin 1 that there were sound educational reasons for departing from some of the traditional fragmentation of English courses with, for example, pupils reading a short story in three isolated periods spread over three weeks. Obviously this makes it very difficult for such pupils to get any feeling of a complete context. On the other hand the Committee could not agree with some of the reactions to this traditional system. Sometimes it has been asserted that all the activity of the English classroom must now be structured into large scale projects or themes and that there is something to be deplored about any activity which is not so grouped. The Committee felt that a complete context can be of any length and that it is necessary in any balanced course to have a wide variety of different lengths. There is an obvious place for the large scale project or theme but there is an equally obvious place for a whole series of short contexts which last only one period or even only twenty minutes. It would be a backward step if all activity had to be squeezed into thematic or project structures and no place was left for shorter experiences. The cry against fragmentation must not be allowed to lead to the abolition of short but complete contexts from English work.

The second criterion throws on any teacher planning a lesson the duty to assess and evaluate the issues and concepts in the work proposed. If, after considering some potential idea, he feels that it does not possess any relevance to the lives, interests and needs of his pupils then it must be held to have failed the test for a "meaningful context".

It was felt, however, that a word of warning was perhaps necessary against adopting too narrow a definition of the adjective "meaningful". Topics should not be confined to the more obvious interests of pupils. It is part of a teacher's professional task to make his pupils aware of topics which are of consequence to all who partake of the human condition and to try to show that these are just as meaningful as their more obvious interests.

#### PRINCIPLES OF ACTIVE PARTICIPATION

The fifth and final principle is that, unless the pupil is participating actively in whatever programme is afoot, it is unlikely that he will benefit as he should from it. In the past, there tended to be too much passive listening in English classes and too little call on the pupil to participate in the various activities.

This principle calls for certain attitudes and techniques in conducting class activities.

- (1) The teacher must always be aware that he is only one side of a dialogue. Teachers must encourage pupils to have their say and be prepared to accept for discussion points of view which differ from their own. Conversely, pupils must be encouraged to accept that their opinions are equally open to debate.
- (2) The whole art of questioning during lessons must be looked at afresh as a result of point one above. In particular, the vital importance of the open-ended question - as opposed to the closed question demanding only "yes" or "no" answers - must be realised.
- (3) Any class will always contain members who are shy and reticent at taking part in full blown class discussion. The alert teacher will from time to time devise smaller group activities where it will be easier for such pupils to participate.

In a modern English classroom the day of the "tablets from the Mount" attitude is over. The good English teacher earns respect for his views partly by the respect he shows for those of others.

These, then, are the five principles on which the Committee decided to base their work. In evolving them they trust that they have developed a working philosophy for their subject which will enable the necessary changes to be made while still retaining what was best in the traditional ways.

## B - THE NEEDS OF MIXED ABILITY CLASSES

There can be no doubt that, for teachers formerly used to streamed classes in the early years, mixed ability grouping can raise many problems. The main and obvious one is the great range of ability present in the classes and the problems this raises for the designing of courses and programmes.

Faced with these problems, the Committee considered possible ways of dealing with them. Two approaches seem to have surfaced in the thinking and writing about the subject and the Committee gave consideration to both.

The first approach is that all, or almost all, of the work of the English class should be conducted by a series of varied individual assignments so that each pupil can be given tasks suited to his needs and level of ability. Such a method of working has obvious advantages in English since it recognises that, in this subject, responses to stimuli and assignments are very personal things. It also has the advantage of flexibility in that, for a mixed ability class, different grades of assignment can be given. The Committee found that their experience with anthological project programmes bore out these points. However, they felt that, while individual work has an important place in the English classroom, it should not take up the totality of the pupil's experience.

The Committee also considered the second approach which is often advocated - that of group work. Again, they could see places in English where a group method of organisation could be helpful. For example, they realised its usefulness in dealing with the remedial needs of the weakest or in such a projectivity as organising the use of a tape recorder in project work. However, the Committee again felt that this approach could not be the whole answer to running mixed ability classes.

There are several grave limitations to organising classes totally on individual or group lines. These were:-

- (1) English is not basically a content subject. Rather it is one where pupils learn by meeting a series of experiences devised and carefully structured by the teacher. Part of the learning process is meeting these experiences in a group or class situation and being influenced by the differing and varied reactions within the group. For example, reciting a poem in company with others helps pupils by introducing them to responses which might not have arisen had they been left to themselves. Broadening of horizons can take place more easily in the interplay of a good class situation than in the isolation of private assignment work. Therefore the Committee certainly see a continuing place in English work for the class programme.
- (2) In a subject like English much depends on the personality of the teacher and on his ability to stimulate interest, open up broader horizons, and devise rich linguistic environments. Obviously a teacher can have such influence in a one-to-one or in a group situation. However, it was felt that it was much more economical and more helpful in planning for balance if this influence could operate for most of the time at class level.
- (3) Most children whose linguistic skills are at a low level are probably in this condition because they have grown up in an environment where the level of language skills which they meet is low. Such pupils need, more than anything else, to be exposed to a rich stimulating environment in both content and language. Grouping by intelligence or by level of command of skills would deprive poor pupils of such an environment and they would be cut off from the brighter children. Even grouping in interest groups might lessen the pupil's chance of being stimulated. The Committee, therefore, on linguistic grounds, again see a continuing place in English work for the class programme.

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- (4) The Committee in all their deliberations tried to be practical. To them it did not seem a viable proposition to ask English teachers to design all their work on individual or group methods. Designing balance and progression into each of the class courses for which a teacher is responsible is a difficult enough job without compounding the difficulty by asking him to design and balance several independent courses for groups and individuals within each class.
- (5) The nature of English is such that a mixed ability class does not present quite so many problems for its teachers as in some more content-based subjects. In some other subjects, where the bulk of first year activity consists in working through a sequential course in content and skills, it is obviously unreasonable to expect everyone to progress along the common line at a common pace. In such subjects it is patently wise to stress the dangers of adopting any idea of a class or year norm for achievement and rate of progress. The Committee recognise that in such disciplines widespread group work could well be vital. English, however, is not such a sequential subject, especially in the "input" parts of its courses. Experience has shown that different levels of intelligence can react meaningfully at their own level to a common stimulus. A useful analogy is probably a mixed audience listening to a piece of classical music. The serious musician responds at one level and the interested amateur at another but both can benefit from the experience. Obviously there are limits to this. To extend the analogy - when the musician wishes to venture into a more academic analysis of the music he must leave the amateur behind. In our own subject, when the brighter pupils are ready to go on to a study of literature in its own right they must leave the weaker ones behind. But this stage, it is felt, is not in the early years. In the first years of secondary there is a wide range of experiences in the English classroom which can be shared by pupils of most levels of ability. The Committee, therefore, again see a place for class programmes, particularly for the "input" part of courses.
- (6) The Committee felt that, in some of the approaches put forward by advocates of individual and group methods, there was too much emphasis on personal creative production and "output", and too little on the vital and formative "input" of listening and reading. A sizeable element of class programmes in any course could avoid such an undesirable imbalance arising.

The Committee therefore decided that, in their approach to designing courses for mixed ability classes, there should be a mixture of class work and individual work. They felt that the "input" element (apart from Private Reading Programmes) should be conducted largely by shared class work. However, activities like assignments, correction, and dealing with the special needs of particular pupils (e.g. remedial) should be conducted by individual or group methods.

#### UPPER LIMIT TO MIXED ABILITY CLASSES

The Committee felt that in the early years there were certain advantages to mixed ability class groupings. Under such a system there were obvious social benefits with the disappearance of the heartbreaks for some pupils which used to accompany selection at the end of primary school. Three to four years' experience of such classes within the county has shown that, in English, the difficulties are not quite as great as had once been thought and that courses of value to all pupils can be provided under such a system.

However, it was felt that there were obvious time limits to the mixed ability system as classes progressed up the secondary school. The Committee felt that English classes should be "set" at that point where the better pupils needed a level of concept and a level of language in their "input" material which were of a difficulty that the others would be unable to come to terms with them.

Experience seemed to show that certainly in S1, and to a lesser extent in S2, the better pupils did not suffer from sharing a common "input" element but thereafter it was felt that separate and more demanding provision would have to be made for them.

#### POINTS TO BE NOTED IN DESIGNING PROGRAMMES FOR MIXED ABILITY CLASSES

The Committee felt that there were several points which should be noted in designing courses for mixed ability classes. These were:-

- (1) The primacy of oral work. They suggest that there should be a lot of discussion built into all aspects of programmes and that care should be taken to involve as many of the class in this as is possible.
- (2) There is some danger of underestimating the needs of mixed ability classes. It would be a mistake to assume, because some pupils have an insecure grasp of language skills, that the second principle does not matter and that such classes should be given only undemanding and easy concepts to handle. Diluted pap will not lead to growth.
- (3) There is a particular danger at this level in relying on non-contextual language exercises. Such exercises totally ignore the second principle and, being non-contextual, they have only limited value for the first principle.
- (4) Care must be taken in selecting "input" material to ensure that it is of such a nature that the range of ability in the class can all get something from it. Material which is too undemanding will not do justice to the whole class. Similarly, material which is too difficult should be postponed till the better pupils are divided into separate classes. Experience has shown that there is now sufficient suitable material for mixed ability classes in the early years.
- (5) Literary texts in the early years should be seen as a means to an end rather than as ends in themselves. At this level a pupil's developing interests are in life itself and so the Committee see no place for any form of literary criticism. They also feel that a wide reading of literature used in this general non-specialist way is the best way of laying a foundation for future specialist work in literature with those capable of going on to it.
- (6) The subject English is concerned not just with the development of language skills but with the development of sensitivity, scales of values and all the other aspects of the second principle. For this reason there should be severe limitations on activities like exercises on the use of reference books and on plays involving a lot of factual research and copying.
- (7) Remedial work raises special problems. The Committee therefore decided to devote a separate chapter of their document to it.



## C - THE COMPONENT ELEMENTS FOR MIXED ABILITY CLASSES

Having looked at the special problems of mixed ability classes, the Committee addressed themselves to the question of what precisely were the component elements in a course for such pupils. They found it helpful in their own thinking to list these under the headings of the first two of the five principles. Since the third, fourth and fifth principles are concerned more with organisation and method than with content, it was not felt to be necessary to include them as headings in any list of components.

It should be noted that these components do not represent different types of class lesson. A range of components will be present in any teaching situation and different programmes of work will make use of different combinations from the list.

It was hoped that such a list would be helpful when programmes were being designed in alerting teachers to the full range of components which should be present and balanced in any course.

### (I) - THE PRINCIPLE OF DEVELOPING THE COMMUNICATION SKILLS

- (a) Extensive experience of practising the skills of listening and talking, in contexts of a suitably demanding level. The concepts should force the pupil to new experiences in language.
- (b) Extensive experience of reading for a variety of purposes including, among others:-
  - (i) Close reading
  - (ii) Literature in classroom programmes
  - (iii) Private reading for pleasure (fiction/non-fiction)
  - (iv) Meaningful work with reference books.
- (c) Extensive practice in writing for a variety of purposes.
- (d) Encouragement to use language creatively.
- (e) Encouragement of an interest in the working of language, but not a systematic study of linguistics or grammar.
- (f) Opportunities for remedial work, to deal with weaknesses revealed in class activities.

### (II) - THE PRINCIPLE OF ENRICHMENT

- (g) Widening of horizons beyond the immediate environment, and the enrichment of experience.
- (h) Opportunities to become sensitive to and have respect for:-
  - (i) the complexity of human nature
  - (ii) the whole range of emotions
  - (iii) differing scales of values

(i)/

- (i) The promotion of an attitude of mind which, after consideration, evaluates and reaches conclusions on people and situations. This is really encouraging pupils to erect their own scales of values, but does not include indoctrination.
- (j) Opportunities to stir the imagination and create something new.
- (k) Opportunities for the development of aesthetic sensitivity.
- (l) Development, through classroom activities, of initiative, self-reliance and the ability to get on in a work situation with others.
- (m) Development of a sense of social responsibility.

There are certain over-riding features of work in English which cannot easily be defined or included in a list of component elements. For example, the pupil should find his work in the English classroom stimulating and enjoyable. Unless this is so, it is unlikely that the programmes will be successful.

## D - PROGRAMMES OF WORK FOR MIXED ABILITY CLASSES

The Committee then set about devising a range of different types of programme. In all they drew up plans for some ten different types.

- \* 1. Project Programmes (Various types as outlined in "Projects in Practice")
- \* 2. Close Reading Programmes
- \* 3. Programmes of Class Work using Literature and Related Stimuli
  - (a) Poetry
  - (b) Short Stories
  - (c) Novels
  - (d) Drama Texts
  - (e) Thematic collections of various literary and other stimuli
  - (f) Films/Recordings/TV/Other works of visual art
- 4. Language Programmes
- 5. Personal Writing Programmes
- \* 6. Programmes to encourage Private Reading
- 7. Programmes to explore Issues of Interest by Class or Group Discussion.
- 8. Creative Drama Programmes
- 9. Programmes of Remedial Work
- 10. Additional programmes to cater for the special needs of the most able pupils.

These then are the types of programme which the Committee found useful when designing courses. They would not claim that the list of types is necessarily exhaustive and they would like to think that individual departments might design others to add to the list from time to time.

It will be obvious that in several places the various types overlap with each other. Despite this, it proved useful to define ten separate types since each gives a differing emphasis to the component elements. This, it was felt, would help the English teacher in his task of designing a varied and balanced course.

Some of the types of programme are obviously of greater importance than others. Some will appear at frequent intervals and others at less frequent intervals. In some terms some of the less important ones may not appear at all. The Committee decided to call those which should appear at frequent intervals MAJOR programmes and the others MINOR ones. The major ones are designated with an asterisk. The project is, of course, a special type of MAJOR programme, occupying a sizeable block of time but not necessarily appearing each term.

## E - THE RELATIONSHIP OF ENGLISH TO INTEGRATED STUDIES

During their discussion on types of programmes, the Committee looked at the question of integrated studies and the possibility of teaching English within such a system.

They recognised various advantages in this approach. Firstly, they noted its fulfilment of the Context Principle, in that most integrated systems are based on meaningful themes. Secondly, they erode unnatural subject barriers, take the emphasis from the subject qua subject, and place it squarely on the issues of life itself.

However, the Committee feel that there are limitations in English teaching to the integrated approach.

- (1) There are so many concerns to be covered in any integrated course that the full range of issues under the Committee's second principle tends not to be raised. This is particularly true of the more personal issues dealt with traditionally by literary texts.
- (2) The existence of separate periods for English allows such very personal issues to be approached in the comfort of a fictional setting by concentrating on literary and other related stimuli.
- (3) Again, with so many concerns to be covered in an integrated approach, there is necessarily a limit to the amount of close attention that can be given to the Principle of Developing Communication Skills. Obviously in an integrated course every teacher will be a teacher of English in this sense, but the Committee feel that there is great value in having outside such a course a particular teacher who, in separate periods, can pay special attention to it.

The Committee therefore see a continuing need for some separate periods for an English course in any school where integrated studies are introduced.

## F - STRUCTURING A SESSION'S WORK

Any plan for a year's work in English will, of necessity, be a compromise, because it is quite impossible to fit in every single element which could be considered of value. Such compromises, however, will only discharge the full range of teaching aims if there is some measure of pre-planning, if such pre-planning observes certain criteria, and, in particular, if the basic principle of balance is observed.

The suggested criteria to be observed when structuring a session's work are:-

- (1) Every course must provide the pupils with an experience of English work which contains a balance of the various components listed in Section C, page 15.
- (2) Within this balance the components which require frequent and intensive practice must appear repeatedly within the overall structure. Types of component requiring this treatment are mainly (a), (b) and (c) on page 15.
- (3) All work should be organised in "blocks" of time, each of which forms a meaningful and complete context. Some "blocks" will only be one period long, others may last 3 or 4 periods, while a few will occupy a number of weeks.
- (4) In planning the work for a particular class the teacher should make provision for any special needs which he has diagnosed. For example, he may find that the class, as a whole, has some weakness in reading or writing, or that there are some bright pupils who can only be stretched by the kind of programme listed as Type 10 on page 10. However, such special provision should never be allowed to break the principle of a balanced course.
- (5) Children need variety in their classroom experience. The work should therefore be structured so that the "blocks" vary in length and in nature over any period of time. Also, within the longer "blocks" (e.g. projects or novel reading) the work should be structured to have its own inherent variety.

### THE TWO STAGES IN STRUCTURING

The Committee suggest that there should be two stages in the process of structuring courses. The first should be concerned with long-term outline planning and the second with more detailed month by month planning.

#### Stage One

The first stage should normally be done by the Principal Teacher, in consultation with his staff, initially before a session begins and subsequently before each term begins. It is concerned with:

1. The "blocking in" of the weeks where the few large blocks are to occur.
  - (a) At this point it will have to be decided whether a Minor (Starter) Project is going to be used and whether there is to be one or more than one full length project.

- (b) At this point also Principal Teachers will ensure that teachers with more than one mixed ability class do not have two projects operating simultaneously.
  - (c) At this point other major blocks of time can be pre-planned, e.g. "Novel Reading Programmes".
2. This stage also deals with the allocation of texts to particular classes so that the best use is made of resources and that there is co-ordination in all departmental work.
  3. A departmental decision has to be made and publicised on policy for those components which require frequent and intensive practice. This will include decisions on such things as the number of close reading programmes per term and on the frequency of extended writing practice, which individual teachers are required to build into their class programmes.
  4. Departmental policy has also to be laid down giving broad outline guidance on the frequency of lesser programmes like Type 4 (Language Programmes), Type 5 (Personal Writing Programmes), and Type 7 (Programmes on Group Discussion). Here, as elsewhere, the overriding factor is BALANCE.

Two possible examples of long-term plans with blocks of weeks reserved for projects and other lengthy activities are given in Appendix I. A list of the Committee's suggestions under points 3 and 4 above are also given in Appendix II.

Stage Two

The second stage is concerned with a monthly review of past work and a detailed pre-planning of the work for the ensuing month.

1. It is at this stage that the individual teacher decides on the details of his programme for the month.
2. Above all at this point the teacher's job is to review the BALANCE in the work done so far so that he can make any necessary adjustments.
3. Of course such monthly plans will, and indeed must, be capable of being altered during their run to meet circumstances which arise. The review at the end of the month should take account of those parts of a monthly plan which were not overtaken or which had to be altered.
4. However, the Committee feel that it cannot be too strongly stressed that pre-planning and monthly reviewing are necessary if the overall structure is to achieve a compromise which meets the five principles and if there is to be a balance in the components covered in the course.

A suggested check list to be used by teachers at this second stage of monthly reviews is given in Appendix III.



## G - THE RUNNING OF AN ENGLISH DEPARTMENT

The responsibility for policy making and for administrative detail inside any English Department must, of course, lie with its Principal Teacher operating within the policy guidelines laid down for his school as a whole.

However, the Committee (which contained all the Principal Teachers in the county) felt it might be useful to give a list of suggestions for the running of English Departments which they themselves had found of help in their own schools.

- (1) The principal suggestion is that it is unfair to both teachers and pupils if the administration of the department is limited to the logistics of ordering and deploying book resources, to the organisation of the setting and marking of examinations, and to the discharge of the other administrative tasks which fall to the lot of the English Department. All these tasks, of course, have to be dealt with, but it is felt they should form a relatively small part of the work of running an English Department.

In the present climate of change and uncertainty in the subject the main task in organising any English Department should be the establishment, through discussion, of a departmental policy for the main aspects of the subject and the dissemination of this policy to all members of the teaching staff. Such policies must be open to constant review, but the Committee feel that it is unhelpful to both staff and pupils if there is no reasonably clear departmental policy and if staff have to operate more or less independently in a sort of unhappy vacuum.

- (2) The Principal Teacher should supervise and co-ordinate the design of all courses in the light of the agreed policies.
- (3) The Principal Teacher should, in consultation with his staff, arrange for Stage One of the structuring of courses to be carried out either before a session starts or in its very early days. It may also be necessary for him to organise reviews of such outline structures at the beginning of each term within the session.
- (4) The Principal Teacher should also lay down a procedure for supervising and co-ordinating Stage Two of structuring when monthly reviews and detailed pre-planning are carried out. A procedure for this could be the submission of reviews and plans to him on a regular basis.
- (5) There should be a positive and continuous in-service function designed into the work of any department. The Department should be a working team within which teachers are encouraged to think critically about the policies and practices of the Department's work, and in which they can meet and discuss in detail any proposals coming from regional or national development bodies. It should also allow them to gain experience of designing and adjusting courses.

External in-service courses will obviously have an important part to play in discharging this function. The ideas and the suggestions for reviewing departmental policy will often come from such sources. Similarly, national Bulletins and regional documents will also have their part to play. However, the Committee feel that the influence of external courses can easily be dissipated, and development publications (even their own) can become little more than nine day wonders unless in each school there is a continuing in-service mechanism which actively involves all staff. This departmental in-service function is particularly vital for young and inexperienced teachers.

- (6) If at all possible, weekly staff meetings should be held, involving all members of the department. If this is not possible, they could be held in two sections. Such meetings should, over a session, cover a range of nine functions:-

(a)/

- (a) Arranging administrative and logistic details.
- (b) Drawing up and co-ordinating Stage One plans for the structuring of courses.
- (c) Discussing points for Stage Two of the structuring of courses which are of general concern. (Discussions on the detail of individual programmes are perhaps best held on an individual basis with the teachers concerned.)
- (d) Discussions and reviews of overall departmental policy and of policy for different parts of the work.
- (e) Discussions of any relevant development publications issued by regional or national bodies.
- (f) Organising and co-ordinating the drafting of new programmes of work, either from scratch or by utilising commercially published material.
- (g) Discussions of possible books and texts to be purchased on the requisition in the light of departmental policies.
- (h) Discussion on the progress of individual pupils, allocation to courses, remedial needs, etc.

(e). It is suggested that at least one meeting in four should deal with points (d) and (e).

All of these suggestions make great demands on Principal Teachers and on class teachers who may well have other school duties. However, it is felt that to ask for much less would not do justice either to the pupils or to the professional attitude of English teachers to their subject. Obviously in the hurly-burly of school life compromises will have to be made, but it is stressed that in any such compromises the basic principle of balance should be observed. In particular it is hoped that administrative detail will not be allowed to squeeze out the policy-making and the in-service functions from the English Department's work.

The Committee would suggest that if the Principal Teacher is to discharge fully all the duties placed on him in the above suggestions, he requires an adequate number of non-teaching periods. The number of such periods should be in proportion to the number of staff whose work he has to supervise and co-ordinate. It is particularly important that he has time to meet and discuss points with members of his staff on an individual basis.

In the Committee's view, difficulties can sometimes arise when too many duties like running the school library and the school magazine, producing plays, and making arrangements for prize-giving are made the sole responsibility of the English Department. It obviously has to contribute its share to such duties, but only its share. In particular, the Committee feel that too much of the time of the Principal and his assistants should not be taken up by library administration. They would endorse the suggestion for organising and running the school library and resource centre put forward in the Joint Policy Statement issued in 1973 by the School Library Association in Scotland and the Scottish Library Association. Teaching, the formation of policy, and the co-ordination of courses must remain the prime concern of the Principal Teacher and his staff.



## CORRECTION

The Committee would stress that there is much more to dealing with pupils' work than assessment and the giving of a grading. They would endorse the three-fold description of the process of correction given in "Projects in Practice" in paragraph 7(f). There, correction is said to consist of:

- (i) Commenting on the appropriateness of the response and on whether the pupil has seen the full possibilities implied in the assignment.
- (ii) Teaching the discipline of relevance.
- (iii) Correcting errors in spelling, punctuation and sentence construction.

The Committee see their basic principle of balance as again applying here. All three elements must be found in the process of correction.

## USE OF FIRST AND SECOND DRAFTS

In operating this system of correction, teachers found it useful to suggest to pupils that, for most written assignments, they should make a rough, first draft and only make a final draft after discussion with the teacher. No difficulty was encountered in getting pupils to accept this practice which is, after all, that normally used in adult life.

## ASSESSMENT

The Committee wish to stress that a great deal of assessment can take place on a running basis throughout the session. The various types of programmes suggested provide ample opportunities for pupils to produce a whole range of different kinds of end product suitable for assessment.

The Committee recommend that for the running assessment of such work a grading system (A/B/C/D/E) be used rather than a system of marks.

There are real difficulties about the giving of a continuous series of low marks to pupils at the lower end of the range in mixed ability classes. A long sequence of low gradings can easily depress such pupils and discourage effort. On the other hand, inflated gradings to encourage the pupil can lead to difficulties with both pupil and parent when term examinations do not reflect these gradings. The Committee suggest on this point that sympathetic honesty is the only long-term policy worth pursuing.

## EXAMINATIONS

With mixed ability classes in the early years, the Committee can see the need for some form of examination external to the individual classes. They recommend that such an examination should not take place before the end of second term in first year and that it should consist of only a composition assignment and a close reading one. It might also be possible to incorporate an element from the continuous assessment of the pupil's work throughout the year in the pupil's final examination mark.

One problem arises when assignments in composition are set in an examination to classes who are used to working with programmes which observe the Context Principle. Young pupils, particularly at the lower end of the ability spectrum, may be unable to respond adequately or do themselves justice when the only context given in the examination for their writing is a very brief title of the traditional type. (Older and more mature pupils will, of course, be able to create their own complete contexts from such titles). To overcome this difficulty with these young pupils, special efforts should be made to build up complete and meaningful contexts within the examination assignments could be set. An example of such a composition for a first form class is given in Appendix IV.

## I - CONCLUSION

English is a subject which embraces many diverse elements. As their work progressed, it soon became obvious to the Committee that there was a need for some brief but clear-cut policy statement by which all the various parts could be co-ordinated into a meaningful whole. The Committee were impressed by the way an over-all policy was outlined in the series of five Bulletins published by the C.C.E. but felt there was still a need for a more succinct statement which could be used by Principal Teachers in the day-to-day management of departments.

The various defects in the traditional approach to the subject are now obvious to most teachers. Nevertheless, the traditional system had the merit of providing a pattern of co-ordinating all the various activities in English, which was easy and simple to use in the running of a department. It is unlikely that there will ever again be such a simple, easily-understood pattern for co-ordinating English activities. Nevertheless, the need still remains to have a pattern.

In a time of curricular change, it is all too easy for this point to be forgotten. Sometimes, new concepts can be so fascinating that they exclude older but equally necessary ones, so creating imbalance. Sometimes, new approaches to methodology can become ends in themselves.

The Committee feel that the time has come to ask teachers to concentrate on the nature and balance of the over-all tune rather than on producing interesting, new but isolated notes.

In considering all the various elements to be found in the work of English classrooms, it seemed to the Committee that the English teacher has three overlapping areas of responsibility. These are:-

- (i) A responsibility to the individual pupil, to help him to achieve the full potential.
- (ii) A responsibility to society, to equip pupils for life within it and to introduce them to its culture.
- (iii) A responsibility to the subject, to equip pupils for later, more rigorous academic work in the discipline.

Obviously, all three areas overlap. However, it was felt that they formed useful descriptive positions of the responsibilities which English teachers feel fall upon their shoulders.

Any brief policy statement for the subject, it was thought, has to answer three sets of questions about these areas of responsibility. These are:-

- (i) What content and experiences would discharge the responsibilities in each of these areas?
- (ii) What teaching methods would best discharge the various responsibilities?
- (iii) What relative weighting should be given to each of the three areas?

Obviously each generation will give a different set of answers to the questions, the answers varying to suit the attitudes, insights and beliefs of the particular age.

THE POLICY YARDSTICK USED BY THE COMMITTEE

(i) CONTENT AND EXPERIENCES

PRINCIPLES ONE AND TWO, AS OUTLINED ON PAGE 8  
THE LIST OF COMPONENT ELEMENTS, AS OUTLINED ON PAGE 15

(ii) TEACHING METHODS

PRINCIPLES THREE, FOUR, AND FIVE, AS OUTLINED IN PAGES 9 TO 11

(iii) RELATIVE WEIGHTING

AN EQUAL WEIGHTING IN RESPECT OF THE RESPONSIBILITIES TO THE  
INDIVIDUAL AND TO SOCIETY, WITH ONLY AN INCIDENTAL TOUCHING ON  
THE RESPONSIBILITY TO THE MORE ACADEMIC ASPECTS OF THE SUBJECT  
DISCIPLINE.

In fuller answer to the third question, the Committee felt that they should give equal stress to the areas of responsibility to the individual and to society. They felt that they did not want to give much direct stress to the responsibility towards the more academic aspects of the subject. The early years were the stage for general, wide experience, and the more academic aspects could feature more properly at later stages.

This then is the policy yardstick used by the Committee when designing work for mixed ability classes in the early years. It is hoped that this formulation will assist Principal Teachers and Assistant Principal Teachers to lead discussion on subject policy at department meetings and equip classroom teachers to play a full part in such discussions.

The programmes which follow have been based on these suggestions.

PART TWO

PROGRAMMES OF WORK

TYPE 1 - PROJECT PROGRAMMES

SUGGESTED APPROACH

(Based On Appendix 1 of "Projects in Practice")

A. Definition

An English project is an integrated and structured programme of work built round a central idea or situation and designed to provide a continuous related series of varied language experiences.

B. Concerning the Choice of Subject

- 1. The subject chosen as the context for the project programme should have relevance to life as it is known to the pupils. If care is taken on this point then it is more likely to catch their interest and motivate their responses.
- 2. The level of difficulty in the concepts within the project should be appropriate to the level of the pupils' development.
- 3. The programme should not be based on a context which depends too much on background information which the pupils may not possess.
- 4. The subject should be such that it presents situations which will meet the educational demand of the second basic principle, i.e. The Principle of Enrichment.
- 5. The subject chosen should provide ample scope for a whole range of varieties of language, both written and oral.

C. Concerning the Designing of Assignments

- 1. The assignments drawn up should contain a range of difficulty so that there is scope for response by all members in a mixed ability class.
- 2. In particular there should be some assignments specially designed with the brighter pupils in mind. These should have sufficient rigour both in level of concept and in linguistic demand to stretch such pupils.
- 3. Care should be taken to apply The Principle of Balance to the construction of the assignments to ensure that there is a balance between written and oral ones and a balance in the different varieties of end product required.
- 4. A method should be devised to prevent any particular pupil choosing all his responses from one type of assignment.

Some system of compulsory assignments can be helpful here to ensure a spread and a balance in the work tackled.

- 5. Care should be taken to see that most of the assignments are concerned with particular situations and examples rather than with generalised discussions of the subject.
- 6. Assignments must give enough hints to allow pupils to envisage the particular situation and to help them to make adequate responses to it. Assignments should make the kind of detailed suggestions which will lead pupils to explore less obvious but valuable aspects of the subject and will help them to rise above the trite and obvious response.
- 7. Textual illustrations (of, for example, the type of writing wanted) and other stimuli should be provided where necessary.

## SUGGESTED PROGRAMME FOR AN ANTHOLOGICAL PROJECT

### 1. TIME ALLOCATION TO PROGRAMME

A programme of this kind should run for eight to ten weeks, using four 40-minute periods per week. The other English periods should form an unallocated block devoted to programmes based on literature and other related stimuli. (The Principle of Balance).

### 2. SITUATION

The programme takes the form of an IMAGINARY COMMUNITY. Various events and "happenings" take place in this community and the written and oral assignments are based on these. The agreed statement of the basic situation was:-

The setting for the community is a small burgh with a population of around a thousand, situated at the mouth of a narrow valley. In the upper reaches of this valley is a large reservoir, held back by a dam.

A shepherd living near the dam discovers a crack and reports it to the authorities in the town. There is then a sharp division of opinion on how serious the situation is.

However, there is no doubt that, if the dam breaks, disaster will strike the town. If the dam gives way, the Burgh Engineer estimates that it will take twenty minutes for the wave of water to reach the town.

### 3. PLOT UNITS

The programme was divided into four plot units. It was agreed that each plot unit should be taught-in with an introductory lesson.

PLOT UNIT ONE - Shepherd discovers crack in dam in late afternoon - decides to warn town at mouth of the valley.

PLOT UNIT TWO - The day following the discovery - the town reacts to news - panic on the part of some - calm dismissal on the part of others - tension mounts towards end of day.

PLOT UNIT THREE - The dam breaks - disaster strikes - watchers give warning at 8 a.m. - flood at 8.20 a.m. - danger gone by 9 a.m.

PLOT UNIT FOUR - The aftermath - cleaning up and rescue work.

### 4. MAIN CHARACTERS TO BE ESTABLISHED IN PRELIMINARY DISCUSSION

It was decided that the "core" of the community would be a group of five characters. Other characters from the community would appear in the assignments from time to time but these five would be the link joining all the various events and happenings and giving a sense of unity to the programme. It was decided that it would be helpful to allow each class to choose names for the characters.

1. SHEPHERD - a dour man - used to loneliness - sparing of words - deep sense of responsibility.
2. PROVOST - a practical, cautious man - does not want to cause panic - sense of public duty.

3./

3. STUDENT ENGINEER - home from college for holidays - opinionated and assertive.
4. POSTMISTRESS - shrewd, gossipy - stickler for regulations when it suits her - a member of the Town Council.
5. TEENAGE GIRL - compassionate.

5. ROLE OF THE TEACHER

While the basic details of plot and character must be pre-determined, the teacher must make every effort to create an impression of spontaneity in the minds of the pupils involved. Minor deviations to achieve this end would be acceptable. Admittedly all of this calls for considerable professional skill, but it is essential and should not be outside the scope of the average teacher.

TEACHERS' NOTES ON THE ASSIGNMENTS WHICH FOLLOW

(Teachers should ensure that classes progress at a fair rate along the story line)

1. P.U.1, Assignment 1: It would be helpful if teachers could have copies of similar emergency notices and refer to their wording and lay-out in the teaching-in lesson for the unit. An easily accessible source for such notices is electricity pylons.
2. P.U.1, Assignments 3 & 4: It might be helpful to have these assignments as pieces of improvised drama before turning to writing them. Alternatively, teachers may want the scripts put on tape to give the class an opportunity for oral work.
3. P.U.1, Assignment 5: The three speeches should be taped.
4. P.U.1, Assignment 6: Teachers should have available examples of similar newspaper reports and refer to them in the teaching-in lesson for the unit.
5. P.U.2, Assignment 7: In the teaching-in lesson for this unit, the teacher will need to discuss fairly fully how interviews are conducted, mentioning such things as getting the person to identify himself and the use of pointed questions to bring out attitudes and opinions.
6. P.U.2, Assignment 8: It might be helpful to have these assignments as pieces of improvised drama before turning to writing them.
7. P.U.2, Assignment 11: Teachers should provide examples of eye-catching headlines from popular newspapers and refer to them during the teaching-in period for this plot unit.
8. P.U.2, Assignment 14: This should be treated as a class activity, with the class being divided into groups, each group producing its own edition. From these group editions the teacher might select the best items for inclusion in a class edition, duplicated on Banda. However, care should be taken that this does not consume so much class time that the story line of the project gets lost.
9. P.U.3, Assignment 16: Stimulus material for an emergency warning may be found in the first lines of Peter Porter's poem, "Your Attention, Please!"
10. P.U.3, Assignment 17: Should any pupil offer the assignment in local dialect, it should be accepted. However, care should be taken to see that it is a genuine dialect and not a bogus, stage variety.

COMPULSORY ASSIGNMENTS ARE DESIGNATED THUS \*



Preliminary Instruction

Before tackling any assignments read through all assignments to give the pupils an overall picture of the action in this unit.

A shepherd who lives near the dam discovers the crack when on his rounds. Although there is only a slight trickle of water, the shepherd thinks it could be dangerous and decides to take action.

\* Assignment 1: There is an official notice at the side of the dam, stating what action to take in an emergency.

Write this notice. Before tackling the writing of the notice, ask yourself:

- (a) Will there be a lot of writing on it? Remember that it has to be read quickly.
- (b) What vital pieces of information will anyone need in an emergency?
- (c) What kind of lay-out would help easy reading of the notice?

Assignment 2: The shepherd knows that the farmer who owns the sheep is coming to visit him at 5 p.m. and that, if he goes off to warn people, he will miss him. He therefore leaves a note explaining his absence. Write this note.

Assignment 3: On his way to the nearest telephone, he meets a Forestry Commission Land Rover. He asks the driver to take him to the nearest phone but the driver is most unwilling because he is on a rush job of his own. Furthermore, he finds it difficult to believe from the shepherd's description that there is an emergency.

Script the dialogue for this conversation.

\* Assignment 4: The shepherd finally arrives at a phone box half-way down the glen at a sawmill. He dials 999.

Script his conversation with a senior police official with whom he is connected.

Remember the type of person that the shepherd is. How will the police officer get the fullest information from him? What kind of details would the police officer want?

Assignment 5: The shepherd goes down into town. The Provost listens to him and calls an emergency meeting of the Town Council for that evening. The shepherd is asked to tell his story to the meeting.

- (a) Write his story as he would tell it.

The postmistress sees this as a serious emergency and makes a short speech, explaining why immediate action is necessary.

- (b) Write her speech.

The Provost, being a cautious man, wants to avoid panic. He is scared of what might happen if fear grips the town. In a short speech, he asks the Council to wait for experts' reports before taking any action.

- (c) Write his speech.

Assignment 6: The postmistress talks about the Council meeting to her neighbour who is a local correspondent for a newspaper. She tells of the row there was after the speech by the Provost. The reporter composes a report for a national newspaper, telling of the discovery of the crack and of the subsequent Council meeting.

Compose the report that he prepares for the newspaper.

PLOT UNIT TWO - The day following the discovery

Preliminary Instruction.

As before, read through all assignments to give the pupils an overall picture of the action in this unit.

\* Assignment 7: The town is alive with rumour. Newspaper and T.V. reporters have arrived from the nearest big city.

- (a) The reporter for B.B.C. television has been told that he will be given a two-minute spot on the national news that evening.

Compose this report, describing the town and its setting, the threat from the dam and the varying reactions of the townspeople.

- (b) For "Nationwide" he is asked to get interviews with various people from the town asking how they feel about the threat to their town and what they think should be done about it.

Script the interviews with any TWO of the following, in such a way that their differing attitudes are made clear:-

- (i) The Provost
- (ii) The Postmistress
- (iii) The Student Engineer
- (iv) The Teenage Girl

Assignment 8: Imagine you are in the Post Office. The postmistress, still angry after last night's Council meeting, is talking to each customer. She is doing her utmost to whip up support for immediate action.

Script various short scenes in the Post Office.

(e.g. with local minister, headmaster, bank manager, mother of young children).

Arguments are likely to arise in some of the cases. Try to make sure that they appear in the dialogue.

\* Assignment 9: The public become alarmed and the Provost feels compelled to call a meeting to explain the situation. Handbills for sticking in shop windows and general distribution are hastily prepared.

- (a) Draw up a hand bill

The Provost hires a loudspeaker van to go round the town, announcing the meeting.

- (b) Script the announcement it would make

NOTE: Since the van is moving, the announcement cannot be a long one. However, it must give people the necessary information about the meeting.

Assignment 10: At the hurriedly-called public meeting (see 9 above) various speakers attempt to put their views to the public about what should be done.

Write the speech given by the following:-

- (a) Student Engineer - gets exceptionally worked up in his speech - authority must act now, tomorrow too late.

- (b)/

- (b) Compassionate girl - hesitant at first - brings in need to care for older people.

Assignment 11: The meeting in assignment 10 is covered by a popular national newspaper.

Write the report, telling of the speeches and the violent debate which followed.

(Supply an eye-catching headline and break up the report with short sub-headings.)

Assignment 12: The compassionate girl visits an old couple with whom she is friendly. The following events happen:-

- (a) She finds the couple very worried about what they will do if the dam breaks.
- (b) They tell her how much this particular house means to them. They came to it when they were first married 50 years before.
- (c) They tell her they have decided to stay and risk it.
- (d) She tries to persuade them to go, and gives details of how they will be looked after if they have to be moved out.
- (e) She volunteers to phone to their son in a distant town, telling him what is happening to them.

Write a short story, describing what happened during the girl's visit.

Assignment 13: Many people are frightened: some are excited.

EITHER

- (a) (i) Compose a letter sent by a frightened young girl (aged 14) to a friend, describing how she feels.
- (ii) Compose a letter from an excited young boy who thinks that the whole affair is thrilling. He is almost looking forward to the events of the next day.

OR

- (b) What is the mood of the town as it goes to sleep that fateful night?

In a short account, try to describe what it feels like to be living in this town at this moment.

Assignment 14: The town's local paper decides to bring out a special edition. The following items are included in it:-

- (a) A straightforward description of the events.
- (b) An article contributed by the student, who points out what the consequences of delaying action might be - that lives are lost.
- (c) An appeal by the Provost for calm. He points out that they do not have, as yet, expert opinion on the matter.
- (d) A full-page notice, giving detailed instructions for evacuation, if the dam should break.
- (e) A short article, telling of the arrangements made to keep a watch on the dam and to give a warning to the town if it should break.

Make up this edition of the newspaper.

## PLOT UNIT THREE - The dam breaks

### Preliminary Instruction

As before, read through all assignments to give the pupils an overall picture of the action in this unit.

Warning is received from watchers at the dam at 8 a.m. that it has broken. At 8.20 the wall of water hits the town. Although all the people have been evacuated in time, the damage to property is enormous. By 9 o'clock the water has subsided.

\* Assignment 15: As part of the emergency procedure the Burgh Engineer has been sitting in a Land Rover equipped with a two-way radio on the hillside above the dam. At a few minutes to eight, he realises that the dam is breaking.

(a) Script the emergency call he would put through to warn the town.

Try to capture the sense of extreme urgency. He would be brief and to the point and want confirmation that his message had been clearly understood.

(b) Previously the B.B.C. had asked him to give an eye-witness account over the radio for their programme if anything happened. As the dam actually breaks, he goes on the air to give an eye-witness account. He is horrified at the size of the wave of water, its noise, the way the ground shakes, the damage it does to surrounding woodlands. Script his eye-witness account.

Assignment 16: When the warning is received, the Provost orders the loudspeaker van to tour the town giving the warning for emergency evacuation. Script the brief announcement given by the van.

#### NOTE:

1. It must be brief and easily understood.
2. It must be firm, leaving no doubt that evacuation must take place.
3. It must not cause panic. It must stress that people will be in no danger if they go in an orderly fashion.

Assignment 17: The teenage girl's family are ready to go at once after hearing the announcement, but she is missing from the house. She may perhaps be looking after some older people.

Script the dialogue which occurs in her house in TWO scenes:-

- (a) When family realise she is missing, what can they do? Will they wait or go?
- (b) When she returns home at the last minute, how will the family react?

Assignment 18: As the wave sweeps down, the local newspaper reporter records his impressions in the form of notes for subsequent writing-up.

Write his rough notes.

Assignment 19: Some refugees, whose homes have been destroyed, are directed by the police to the big house on the hill. The owner gives a short talk in which he

- (a) welcomes them
- (b) expresses his sympathy
- (c) tells them of the arrangements for housing them temporarily in his home.

Compose his talk.

PLOT UNIT FOUR - The aftermath

Preliminary Instruction

As before, read through all assignments to give the pupils an overall picture of the action in this unit.

Assignment 20: Reports of the disaster reach the B.B.C. Newsroom in London.

- (a) Compose a news flash giving very brief details of the disaster.
- (b) Compose a more detailed report for "Nationwide" at 6 p.m.

Assignment 21: A reporter from a popular Scottish Sunday paper arrives in town. He is looking for stories about people's experiences and hardships, which will appeal to readers' sympathies. He interviews in turn:-

- (i) the shepherd, who has lost his home.
  - (ii) the lonely old lady who had been helped by the teenage girl but was forced to leave behind her favourite cat/dog/budgie.
  - (iii) - the Provost, who praises the way people have behaved during the disaster and who states that the damage is so great that outside help will be required.
  - (iv) a market gardener whose greenhouses have been broken and crops destroyed. He has also lost some prize exhibits for a show.
- (a) Script any THREE of these interviews.
  - (b) Compose the newspaper article which is finally printed, based on these interviews. Give it a suitable headline and sub-headings.

Assignment 22: Draw up a poster giving warnings and instructions, e.g. boil all water, possibility of leaking gas in ruins, danger of contaminated food.

Assignment 23: In response to the Provost's appeal, the Army arrive. By the next day there are squads of soldiers everywhere, working with bulldozers and lorries. The B.B.C. team give an eye-witness account of the Army's part in the cleaning-up operations for the programme "Panorama".

- (a) Script the eye-witness account of the Army at work.
- (b) Script two interviews which form part of the Panorama programme:-
  - (i) with the Provost who tells of his plans for rebuilding the town.
  - (ii) with the Postmistress, who is still angry that the Provost hesitated so long before calling in outside help.

Assignment 24: The student engineer feels that dams in dangerous situations should be under constant watch and writes a letter to the newspapers. He points out that it was sheer chance that the shepherd saw the crack at all. He calls for Government action.

Write this letter.

Assignment 25: The teenage girl in a letter to a city friend describes what has happened and particularly her own efforts to bring two old people to safety.

Write her letter.

TYPE 2 - CLOSE READING PROGRAMMES

SUGGESTED APPROACH

1. The normal approach to Close Reading will be oral, with detailed discussion. Occasional practice in written work is desirable but should not become the rule. From time to time a related written assignment should emerge.
2. (a) Close Reading is reading in depth in a complete and meaningful context. To achieve this the passage must not be too short. On the other hand its length must not exceed the period of concentration of a mixed ability class pupil.  
  
(b) It may be necessary to establish the setting or background beforehand. The passage could form part of a longer context, e.g. the novel/short story.
3. The teacher's aim is to find contexts which contain some elements of the Principle of Enrichment, ranging from the ethical right through to the aesthetic.
4. Even if the Principle of Enrichment is present, the passage must also be relevant to the experience and level of the class. It must be remembered that there is a 'concept' level as well as a 'language' level - ideas as well as words. Texts for Close Reading should show a progression in the degree of difficulty of both these levels.
5. The questions must reflect the central idea and purpose of the passage. They must not be designed simply to produce a set number of marks or concern themselves with the minutiae of the passage.
6. If there is a lot of exploitable material in the passage, careful selection is required. Issues should be established in an order of priority, selected by the teacher. Try explicitly to identify the main purpose of the author. (Linguistic points about mood and tone could also be examined but only in a very simple way.)
7. Occasionally the teacher should set a series of written questions framed along the same lines (in accordance with the Principle of Balance).

NOTE:

Some examples of questions suitable for written assignments are given with several of the following passages.

"TOM SAWYER - PSYCHOLOGIST"

Saturday morning was come and all the summer world was bright and fresh, and brimming with life. There was a song in every heart; and, if the heart was young the music issued at the lips. There was cheer in every face, and a spring in every step. The locust trees were in bloom, and the fragrance of the blossoms filled the air. Cardiff Hill, beyond the village and above it, was green with vegetation, and it lay just far enough away to seem a Delectable Land, dreamy, reposeful, and inviting.

Tom appeared on the sidewalk with a bucket of whitewash and long-handled brush. He surveyed the fence, and the gladness went out of nature, and a deep melancholy settled down upon his spirit. Thirty yards of broad fence nine feet high! It seemed to him that life was hollow, and existence but a burden. Sighing, he dipped his brush and passed it along the topmost plank; repeated the operation; did it again; compared the insignificant whitewashed streak with the far-reaching continent of the unwhitewashed fence, and sat down in a tree-box discouraged.

He began to think of the fun he had planned for this day, and his sorrows multiplied. Soon the boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having to work - the very thought of it burnt him like fire. He got out his worldly wealth and examined it - bits of toys, marbles, and trash; enough to buy an exchange of work maybe, but not enough to buy so much as half an hour of pure freedom. So he returned his straitened means to his pocket, and gave up the idea of trying to buy the boys.

At this dark and hopeless moment an inspiration burst upon him. Nothing less than a great, magnificent inspiration. He took up his brush and went tranquilly to work. Ten Rogers came in sight presently; the very boy of all boys whose ridicule he had been brooding. Tom's heart was the boy, his, and jump - proof enough that his heart was light and his anticipations high. He was eating an apple, and uttering a long, melodious whoop at intervals, followed by a deep-toned ding dong dong, dong dong, for he was personating a steamboat. As he drew near he slackened speed, took the middle of the street, leaned far over to starboard, and rounded-to ponderously, with laborious pomp and circumstance, for he was personating the "Big Missouri", and considered himself to be drawing nine feet of water. He was boat, and captain, and engine-bells combined, so he had to imagine himself standing on his own hurricane-deck giving the orders and executing them...

Tom went on whitewashing - paid no attention to the steamer. Ben stared a moment and then said:

"Hi-Yi! You're up a stump, ain't you!"

No answer. Tom surveyed his last touch with the eye of an artist; then he gave his brush another gentle sweep, and surveyed the result as before. Ben ranged alongside of him. Tom's mouth watered for the apple, but he stuck to his work. Ben said:

"Hello, old chap! You got to work, hey?"

"Why, it's you, Ben! I warn't noticing."

"Say, I'm going in a-swimming, I am. Don't you wish you could? But of course you'd druther work, wouldn't you? 'Course you would."

Tom contemplated the boy a bit, and said:

"What do you call work?"

"Why, ain't that work?"

Tom resumed his whitewashing, and answered carelessly:

"Well, maybe it is, and maybe it ain't. All I know is, 'it suits Tom Sawyer."

"Oh, come now, you don't mean to let on that you like it?"

The brush continued to move.

"Like it? Well, I don't see why I oughtn't to like it. Does a boy get a chance to wash a fence every day?"

That put the thing in a new light. Ben stopped nibbling his apple. Tom swept his brush daintily back and forth - stepped back to note the effect - added a touch here and there - criticised the effect again, Ben watching every move, and getting more and more interested, more and more absorbed. Presently he said:

"Say, Tom, let me whitewash a little."

Tom considered; was about to consent; but he altered his mind.

"No, no; I reckon it would hardly do, Ben. You see, Aunt Polly's awful particular about this fence - right here on the street, you know - but if it was the back fence I wouldn't mind, and she wouldn't. Yes, she's awful particular about this fence; it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two thousand, that can do it in the way it's got to be done."

"No - is that so? Oh, come now; lemme just try, only a little. I'd let you, if you was me, Tom."

"Ben, I'd like to, honest injun; but Aunt Polly - well, Jim wanted to do it, but she wouldn't let him. Sid wanted to do it, but she wouldn't let Sid. Now, don't you see how I'm fixed? If you was to tackle this fence, and anything was to happen to it ....."

"Oh, shucks; I'll be just as careful. Now lemme try. Say - I'll give you the core of my apple."

"Well, here. No, Ben; now don't; I'm afeard...."

"I'll give you all of it!"

Tom gave up the brush with reluctance in his face, but alacrity in his heart. And while the late steamer "Big Missouri" worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, munched his apple, dangled his legs, and planned the slaughter of more innocents. There was no lack of material; boys happened along every little while; they came to jeer, but remained to whitewash. By the time Ben was fagged out, Tom had traded the next chance to Billy Fisher for a kite in good repair; and when he played out, Johnny Miller bought in for a dead rat and a string to swing it with. And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in wealth. He had a nice good idle time all the while - plenty of company - and the fence had three coats of whitewash on it! If he hadn't run out of whitewash he would have bankrupted every boy in the village.





SUGGESTED LESSON PLAN

- A. 1. Establish the context, by outlining the book, mentioning time and place.
2. Read the passage to the class.
3. Ask some questions to recap on the narrative line.
4. The substance of the extract is the insight into human nature. Direct the questions to bring this out.
  - (i) 'Tom was no fool'  
How do you know this from the passage?
  - (ii) Now steer the discussion to a close examination of paragraph 5 onward.
    - (a) Tom the actor?
    - (b) Tom the schemer?
    - (c) Tom the salesman?
    - (d) Tom the financier?
    - (e) Tom the psychologist?
  - (iii) Pupils should now be able to take the parts of Tom and Ben, and the rest of the class can comment on their interpretation of the characters.
5. The teacher may wish to point out the humour in the passage.
6. Language Points:
  - (i) dialect differences, e.g. 'ain't', 'druther'.
  - (ii) use of figurative language e.g. 'slaughter of more innocents'.

Time Allocation: One forty minute period, but if more time is required, then the work must continue the following day.

B. Alternative set of questions suitable for WRITTEN ASSIGNMENTS

1. What was the task that Tom had to do that day?
2. What were Tom's feelings when he thought about the task ahead?
3. What was the first thought that passed through Tom's mind in trying to get out of doing the job?
4. Describe in detail the steps by which Ben came to whitewash the fence instead of Tom.
5. What kind of boy do you think Tom was from this plan of action?  
Try to give a reason for your answer.

Second Close Reading Extract "First Lesson" by Laurie Lee: Cider with Rosie removed due to copyright restrictions (p. 40)

SUGGESTED LESSON PLAN

- A. 1. Establish the context.
- 2. Read the passage to the class.
- 3. Briefly recap on the narrative line - - -  
where? who? what? outcome? his lesson?
- 4. The substance of the extract is the discovery of social relationships.
  - (a) The writer has a very good and vivid memory.  
What is he recalling?
  - (b) (i) Explore fully the relationship between Vera and himself.
  - (ii) What is the class reaction to him?
  - (iii) Some comment is now required on his own reaction.
  - (iv) What lesson did he learn?
- 5. The teacher could now briefly examine
  - (i) the humour in the passage; and
  - (ii) the use of language, e.g. 'cosy anarchy', 'limpet', 'righteous', 'smirked'.

B. Alternative set of questions suitable for WRITTEN ASSIGNMENTS

- 1. What were the feelings of the boy towards Vera at the beginning of the passage?
- 2. Why do you think he hit Vera in the first instance?  
"I hit her again." Why do you think he did this?
- 3. What were the immediate reactions of the other children?
- 4. Imagine you happened to be in the playground when this happened. Describe briefly the scene as you saw it. (Use the information from the passage.)
- 5. Explain clearly what lesson you think the boy learned from the whole incident.

Fourth Close Reading Extract "Know Thyself" from "Billy The Kid" - William Golding removed due to copyright restrictions (pp. 42-43)

SUGGESTED LESSON PLAN

- A.
1. Establish the context.
  2. Read the passage to the class.
  3. Establish the narrative line:-
    - (i) What kind of boy is he?
    - (ii) What happens at break?
    - (iii) The reactions of the others?
    - (iv) The boy as a "loner"?
    - (v) His humiliation?
  4. The substance of the passage is Relationships and Self Knowledge.
    - (i) What does Break mean to him? (Close examination of this)
    - (ii) Does he realise that he is being objectionable?
    - (iii) When do things make him aware of opposition? (Trace this right through).
    - (iv) He wins his fight but how does he feel about it?
    - (v) His final realisation?
  5. It would be difficult to leave such a passage without asking for comment on the fun of it.
  6. General language comment:-
    - (i) Why no name after 'Miss'?
    - (ii) 'Seranading a vast sorrow'.  
'Waters of lamentation'.  
'Swimming through a great ocean of sorrow'.

B. Alternative set of questions suitable for WRITTEN ASSIGNMENTS

1. What did the boy expect to get from school?
2. (a) Why did the boy enjoy the Break?  
(b) What two courses of action were open to him during Break? Why was it difficult for him to make up his mind on one of them?
3. Imagine that this boy was in your class. Describe your feelings towards him and the steps you might take to put him firmly in his place.
4. How do you think the boy felt after the fight when the whole class was against him?
5. What lessons do you think the boy learned from the whole affair?

TYPE 3 - PROGRAMMES OF CLASS WORK USING LITERATURE AND RELATED STIMULI

(a) POETRY

SUGGESTED APPROACH

1. The context principle should apply to poetry. The poem should be a single unbroken experience, where possible. In the case of a longer poem, the completion should take place on the following day.
2. There is no one way to approach a poem. Each teacher must establish his own 'entry' with pre-planning. Where the experience is likely to be an unfamiliar one, it may be necessary to establish beforehand the setting or background. (Examples of pre-planning are given in individual lessons.)
3. While a poem should be treated as an entity, any resultant 'spin-off', e.g. into another similar or contrasting poem on the same theme, or a small 'cluster' of poems showing varying attitudes to the theme, can be rewarding. If this treatment is adopted, it means using a block of time rather than single poetry periods.
4. A conscious attempt must be made to present as wide a range as possible of kinds of poetry from the following:- the beautiful, the real, the thoughtful or thought provoking, the entertaining, the humorous, the arresting and the unusual (see examples).
5. The teacher should take every opportunity of presenting poems to classes, to develop the poetry habit, e.g.:-
  - (a) merely reading a poem at the few minutes at the end of a lesson,
  - (b) encouraging visual presentation (e.g. painting, drawing),
  - (c) reading other children's poetry occasionally,
  - (d) taking every opportunity to reinforce a poetic experience with music, a picture or other relevant materials,
  - (e) having poetry books available in the class library,
  - (f) compiling an illustrated class anthology of favourite poems.

It will be necessary to provide a readily accessible and wide range of source material, e.g. poetry anthologies and B.B.C. pamphlets.

The choice of poetry is such an intensely personal thing, that it should be realised that the following poems are merely examples from the range referred to in paragraph 4 above.

A. THE BEAUTIFUL:-

ADLESTROP

Yes. I remember Adlestrop --

MATERIAL REMOVED FROM ORIGINAL INSTRUCTIONS

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

EDWARD THOMAS.

This is a poem to be briefly enjoyed in the passing. It may well be linked to a picture, a piece of music, or a discussion about pupils' similar experiences.

B. THE REAL:-

TIMOTHY WINTERS

Timothy Winters comes to school

B.

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Lead into this poem with either an appropriate picture or poster e.g. a 'Save the Children' poster or alternatively a newspaper cutting.

C. THE THOUGHTFUL OR THOUGHT PROVOKING:-

A CAT

She had a name among the children;

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS t,

EDWARD THOMAS.

D. THE ENTERTAINING:-

ARITHMETIC

Arithmetic is where numbers fly like pigeons in and out of your head.  
Arithmetic tells you how many you lose or win if you know how many you had before you lost or won.

Arithmetic is seven eleven all good children go to heaven - or five six bundle of sticks.

Arithmetic is numbers you squeeze from your head to your hand to your pencil to your paper till you get the answer.

Arithmetic is where the answer is right and everything is nice and you can look out of the window and see the blue sky - or the answer is wrong and you have to start all over again and try again and see if it comes out this time.

If you take a number and double it and double it again and then double it a few more times, the number gets bigger and bigger and goes higher and higher and only arithmetic can tell you what the number is when you decide to quit doubling.

Arithmetic is where you have to multiply - and you carry the multiplication table in your head and hope you won't lose it.

If you have two animal crackers, and one goes bad, and you eat one and a stripped zebra with streaks all over him eats the other, how many animal crackers will you have if somebody offers you five six seven and you say No no no and you say May may may and you say Nix nix nix?

If you ask your mother for one fried egg for breakfast and she gives you two fried eggs and you eat both of them, who is better in arithmetic, you or your mother?

Copyright, 1950, by Carl Sandburg. Reprinted from his volume, COMPLETE POEMS, by permission of Harcourt Brace Jovanovich, Inc.

Other entertaining poems can be found in 'Old Possum's Book of Practical Cats', 'Verse and Worse', and the 'Faber Book of Comic Verse'.

E./

E. THE ARRESTING:-

THE MONGOL

As he passes by they look away,

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JENNIFER NOBLE (Aged 14)

P./ The Unusual by e.e. cummings removed due to copyright restrictions (p. 49)  
First example.

Second example.

SILENCE

silence silence silence

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

Eugene Gomringer.

FOOTNOTE:-

The Committee recommend that the first reading of any poem should be given by the teacher.

The Committee have considered the value in setting poetry to be learnt by heart, and they find it difficult to justify it or to recommend it at this stage.

Children should be encouraged from time to time to write poetry (see Personal Writing section).



On the occasions when the teacher may wish to look more fully at any poem, the following kind of treatment may be helpful.

Example I.

"Timothy Winters"

Charles Causley

Setting the Context:

The attention of the class might be drawn to one or more of the following:

- (a) A 'Save the Children' poster.
- (b) A picture from a newspaper, e.g. 'War on Want'.
- (c) An article from a newspaper dealing with a case of child neglect.

Involvement of Class:

The interest of the class aroused, the opportunity should then be taken to stimulate discussion.

- (a) What kinds of things or situations lead parents to neglect their children?
- (b) Are parents always to blame for these situations?

Reading of the Poem:

The poem should always be read first by the teacher and time should be given to the pupils to re-read it for themselves.

Follow-up:

Perhaps about four main questions should be asked to elicit what is cardinal in the poem. For example:-

- (a) In what ways is the life of Timothy Winters different from that of most other children?
- (b) How do you feel when you hear about the kind of life he leads?
- (c) How does Timothy Winters himself feel about the kind of life he leads?
- (d) Is there anything in this poem which suggests that the poet is angry?

We should take care not to exhaust the poem and there is no merit in hammering home the "meaning".

Children may pass some unprompted comment on the unusual uses of language in the poem. This should be encouraged and developed.

Conclusion:

The discussion should be concluded by a few questions designed to leave the class with 'something to think about'.

- (a) Is Timothy Winters an outcast?
- (b) Would you invite him home to tea or to play in your garden?
- (c) What kind of people do you take home?

Example II/



Example II.

"The Mongol"

Jennifer Noble

Setting the Context:

A suitable introduction to this poem will have to be considered, and greater than usual care may have to be taken to avoid causing distress to individual pupils who may be personally involved with problems of this nature. Teachers should have no hesitation in omitting this or any poem if special circumstances seem to demand it.

Involvement of Class:

The interest of the class aroused, the opportunity should now be taken to stimulate discussion. A general discussion on illness - physical and mental - usually follows, especially as it may be necessary to make quite clear what a mongol is. Children may also have seen on television appeals for foster parents for mentally handicapped children.

Attitudes to the sick may also be considered in the discussion - e.g. 'Have we the same sympathy for mentally deformed people as we have for the physically deformed?'

Reading of the Poem:

The poem should then be read to the class by the teacher and time should be given to the pupils to re-read it for themselves.

Follow-up:

Three main questions may be sufficient to elicit what is cardinal in the poem. For example:-

- (a) How did different people in the poem behave on seeing the mongol boy?
- (b) With which of these people in the poem do you sympathise?
- (c) Has your attitude to mongols changed after reading this poem?

Conclusion:

This is a powerful poem which speaks eloquently for itself and the class will not be slow to appreciate the unequal nature of the individual lot in life and the problems of mentally handicapped and their families.

(b) THE SHORT STORY

SUGGESTED APPROACH

Considerable use can be made of the short story as a convenient literary form for pupils at this stage. While the aims for lessons in Close Reading and in the Short Story are very similar, and while there are considerable areas of overlap, there are differences of emphasis between the two types of programme. The emphasis in a Close Reading Programme is on close analysis, while in a Short Story Programme the emphasis is on characterisation and storyline.

1. In selecting short stories the teacher must always bear in mind the Principal of Enrichment.
2. Any short story must be relevant to the experience and general ability of the class. The programmes for short stories over a session should show a progression in the level of difficulty of concepts.
3. The normal approach to the short story will be a reading of it to the class who have the text in front of them. Class discussion will then follow. (This does not preclude the occasional reading by the teacher of a short story of which one text only is available.) From time to time a related written assignment may emerge but it should not become the rule.
4. If there is a lot of 'meat' in any particular short story, careful selection of issues to be raised may be required. Those raised should be the ones which will help to identify the main purpose of the author.
5. Linguistic comment should be kept to a minimum. The short story is not a quarry for language work.
6. Improvised drama arising from a short story could well be encouraged, if it gives further insight into the author's intention.
7. If resources permit, every opportunity should be taken to encourage pupils to read additional short stories on their own.

"The Breadwinner" by Leslie Halward removed due to copyright restrictions

pp. 54/55, 56

SUGGESTED LESSON PLAN

1. Read the story to the class.
2. Ascertain that the class has indeed grasped the narrative line by means of three or four leading questions, e.g.
  - (a) Why were mother and father impatient for the son to come home?
  - (b) Why was the father angry?
  - (c) What three punishments did the boy have to suffer?
  - (d) What happened when the mother went upstairs?
3. Now open up the deeper issues raised by this story.
  - (a) Why did the boy side with his mother and not his father?
  - (b) Was he right to lie to his father?
  - (c) Why did he not give the money to his mother straight away and save himself the beating?

The answers to these questions could lead to a wider discussion on such themes as black and white lies, loyalty and self-sacrifice.

Class discussions from point 3 above will almost certainly produce an issue suitable for an imaginative written assignment.

(c) THE NOVEL

SUGGESTED APPROACH

The teaching of the novel in some form is essential to a course for the early stages since it will offer valuable experiences of imaginative and sympathetic participation in the unfolding plot, as well as opportunities for the enrichment of language experience.

The only criterion for selection which the Committee felt it necessary to stress was that of enjoyment. Any novel chosen for class use in the early stages must be such that it is likely to appeal to the bulk of the class.

The Committee found that the following texts met this criterion for pupils at this stage:-

The Silver Sword	The Family from One End Street
Otterbury Incident	The Red Pony
The Railway Children	The Snow Goose
The Secret Garden	

The Committee found the following two methods helpful in tackling class work on the novel:-

Method I:

This envisages a 'Class Set' of one novel, studied in consecutive periods in a block of time. This could take perhaps two to three weeks, preferably early in the term. This method allows for the reading of key passages in class, some connective element of home reading, wide-ranging class discussion on incidents and people, and assignments arising from such work.

Method II:

This is concerned with systematic private reading and offers a practical method of assessing the impact of such reading.

The Committee see a place for both methods since an early introduction to the novel by Method I will assist pupils in tackling novels by Method II.

(NOTE:- for practical purposes it is as well to ensure that titles which are available as 'Class Sets' should not also appear in the private reading selection.)

DETAILED EXAMPLE OF METHOD I

"THE SILVER SWORD" - IAN SERRAILLIER

- STEP I After issuing the novel to the class, briefly describe the background and setting (e.g. war, refugees, Poland under attack by Germany and eventual collapse of country). The teacher should then ensure that Chapter I is read and discussed in class.
- STEP II Over the next 10 days the teacher should read and discuss key chapters in class, leaving sufficient time between each of such sessions for connective reading in class or at home.
- STEP III After the novel has been read in this way, from discussion make up on the blackboard a brief resume of the narrative content of the novel, mentioning the principal characters. The resume might be something as follows:

This is a war story about a family in Poland. When the Nazis came, first the father, then the mother, were taken away, their home was blown up, and their three children fled for their lives. They were Ruth, Edek and Bronia, and they joined up with another boy, Jan, who had become a clever thief who could slip in and out of all sorts of places unnoticed. The children lived in constant danger of death by shooting, or by cold, or starvation. But they struggled on. Jan and the three Balickis survived the war, and set out on the hopeless-seeming task of finding their parents. They made their way from Poland to Germany and on to Switzerland, a hard, hard journey. The Balicki parents were found but Jan never found anyone belonging to him.

- STEP IV Discuss the life of war victims during the occupation and the constant danger and its consequences. In particular develop the idea of the break up of the family.

- STEP V Return to the situation in Chapter 10. Consider the possible alternatives open to the children.

1. stay and hopefully await the return of their parents;
2. leave and search for the family.

They decide to go to Switzerland. Why was this a difficult decision?

- STEP VI Any group needs to be led. Who is leader of this group of children? Lead the class to decide that Ruth is the leader. (Ch.9; Ch.10; Ch.11; Ch.15).

- STEP VII Establish what difficulties and problems Ruth had to face as leader.

- (a) travelling (Ch.11; Ch.13)  
e.g. Edek's illness (Ch.13)  
Canoe travel (Ch.23)  
Dangers on Lake  
Constance (Ch.27)

- (b). Finding of food - need to steal: right or wrong?  
(Ch.14; Ch.16; Ch.17; Ch.18).

(c) Rivalry for leadership of Ruth and Jan. (Ch.29; Ch.9; Ch.19; Ch.27).

(d) Conflict with Authorities (Ch.18; Ch.20; Ch.21).

STEP VIII What qualities in Ruth made her a good leader? (Ch.15).

What good qualities had Jan which were not apparent to Ruth?  
(Ch.7; Ch.8).

STEP IX Possible Assignment

Imagine you are either Ruth or Jan. Choose an incident you experienced which was both exciting and dangerous to you. Tell it in your own words, trying to recall your feelings at the time.

WORKING METHOD II

The pupils choose their own novel for private reading from a selection  
of books by the teacher. They are instructed to read it within a fixed period  
(say, two weeks). At the end of the time, they are asked to submit a completed  
sheet of paper. (A version of this is given below.) The teacher  
should try to go over these sheets individually with pupils.

First Year Novel Assignment

Name of novel:

Name of Pupil:

Author:

Date to be handed in:

1. Briefly tell the story of the novel:



2. Give the names of two or three people who play a leading part in the story. What kind of people are they? Write a few sentences about two of them.

Did you like or dislike them? Why? Write a few sentences.

3. Choose a passage which you think to be of importance (i.e. a turning point in the story). Explain why you think it is important.

4. Did you enjoy this book? Give reasons for your answer.

NOTE - The spaces left under each question denote the expected length of answer.

(d) DRAMA TEXTS

SUGGESTED APPROACH

Naturally, the primary object in reading a drama text is enjoyment of the piece. However, for reasons explained in Part One of this document, any drama text read in class should also discharge other aims. It should be an enriching language experience and should, if well chosen, give new insights into human experience.

Probably the most satisfactory method of dealing with drama texts in a class situation at this stage is for the teacher to take upon himself the reading of the most demanding part and to allot other parts to the better readers in the class. This may seem unfair to the weaker readers but hesitation and stumbling in reading drama texts aloud can ruin the impact of a play and render the programme valueless.

At appropriate points in the reading of the text, the teacher should stop and try to lead the class into discussion of the issues which have arisen. However, the teacher must use his professional judgment to ensure that any such breaks for discussion do not occur so frequently that continuity is broken.

The following plays were found useful for pupils at this stage. All are entertaining but they also offer a wide range of insights into human experience.

- 1. "THEN" - David Campton - ("Theatre Today", ed. David Thompson)  
Longmans

SYNOPSIS: Two characters, Miss Europe (Beauty) and Mr. Phythick (Brains) find themselves sole survivors of the final catastrophe. They learn a little bit of courage and enough wisdom to start afresh, if they can remove the paper bags which protected them.

- 2. "Z CARS" - "A QUIET NIGHT" (Longmans : Imprint Books)

SYNOPSIS: It begins in the station canteen. The story takes place on a quiet night. The only call has been to Lynch and Graham who are instructed to go to a pub and remove a drunk man. On arrival they find that the man is Tim Regan, an old acquaintance. They take him to his home, a single room, very drab and old-fashioned. Tim asks Lynch to have a cup of tea with him, but Lynch refuses and says that he's in too much of a hurry. Later on there is a call at the station from a woman who says that she smells gas coming from the flat below. An emergency call goes out to Z Victor Two and they go to the appropriate address. They discover that it is Tim Regan's flat. When they enter they see that Tim has gassed himself and is lying dead on the floor..

- 3. "THE HAMBLING JEWELS" Thomas Cain . ("10 Minute Plays" by T. Cain, pub. by Univ. of London Press)

SYNOPSIS: When the Duke of Hambling has to take a business trip to America, he leaves his butler, Butters, to guard the famous 'Hambling Jewels'.

No sooner has the Duke departed than four tough characters enter the castle. Ostensibly they are detectives hired by Butters to safeguard the jewels. While examining the jewels, they are surprised by a notorious burglar, Kim the Killer, who, after the appearance of a masked stranger, reveals that Butters is the smartest jewel thief in America. The stranger is the Duke who adds to Butters's discomfiture by informing him that the jewels are fakes worth £5 (a sterling tribute to Butter's discernment!)

- 4. "THIRTY MINUTES IN A STREET" - Beatrice Mayer ("10 Modern Plays", pub. by Nelson)

SYNOPSIS: Play presents through a series of incidents a panoramic view of a street with the flow of characters either singly or in groups. It is a farce - as life sometimes is. Very brief snatches of conversation are heard which illuminate the personality of the individual. The narrative link is provided by nearly-blind Stray Man's attempt to find a particular house in the Street with an urgent letter.

- 5. "BROTHER WOLF" - Laurence Houseman ("10 Modern Plays", pub. by Nelson)

SYNOPSIS: Setting: Medieval Italy; robbers' hide-out on mountain overlooking Assisi. A ferocious band of resentful outcasts from society are brought to knowledge and repentance by the teaching and example of St. Francis. There is interesting conflict of values and attitudes within the chief robber and also between him and St. Francis. Character conflict is simple yet effective e.g. between the sophisticated saintliness of St. Francis and the stupid saintliness of Brother Junifer.



(e) PROGRAMME USING A THEMATIC COLLECTION OF VARIOUS  
LITERARY AND OTHER STIMULI

Theme: "It's not fair...."

I. INPUT ELEMENT

- i. "The Complaint of the Camel" (poem) by Charles Edward Carryl.
- ii. "Dust" (poem) by Sydney King Russell
- iii. "Whites Only" a photograph illustrating racial discrimination in operation in South Africa.
- iv. last page of "Where are you walking around, man?" by Alex la Guma.

II. AIM OF SHORT THEME:

To bring about an awareness of the wider implications of a phrase which is frequently on children's lips — "It's not fair": and to encourage pupils to form their own attitudes towards various kinds of injustice.

III. SUGGESTED LINES OF DEVELOPMENT

- i. a. Teacher reads poem "The Complaint of the Camel" to the class. Point out that the poet light-heartedly suggests that camels feel that life has treated them unfairly. Why does he pick on the camel?  
b. Ask pupils to suggest some other animals that "get a raw deal".

Do not labour this poem: it is just a starter.

- ii. a. The teacher reads "Dust" to the class.  
b. Ask class to suggest how the unfairness idea comes into this poem.  
c. Both poems are "funny", but "Dust" leaves a different feeling from "The Camel". Is it really so funny?  
d. Let discussion here range on the general unfairness of life, and on the realisation that there are some kinds of unfairness against which we are powerless.
- iii.) Ask the class to look at "Whites Only" picture and then the teacher  
and reads the accompanying piece of prose, introduced by the following  
iv.) gloss — (Michael Adonis has been stopped and questioned by white police, though there are no grounds for suspicion beyond the fact that he is coloured)
  - a. How did Michael feel when he was being questioned?
  - b. The unfairness in "Dust" is something we can do nothing about. — Can we say the same about the unfairness in "Whites Only"?

ASSIGNMENT: Give a written account of a true incident in your life when you consider you were treated unfairly.

THE PLAINT OF THE CAMEL

Canary-birds feed on sugar and seed,

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

CHARLES EDWARD CARRYL.

DUST

Agatha Morley ←

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

Sydney King Russell

Where are you walking around, man?

Michael Adonis turned towards the pub and saw the two policemen coming towards him. They came down the pavement in their flat caps, khaki shirts and pants, their gun harness shiny with polish, and the holstered pistols heavy at their waists. They had hard, frozen faces as if carved out of pink ice, and hard dispassionate eyes, hard and bright as pieces of blue glass. They strolled slowly and determinedly side by side, without moving off their course, cutting a path through the stream on the pavement like destroyers at sea.

They came on and Michael Adonis turned aside to avoid them, but they had him penned in with a casual, easy, skilful flanking manoeuvre before he could escape.

'Where are you walking around, man?'

The voice was hard and flat as the snap of a steel spring, and the one who spoke had hard, thin, chapped lips and a faint blond down above them. He had high flat cheekbones, pink-white, and thick, red-gold eyebrows and pale lashes. His chin was long and cleft and there was a small pimple beginning to form on one side of it, making a reddish dot against the skin.

'Going home,' Michael Adonis said, looking at the buckle of this policeman's belt. You learned from experience to gaze at some spot on their uniforms, the button of a pocket, or the bright smoothness of their Sam Browne belts, but never into their eyes, for that would be taken as an affront by them. It was only the very brave, or the very stupid, who dared look straight into the law's eyes, to challenge them, or to question their authority.

The second policeman stuck his thumbs in his gun-belt and smiled distantly and faintly. It was more a slight movement of his lips, rather than a smile. The backs of his hands where they dropped over the leather of the belt were pale blue under the skin, the skin covered with a field of tiny, slanting, ginger-coloured hair. His fingers were thick and the knuckles big and creased and pink, the nails shiny and healthy and carefully kept.

This policeman asked in a heavy, brutal voice, 'Where's your dagga?'

'I don't smoke it.'

'Turn out your pockets,' the first one ordered. "Hurry up.'

Michael Adonis began to empty his pockets slowly, without looking up at them and thinking, with each movement, You boers, you boers. Some people stopped and looked and hurried on as the policemen turned the cold blue light of their eyes upon them. Michael Adonis showed them his crumpled and partly used packet of cigarettes, the money he had left over from his pay, a soiled handkerchief and an old piece of chewing gum covered with the grey fuzz from his pocket.

'Where did you steal the money?' The question was without humour, deadly serious, the voice topped with hardness like the surface of a file.

'Didn't steal it, baas (you boer).'

'Well, muck off from the street. Don't let us find you standing around, you hear?'

'Yes (you boer).'

'Yes what? Who are you talking to, man?'

'Yes, paas (you boer).'

They pushed past him, one of them brushing him aside with an elbow, and strolled on. He put the stuff back into his pockets. And deep down inside him the feeling of rage, frustration and violence swelled like a boil, knotted with pain.



TYPE 4 - LANGUAGE PROGRAMMES

Because this area of work has, up till now, been relatively uncharted, the Committee felt that it was necessary to depart from the practice for other types of programme in this document in giving merely a suggested approach followed by examples. They have therefore spelled out in some detail their thinking about the place and role of language programmes in early secondary work. This explanation is followed, as usual, by suggested lesson plans.

I. General statement about the aims of language teaching

The Committee felt that there were a number of considerations which must be borne in mind by every one approaching the teaching of language in the English classroom.

a) The first and most important consideration is that English is the pupils' native language. This raises two points.

- i) By the time they reach secondary school even the poorest have considerable skill in the manipulation of language. (Compare the poorest pupil's grasp of spoken language with the average educated adult's grasp of any foreign language.)
- ii) The language skills they do possess have been acquired by exposure to language in use and by imitation. If their skills are to continue to expand, it will best be achieved by continuing this process of exposure and imitation.

b) The primary aim in dealing with language in school is to improve the performance of the child in his handling of language. With the emphasis thus on performance, which involves a series of complex skills, there must surely be much more to it than teaching facts about language. It therefore follows that many of the traditional language exercises are of limited value and often time-consuming.

c) Improvement in language involves a mastery of complex skills. Not only does a pupil have to acquire new vocabulary and new structures but also he has to become sensitive to the kind of context in which each of his new acquisitions is appropriate. The teacher must therefore provide a rich experience of language at work in a variety of contexts. The weakness of the traditional diet of language exercises is that it fails to give such experience.

d) Too much time was spent in the past on acquiring an analytical knowledge about language in the hope that a grasp of rules would lead to improved performance. There is now considerable doubt as to whether such a carry-over took place or indeed, whether anyone could really understand a language rule until after he had intuitively mastered the process involved.

Therefore in the early years less time should be spent analysing language, thus releasing time for experiencing language in action. In these early years, when studying language in context, some use of terminology to describe vocabulary and structure will be necessary. This, however, will be fairly limited and simple. Such terminology will always be used descriptively of items met in context rather than prescriptively in non-contextual exercises set in the hope of improving performance.

A fuller consideration of this approach to the teaching of language is set out in Bulletin Five of the C.C.E.

#### IV. The two main aspects of language teaching

In its discussions on the content of language work the Committee found it useful to separate two distinct aspects of the work.

1) The first and more important is that aspect where the teacher is promoting the expansion of the complex language skills mentioned above in both oral and written form.

2) The second is the teaching of what may be called the "Conventional Skills" - the agreed rules of practice which society demands for punctuation, spelling and lay-out in written work.

In the past, failure to distinguish the two aspects has tended to lead to an undue emphasis on the second at the expense of the first, e.g. the constant practising of the formalities of the letter with little attention to content or context.

The conventional skills are important and must be dealt with but not at the expense of the first aspect.

#### III. Suggested organisation of language work

Much language information will be given in comments to individuals, when discussing their written end-products. However, some of it will have to be tackled by the whole class. The Committee believe that there are three ways in which teachers of English should concern themselves with language.

##### a) Unconscious Assimilation

The command of language which a child has on entry into primary school directly reflects the quality and richness of the linguistic environment of his home. In the early secondary years, this same method of "infection" from environment must still remain the principal means by which a pupil expands his command of language. The teacher's primary concern is therefore to provide as wide, varied and rich a series of language experiences as possible. The bulk of a child's language learning will still come from an unconscious imitation of what he reads and hears.

Some English teachers may be worried at the unstructured and unsystematised nature of unconscious assimilation. However, the Committee felt there was no need to feel guilty over this lack of system. The teacher can no more systematize the learning of the complexities of language in the early secondary years than can a parent for a young child learning to speak. In both cases all that can be done is to ensure that the child's experience of language is rich, varied and stimulating.

##### b) Incidental lessons

From time to time language points will arise in Close Reading or other work in literature on which the teacher may wish to base short incidental lessons.

In this way pupils can be deliberately introduced in context to such features of language as:-

- i) the effect of structures new or strange to them.
- ii) the precision gained by careful choice of vocabulary.
- iii) the use of novel or arresting vocabulary to further an effect.
- iv) the emotive power of language in particular contexts.
- v) the features of a context which reveal an author's attitude either to his subject matter or to his readers.

Similarly, there will arise opportunities in the same context to introduce pupils to selected points demanding the conventional skills which will be immediately useful to them. The teacher's knowledge of his own pupils' standard of skill will help him to select the points to be highlighted in this way.

In all these incidental lessons obviously the teacher will need some simple technical language. It is suggested that this can easily be introduced as and when needed. Bulletin Five refers to this on-going incidental process as "The Grammar of Mention". Further and more detailed discussion of terminology will be found in Section V. The Committee suggest it is desirable that an agreed minimum basic terminology be established and accepted throughout Scotland.

Care should be taken, however, to ensure that incidental lessons, whether on points of language skill or on points of convention, do not become so frequent that they shatter the pupils' sense of involvement in the context.

### c) Direct Lessons

#### i) Lessons to arouse interest in the workings of language

Occasionally a direct language lesson may be taught on some interesting uses of language, e.g. studying a short passage with the following considerations in mind.

- a) Where would it be found in print?
- b) Who might have written it?
- c) For whom was it intended?

The purpose of such occasional direct lessons is to arouse the interest of the pupil in the functioning of language. Here the detective interest of the questions above form their own meaningful context. Several examples of such lessons are given at the end.

#### ii) Lessons on the conventional skills

While the bulk of the work on this is done by correcting the work of the individual, there is still a place for direct lessons.

Such lessons can be used for the following purposes:

1) Introducing some particular feature (e.g. letter layout, direct speech conventions) prior to a call for its use in some other context. The teacher should always establish the context for such a direct lesson by pointing out the nature of the forth-coming call for its use, e.g. to point out that the next stage in a project will require knowledge of direct speech.

2) Where the teacher has identified a persistent and recurring error in class (e.g. the comma splice) he should teach a direct remedial lesson.

3) Some skills of convention may benefit from short re-inforcing lessons. Spelling is a case in point. Experience has shown that drawing attention to oft-repeated errors in short, direct lessons can re-inforce the correction process of individual marking. Teachers must take care, however, to use this method only for words which most of the class consistently mis-spell; it is time-wasting to teach and test words which the majority have already mastered. The bulk of work in spelling will still have to be done by the marking of individual errors, the subsequent compilation of individual spelling lists, and the teacher's individual testing of the same at suitable moments.

#### IV. Background notes on spelling and punctuation

The Committee felt that it might be useful to give their views on the teaching of spelling and punctuation so that these could form a background against which direct lessons of the type mentioned above could be planned.

##### (i) Spelling

A child's ability in spelling will never improve unless he is given adequate opportunity to write and make mistakes. When a child produces a piece of work, the teacher must try to correct the spelling errors which arise in it on an individual basis. However, it should be noted that with poorer pupils it can be a mistake to mark and identify every spelling error that occurs; teachers must use their professional judgment about the number of individual errors that any particular pupil can cope with at any one time. However, no pupil should ever be given the feeling that spelling does not matter.

Spelling errors in children's writing usually fall into three categories:

- (i) the slip - mistakes made in the heat of writing
- (ii) new words being tried out for the first time
- (iii) repeated errors.

For types (i) and (ii) it is usually sufficient to write in the correct spelling in the actual production. For type (ii) it may also be helpful to ask the pupil to compile his own private spelling list from these words: it was not felt to be useful to add type (i) errors to this list. Type (iii) errors may require the teacher to draw up a class list of common errors and to use it for short, frequent direct lessons. The teacher should also organise opportunities within his class work to test pupils briefly and orally in their individual lists.

The Committee felt that, at early secondary level, commercial spelling lists were of limited use. The use of such lists often involves pupils spending time on words which they have already mastered or on words for which they can see no immediate context.

##### Note on the use of dictionaries

Pupils should be encouraged to remember that, when they are in doubt, they should consult a dictionary.

Dictionaries of good quality are essential.

They must give a wide selection of meaning for individual words and pupils taught to select the relevant one.

On economic grounds, it seems sound sense to purchase a small number of excellent dictionaries rather than one of an inferior kind for every pupil in the class.

The class teacher should prepare and introduce very early in the first term a programme on "Introduction to Reference Books". This may require brief re-inforcing lessons throughout the year.

(ii) Punctuation

The skills of punctuation are both caught and taught. If the diet of class reading is rich and varied enough, pupils will become familiar with punctuation in action and teachers can highlight specific points by incidental lessons as outlined above. However, knowledge gained this way has often to be summed up and re-inforced by direct lessons.

Care must be taken when using direct lessons in punctuation to establish a context for them by pointing out the frequency of some error in their recent work or a forth-coming call for a particular form. The Committee see no place for a direct punctuation lesson out of context.

Some of the more common punctuation features which may require re-inforcing in direct lessons in the early secondary years are:

- i) Use of full stops
- ii) Use of capital letters
- iii) Use of question marks
- iv) Use of the apostrophe - two main uses only - possessive and the missing letter
- v) The simpler uses of commas
- vi) Elementary paragraphing.

Some of the forms of layout which require direct lessons in the early secondary years are:

- i) the layout of friendly letters
- ii) the layout of direct/indirect speech
- iii) the layout of dialogue in play form.

In all of the above, the emphasis has been on improving the pupil's skill in communicating in a context which is meaningful to him. The Committee see no place for direct punctuation lessons which deal with artificial, abstruse or unduly elaborate points. Additionally, it must be realised that some conventions change with time and teachers must ensure that what they teach is current practice, e.g. the many changes in punctuation practice that have become current recently.

V. The place and scope of the teaching of grammatical terminology

This is one of the most vexed questions in language teaching today.

The Committee felt that the over-riding consideration in approaching this question was the change in the role of language teaching from the traditional Scottish pattern to that outlined in this document and in Bulletin Five.

In/

In the traditional pattern a considerable grasp of terminology and grammar was necessary since the emphasis was on analysis and the belief was that a prescriptive teaching of rules could lead to a mastery of skills. In the approach outlined in this section of the document the emphasis is on acquiring skills of performance through extended and varied experience of language in action. Terminology in this approach is used only in a descriptive way when the teacher feels it necessary to draw attention to some important feature of language or to correct an error.

First experience shows that the amount of terminology needed for this more limited role is minimal.

When testing project and other programmes it was found that the following "labels" or grammatical concepts were all that were necessary. These "labels" or concepts are so few that they can be introduced using "the grammar of mention".

- i) the names and functions of the main parts of speech. For the purposes of descriptive work, the old-fashioned terms of noun, verb etc. prove adequate at this stage.
- ii) the concept of tense and its three main divisions - past, present, future. There should be no need with the bulk of pupils to go into refinements of tense, at this stage.
- iii) the teacher may find it useful to distinguish concepts of phrase, clause, sentence.

The Committee feel it necessary to issue a warning at this point. Teachers should beware of falling into the trap of thinking that they have to ensure that all pupils have thoroughly mastered the above concepts and terminology before they can be trusted to display their language skills in action. Such skill of using language in action comes largely from unconscious imitation and the ability to describe comes only after such mastery or during the process of making minor modifications.

Terminology in grammar in the early years must never become an end in itself.

EXPLANATION NEVER DID AND NEVER WILL GUARANTEE PERFORMANCE.

D. THE CONVENTIONS OF LETTER WRITING

The Committee feels that it is necessary to make a statement recommending a uniform policy towards the teaching of letter writing since many teachers are beginning to feel that their chosen letter form may be in conflict with forms taught at other levels of education.

Teachers must realise and accept that the day of the definitive letter form has passed. They must avoid a doctrinaire insistence on dead or dying fashions, reassuring though it may be to teach something definite and directly assessable. New forms are constantly being evolved by civil service and business organisations and it is important that English teachers are not seen to be at variance with accepted usage.

The letter is an important part of the pupil's work because it will, in many cases, be the only tangible demonstration of his English skills to a wider public than his class. Few adults ever write anything more extended than a letter so that due importance should be given to its form though this is not to say that letter-writing should become a regular lesson in the English class. Like so many other aspects of English it should receive an occasional intensive examination when the need arises naturally out of normal class activity.

The Committee suggests that we should divide certain aspects of the letter into groups entitled variable and non-variable, according to whether the pupil may use his discretion in their setting down or must abide by fixed convention. The changing situation of the letter should be explained to the class and they should be prepared to meet many variations, some of which may be shown as examples. The pupils should be advised to settle on a form which they find personally agreeable, providing the non-variables are not infringed, and then to stick to it to allow the mind to concern itself with organising the letter content without disproportionate attention to the trivia of form.

Letter: General or Friendly

Non-Variables

1. The image of order must be achieved.
2. Paragraphs must be indicated and they may be signalled by traditional indentation or fashionable line omission.
3. The address of the sender and the date of writing are mandatory and they should be at the top right with the date below. There must be no name above the address.
4. The salutation and the valediction should be separate from the body of the letter.
5. Post-scripts should be discouraged as indicative of untidy thought.

Variables

1. Comma use in date, salutation and valediction is at the discretion of the writer though consistency must be achieved.
2. Style of setting out of date i.e. figures only, words and figures.
3. Wording of salutation.
4. Wording of valediction.

Letter: Business

Letter: Business

Non-Variables

1. Originating address above right: receiving address below on left before salutation.
2. Always addressed to a person: never to a Firm. The person may be manager, personnel officer or some other title of position.
3. Never addressed to someone by First name terms.

Variables

1. Valediction of business letter. Although the Committee prefer the traditional 'faithfully' it must be said that both 'sincerely' and 'truly' are now being used. The valediction should be treated as a sentence with only the first letter being capitalized.
2. It is often helpful to head a business letter with a title, underlined in a central position slightly lower than the salutation.



PRACTICAL LANGUAGE WORK

1. .... arrived at the hotel about six o'clock.' The real reason I'm writing is to ask you a favour. You know our wee Jockie that Morag gave us for our 'Golden'. Well, the problem's him - he's likely to be near starved to death just now and Alisdair thinks the world of him. Talking about Alisdair, what a carry-on he had in the 'plane with that air-hostess wifey! Would he put his pipe out when they put yon wee notice on? In the end she took it off him. As I say, the wee soul's left there at home and we never put any food out for him. We were wondering if you could pop in and see him every second day or so? Alisdair usually does it when he comes home from the distillery and he often has a wee fly round the room too. Alisdair sends his regards and says that he is fair sick of the heat. Spain is a right hot kind of a place and we are having a right job getting a cup of tea. Oh, that reminds me, will you put water in Jockie's dish while you're at it? Well we're supposed to be going to a bull-fight now so I'll sign off.

Yours,

Maggie.

P.S. Jockie's food is on the shelf over the sink by your catalogue. I'll have to let you have it back too.

2 Macpherson, James: a half-highland, half-gipsy free-booter, was hanged at Banff 16th November 1700, having just played, it is said, 'Macpherson's Rant' on his violin.

Macquarie, Lachlan: a major-general of Mull ancestry who served in the East Indies and Egypt and was governor of New South Wales 1809-21. He died in London 1st July 1824.



3.

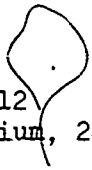
Contents

Components

Angle-brackets, metal, 6  
base, wooden, varnished, 1  
feet, rubber. 4  
shelves, wooden, varnished, 3  
top, wooden, varnished, 1  
uprights, wooden, varnished, 2

Fastenings

bolts 1 1/2" metal, 12  
nuts (to fit above) 12  
screws 1 1/2" metal, medium, 24



Packer's stamp .....  
Checker's stamp .....  
Code No. 373 BSH 3342A

4. An Israeli spokesman stated a short time ago that a foreign aeroplane had indeed overflown Israeli-held territory and been subject to normal interception procedures. He added that the aircraft has since made a crash landing in the desert though. at this time, it is not possible to assess the scale of damage or casualties.

5. Huckleberry Finn. In 19th century America the Mississippi was a great water highway. Floating down it on a raft, a runaway slave and a resourceful urchin drifted into countless bizarre adventures that have made this book a classic for boys of every age.

6. Would you like a pleasant occupation in a beautiful part of Britain? If so this may be your chance! We are looking for a middle-aged man and wife to act as caretakers on our small estate. The duties are light and generally agreeable. Wages are generous. The wife will be expected to undertake cooking duties. Applicants must be physically fit and not afraid of hard work. A charming cottage will be put at the disposal of the successful applicants. This accommodation while not modern will prove interesting to adapt to a modern way of life. The estate is isolated but local transport is available from the nearest village. If you think this is the job for you, apply giving full details to Box 346.

A. ACCURACY IN WRITING

AIM - To alert the pupils to the differences between accurate and vague writing.

MATERIALS:- Here are a number of short contexts. Some are precise and tell you exactly what you need to know, others are vague and leave you confused. Some are vague intentionally. The pupil has to decide which are vague and which are accurate.

METHOD:-

1. Read right through the above texts to the class.
2. List numbers 1 to 6 on the blackboard and take a class vote on what is accurate and what is vague. Some discussion should follow. e.g. No. 1 is vague.
  - a. Why?
  - b. Who is Jackie?
  - c. Is it easy to follow the instructions?
  - d. What about the 'broken-up' nature of the writing?
  - e. Where would you find this piece of writing?
  - f. Has it done its job well?
3. Now tackle the other extracts in the same way.

POSSIBLE ASSIGNMENTS:-

- a. Put the essential information contained in passage 1 into telegram form; then rewrite it as a postcard.
- b. Make another, similar entry to those in passage 2. Use a real or imaginary person.
- c. What further questions would a reporter want to put to the Israeli spokesman in passage 4? Write them down.
- d. Write a similar piece to passage 5 for the last book you really enjoyed.
- e. What questions should a cautious applicant for passage 6 ask before writing his letter of application? List them.

## B. THE LANGUAGE OF PERSUASION

AIM:- To look at the persuasive power of words, in association with graphic art.

MATERIALS:- It is left to individual schools to assemble collections of commercial packaging material which contains advertising copy. There should be a variety of examples within one category (e.g. soap powders, pet foods). In the absence of permission to duplicate the material, it will be necessary for the teacher to pass all the packets round the class. This method has some compensatory advantages in immediacy and realism.

- METHOD:-
1. The class examines all the material and each pupil makes an individual decision on which one he would buy, based on the different advertising claims. (Each pupil should make a rough note of his order of preference.)
  2. List the different products on the blackboard in random order. Take votes for each one, establishing which is the most popular.
  3. Have a general class discussion on what persuaded them to make this selection. The personal preferences of the minority will also prove worthy of study.

INTRODUCTION

Personal writing programmes (sometimes called creative writing programmes) are those which are designed to help a pupil to explore, examine, and express in words a genuine emotional response to some stimulus or direct experience. The aim of such programmes is to foster the emotional sensitivity and maturity of the pupils and to develop their powers of discrimination. In an article in "Teaching English" a writer summed up his aims in this field as "helping pupils to see deeply and feel freshly".

Many assignments in personal writing can arise out of the contexts of other types of programmes. Occasionally, however, it can be helpful to devise a separate programme to highlight this aspect of the work. If overall balance is to be preserved in the English course it is suggested that such special programmes be limited to two or three a term.

SUGGESTED APPROACH

1. Whilst attempts should be made to extend the range of emotional experiences of children, care must be taken to ensure that children are not asked to write about experiences which the teacher has felt but the pupils have not as yet. The teacher's job is to refine and expand the children's own genuine experiences - never to implant his own or those he feels the pupil should be feeling. Genuine response and sincerity must be the keynotes.
2. All personal writing activities must be pupil-centred. The aim is to help them to develop in themselves, not to produce pieces which will impress an outside and adult audience.
3. In such programmes pupils should be discouraged from any tendency to indulge in the use of off-beat and catchy descriptive words and phrases for their own sake. Children can all too easily adopt a "creative writing" register without such use of language being rooted in any real desire to explore and capture in words an emotional experience.
4. Teachers must be aware of the danger of encouraging emotion for its own sake. Personal writing can all too easily degenerate into undisciplined and possibly insincere blurb. Teachers must try to encourage discrimination in their pupils' exploration of and reaction to emotional experiences. The aim of personal writing programmes is emotional development, not just emotional expression. Undue introspection and morbidity should be shunned.
5. If pupils are examining genuine experiences then they must show their respect for the experience by attention to form. Teachers should never give the impression that the form and the execution do not need to be worked at.
6. Teachers must never give the impression that accuracy in spelling and other conventional skills does not matter in such programmes. Obviously tact will be needed in suggesting corrections to a piece of writing in which a pupil has been dealing with something which is very personal. However, if the teacher shows respect for the content, it should not be too difficult to suggest that it is worthy of a second draft with the errors removed.
7. It is a mistake to think that all personal writing responses should be in poetic form. Pupils should be encouraged to select the type of writing best suited to explore the particular emotion. Very often, it will be in some prose form.
8. Teachers should encourage pupils to explore the range of emotional experiences relevant to their age. There can be a danger in concentrating on the more sensational emotions.

9. In an attempt to base work on real experiences, teachers are often tempted to bring in artificial and isolated experiences to the classroom (e.g. watching a match burn). This can lead to insincere reactions to live up to the teacher's expectations. As in all other types of programme the stimulus or experience must be meaningful and related to their lives.

There are perhaps more warnings in these hints than in any of the other lists in this document. This probably reflects the fear the Committee have that a potentially valuable type of programme could fall into some of the pitfalls met by the creative writing movement in the post-war years.

#### Notes on stimuli

The Committee felt that it was important to test the effectiveness of various stimuli before recommending their use. Those employed included music, prose passages, a fiction extract, unusual sounds, photographs, pictures and posters. All produced interesting and lively writing.

1. MUSIC:

'Mars, the Bringer of War' from the Holst "Planet Suite" was played twice to the class. During the first hearing the class listened only but during the second hearing pupils were encouraged to make notes of their impressions and reactions. The resulting end-products showed an impressive variety of interpretation, vivid and unusual choice of vocabulary, and a genuine response to the emotional challenge of the music. The novelty of the experience made the work enjoyable to the pupils.

2. PICTURES:

This involved the use of a picture for each member of the class, since it was extremely difficult to find one picture large enough to be seen by all pupils. Experience showed that not any picture will do. Those chosen should be of the "every picture tells a story" variety. Again, the results were impressive. The selection of pictures of good quality reproduction undoubtedly contributed to the success of the end-products.

3. SOUNDS:

A "collage" of sounds, carefully selected to hint at a story line, was played twice to the class without introduction or explanation. Both times the pupils listened without writing and then wrote about the sounds in any form they wished. A variety of styles and forms was produced.

4. FICTION STIMULUS:

Fiction is probably the best and most effective stimulus to writing for both young and adult writers. A healthy enjoyment of, and admiration for, a particular writer, linked with a conscientious resolve to use only one's own life-experiences, can produce valuable work.

An example of a poor escapist-type war story - written by an anonymous SI pupil - was discussed with the class, not criticising the motives of the writer, but dealing honestly with its lack of success. After examining its weaknesses and sources of inspiration, the class agreed that it was unacceptable and began to appreciate the unsoundness of second-hand experience as a basis for personal writing.

A story which contained the qualities of adventure, danger, excitement and tension, in a setting relevant to their daily lives was then read to the class. This established that a good author can fuse several unrelated experiences together to form a story. The class then selected one of their own personal experiences to form the starting point for a story, which was compiled as soon as possible.

The Committee recommends that all teachers of mixed ability classes should encourage the promotion of an interest in private reading among individual pupils as a positive responsibility.

1. Public Library Service:

As an early stage in the development of community awareness, teachers should bring to the notice of pupils the facilities offered by Town Libraries, Van Services and the Central County Library. In Banffshire a guide to the School Library Service is available to all teachers. This is a one-period activity, early in the session perhaps supplemented by a visit.

2. The School Library:

To familiarise pupils with and encourage them to use the library is one of the primary duties of the English teacher. Early in the first year teachers must introduce pupils in a simple way to the library. At this stage, any lengthy explanation is counter-productive. The only points which need to be mentioned are:

- a. Where to find the Reference/Fiction/Non-Fiction Sections.
- b. How books are arranged on the shelves and a very simple explanation of the Dewey and other system.
- c. Illustrations of how to find a book.

The class teacher in English must take responsibility for the introduction of pupils to the library and make it there personally with his class.

3. The Class Library:

To supplement the school library service and perhaps drawing part of its stock from it, the class library can certainly be a useful part of a child's reading experience. One of its particular advantages is that it can encourage a class spirit especially when it is partially stocked by pupils' own favourite books.

Its every-day availability is also in its favour. It may well be too that a small amount of the per capita allowance or a specific allocation from school funds could be made available for this very important purpose. But the main advantage of the class library is that pupils have frequent and free access to it as opposed to the weekly visit to the school library.

4. The Promoting of Book Club Activities:

Such activities as "Scoop" have a lot to recommend them, and consideration should also be given to the idea of "swops" of paperbacks.

5. Some General Suggestions:

It should be possible from time to time to set aside a period or part of a day for reading for pleasure. The advantages are:-

1. Pupils have the right kind of atmosphere for reading, and it gives the class teacher the opportunity to get to know their individual tastes.
2. It also provides the opportunity to make recommendations and advance the reading interests of the pupils.



It is desirable to keep in touch with current serialisation of books on television. Past successes have been "The Flaxton Boys", "The Silver Sword", "Anne of Green Gables" etc., as they can spark off an interest in a particular book. This applies also to popular full-length feature films.

Selective reading by the class teacher of an interesting or exciting incident in a book may trigger off an interest in the book as a whole.

It will be possible occasionally to set aside time for an informal class talk on what has been enjoyed by individuals, in the hope that others will be interested in reading what another has recommended.

The Committee feel that there is no place for testing private reading in class examinations at this stage. If the teacher can devise a means whereby pupils will willingly write about what they have read without it becoming a chore, then they whole-heartedly endorse this. However, the enjoyment of reading comes first.

### TYPE 7 - PROGRAMMES OF CLASS DISCUSSION

There is great value in the frequent occurrence of animated class discussion on topics of interest arising out of any class activity. If the pupils are truly involved in such an activity and if the topics are suitable, it can make a valuable contribution to the Principle of Enrichment. It exercises the communication skills in the most natural and effective way.

Many of the programmes in the document are departure points for such discussion. When the discussion arises naturally the momentum should not be resisted, even if it leaves the original lesson plan to be completed the next day. The result will be far more valuable than the "Today we will discuss ...." approach.

However, the skills and conventions of civilised discussion are not natural but have to be taught. The Committee consider that this is a responsibility of the English teacher at all levels in the school and that it must begin in the first year.

The Committee envisage that such duties as acting as chairman of a group or meeting, delivering a short speech, giving an appropriate vote of thanks and reporting the opinions of a group discussion are all within the capabilities of most pupils at this stage.

It is inadvisable to outline formally the technicalities of debate or speech-making and then to expect an adequate performance. Rather, the pupil should be encouraged to undertake one of these tasks and his attempts sympathetically analysed and criticised. Any teacher intervention should occur at the point least likely to damage the performance; a speech should be treated as a unit.

For such special lessons it is important to remember that all such activities should occur in a meaningful context. For example, a non-verbal stimulus (such as a cartoon) can be particularly effective in starting off a wide-ranging discussion or debate.

Similarly, if the class is divided into groups for such special lessons, a provocative statement linked to a common theme given to each group can often ensure lively discussion both in the groups and, later, in the class when group leaders report back. The report, a valuable exercise in the art of summing up and presenting an argument, should be subjected to the same process of class and teacher criticism.

In the field of Dramatic Activities it soon became obvious that there were problems of definition and of allocation of responsibility.

In the Committee's discussions a series of three related problems arose:-

- (a) There is the very wide range of differing activities which, by tradition, have been considered to be part of dramatic work in schools. These seem to fall under at least six headings:-
  - (i) A classroom study of drama texts
  - (ii) Speech and choral verse activities
  - (iii) Role-playing and improvisation used as techniques within various subjects
  - (iv) Dramatic activities undertaken by Drama specialists in separate periods
  - (v) Extra-curricular staging of plays
  - (vi) Occasional dramatic experiences like mobile theatre, drama workshops, visits to theatre.

Since there is such a diverse range, difficulties - and indeed confusion - can arise in any discussion on Drama, if efforts are not made to clarify which type of activity is being talked about at any particular moment. For example, points which apply to a study of a drama text may not apply to dramatic activities conducted by the drama specialist. There is thus a real danger in attempting to make overall, general statements about Drama in schools.

- (b) There are obvious problems in allocating responsibility for these various activities, especially since several groups of teachers have overlapping interests in them. For example, English teachers have an obvious interest in (i), (ii), (iii) and also possibly in (v); History, Geography, RE and Modern Language teachers mainly in (iii); and drama specialists in all six. In particular the sharing of responsibilities between Drama specialists and teachers of other subjects (has to be looked at in some detail. For example, do Drama specialists concentrate on those aspects of Drama which are independent of other subjects, do they concentrate on a service role within other subjects, or do they try to divide their time between independent and service roles? The answers to such questions will obviously have implications for the kind of relationship which is established between any specialist teacher and the English Department.
- (c) If there is a sharing of responsibility between subject departments and specialist Drama teachers for the various activities, then it follows that there must be a clear arrangement for sharing any space and equipment especially provided for work in Drama.

The Committee felt that, although the problems mentioned above have to be faced in any meaningful planning of work, they need not necessarily pose insurmountable difficulties.

It was felt that every English teacher would welcome the contribution of Drama specialists, especially for those aspects of the work for which they themselves felt unfitted both by training and by experience. English teachers would also welcome the supportive help which specialists could offer in such things as the interpretation of drama texts. Conversely, drama specialists would probably welcome a clearer allocation of responsibility for the various dramatic activities since it would permit them

them to concentrate their efforts on those areas where their impact would be greatest. What is needed is good will and a co-operative spirit.

The Committee, in the later stages of their discussions, learned that the Secretary of State had set up a Working Party on Drama in Schools. The report of this Working Party could well offer guidance on the question of allocating responsibilities and so the Committee decided to offer only tentative advice until such times as this report is published.

#### A TENTATIVE ALLOCATION OF RESPONSIBILITY

##### (i) STUDY OF DRAMA TEXTS

This should remain primarily the responsibility of the English teacher. However, it is hoped that the English teacher will be able, where appropriate, to call on the services of the Drama specialist to help in the interpretation of a play.

##### (ii) SPEECH AND CHORAL VERSE ACTIVITIES

In recent years various development documents in English have stressed the primacy of oral work and increasingly English teachers have come to see the necessity for a large element of such work in their classrooms. Obviously the English Department would not wish to claim a monopoly of oral work any more than it would of written work. It must be an integral part of all subjects and in particular of any work done by a Drama specialist. The Committee see all such work as a valuable supplement to what is done in this field within the English classroom.

Oral work, however, must be central to any English course. The Committee can foresee real dangers in a system where the English teacher concentrates on written work and on reading and leaves oral work to another specialist.

##### (iii) ROLE PLAYING AND IMPROVISATION USED AS TECHNIQUES WITHIN VARIOUS SUBJECTS

This element of work in Drama, it is felt, should be the responsibility of the teacher in whose subject the techniques are to be used. It is unreasonable to expect drama specialists to be readily available for direct help with such activities, since these do not arise in any fixed pattern in classroom work. The necessary timetabling of specialists would be virtually impossible.

##### (iv) DRAMATIC ACTIVITIES UNDERTAKEN BY DRAMA SPECIALIST

Where such activities are catered for in the school timetable the Committee would like to make two suggestions.

(a) Since there are direct benefits from such work to a wide range of subjects, time allocated to the Drama specialist should not always be taken from the English allocation.

(b) Often the Drama specialist finds it more effective to work with half classes. Rather than give up half a class once a week English teachers, where the allocation comes from their timetables, would prefer to give up the entire class once a fortnight. Drama specialists working in pairs could overcome this difficulty.

##### (v) EXTRA CURRICULAR STAGING OF PLAYS

By tradition, teachers from a wide variety of disciplines have taken part in this activity and it would be a pity if this tradition were not to continue. It was felt that such activities should be the responsibility of interested members of staff, regardless of their subject.

(vi)

(vi) OCCASIONAL DRAMATIC EXPERIENCES

Normally the Headmaster will delegate responsibility for organising such activities. A wide variety of staff may be involved.

Those of the above responsibilities which fall to the English teacher are dealt with at various places in this document. The Committee thanks Mr. J. A. Forsyth, Adviser in Drama for Banffshire, for outlining in some detail the Drama specialist's view of his responsibilities which is given below.

INDEPENDENT DRAMA PROGRAMMES

by J. A. FORSYTH - ADVISER IN DRAMA

The function of Drama is to develop the whole person and it is upon this whole person that our concentration must be centred. "Drama is concerned with the individuality of individuals, with the uniqueness of each human being. Indeed this is one of the reasons for its intangibility and immeasurability." (Brian Way, in "Development Through Drama.")

To develop this whole person does not mean imposing a new set of possibly artificial factors, but of starting with facets of human beings that exist from birth in all people. The beginnings of Drama are concerned with helping each individual to explore his own resources irrespective of other people, moving on to the discovery and exploration of his environment. Within this environment are other people towards whom he begins to feel a growing sensitivity. Later, there is need for enrichment of resources quite outside his own immediate and explored environment.

The factors involved in such a development could be summarised as follows:

- (i) The use of the five senses.
- (ii) Stimulation of imagination.
- (iii) The mastery and use of physical self.
- (iv) Speech - or practice at talking.
- (v) The discovery and control of emotion.
- (vi) Intellect.

But most important of all is concentration. Whatever the drama exercise, concentration remains the most important skill to be developed. Where it is full, the quality of the attempt and degree of mastery will be rewarding.

Here it may be worth noting two erroneous ideas prevalent in regard to Creative Drama. Firstly, that since this is a creative activity there should be no control. Control is essential if satisfying work is to be achieved. Secondly, that all ideas must come from the class. In the beginning ideas just do not come, and, as in all aspects of teaching, there must be a "feed-in" of ideas, in this case largely through discussion.

Where to begin always poses a problem for the teacher of Drama. It is natural that any approach to such a wide subject should be a personal one; teachers with different interests will feel secure in tackling a lesson from their own particular subject. Unfortunately this tends to limit experience. Then again, do we start with movement, improvisation or speech situations? The answer to this problem often lies with the quality and composition of the class.

For early Secondary classes, the following suggestions are offered for consideration. To overcome a degree of self-conscious inhibition which is not uncommon at this stage; it is desirable to start with simple moving movement existing in a context from life which has to be taught in by whoever is in charge. These activities may well seem pointless to the uninitiated, but they are an indispensable stage in leading to the ability to lose oneself in creative improvisation - at which stage there is a clear gain in emotional and imaginative growth.

Speech

Speech and Movement : Fights + Use of various types of weapons - (control essential here)

Refugees - war, natural disaster

Slavery - cotton fields, Egypt, galleys, etc.

Music - stimulus to movement - perhaps leading to discussion.

Poetry - response to spoken word.

Working in a Supermarket

Fishmarket

Scene at an Auction Sale

Cattle Market

Railway Station

Beach, etc.

Most of these suggestions lend themselves to the development of situations involving group work and leading on to improvisation.

Improvisation : The street market : development of background action into an incident with dramatic content

Coffee Bar : again, background development into action

e.g. a. a quarrel

b. planning a canoe expedition

Ship in Storm

Loading a Ship

Mutiny

Shipwreck

Improvisation from Poetry : e.g. suitable ballads and other narrative poems.

Improvisation from the Novel : e.g. novels of such content as would engage the natural interest of these pupils.

Improvisation from History : e.g. The Plague, The Great Fire, The French Revolution, etc.

Improvisation based on Films and T.V.

Improvisations based on Legends, Myths, Bible Stories, etc.

It must, however, be recognised that not all children enjoy exploring their personal feelings and relationships in "public", and that many of them see no end-product in creative activity, wishing instead to play from a script, which to them is often more meaningful and satisfying. Where this demand manifests itself, it should be met. There is no need to think, in the early stages at any rate, of a full length play. Quite a number of short drama scripts are now available, and a short scene from any play can prove really satisfying. This also provides an opportunity for imparting some knowledge of stage technique and technicalities and so arouses a more critical appreciation of theatre and literature. After all, surely one of the aims in drama teaching, be it creative or otherwise, is to foster a love of living theatre. It is very doubtful if creative drama can do this by itself.

While these dramatic elements may come within a variety of English programmes such as projects or the reading of a poem, sometimes they are best dealt with by programmes in their own right. In both these functions, help can be given by the visiting Drama Staff. Where the suggestions are incorporated in independent Drama Programmes the visiting specialist can sometimes save time in establishing meaningful contexts by using contexts already established in other classes for other purposes. For such a procedure to operate, however, there must be adequate time allowance for the specialist to liaise with class teachers.

ERIC Full Text Provided by ERIC	I	II	A	B	C	D
Statement of remedial need.	Those who need a protected or separate environment in special classes or schools because of physical, mental or psychological difficulties.	Those whose mastery of the basic skills in reading and number is so poor that they can make little, if any, progress in mainstream subject, work, and need help with these basics. Such pupils will of course also require compensatory linguistic work but, because of their more basic needs, provision for it will have to be made separately from pupils at point IIIa.	Those who have some mastery of the basic mechanics of reading but who are held back by linguistic restrictions and by insufficient grasp of the intermediate reading skills. Those whose main need is for compensatory linguistic provision and for extended practice in meaningful reading.	Those who are performing below potential because of low motivation (e.g. clash of aims between home and school) OR by emotional and personal problems and who need extra help and stimulation.	Those who are capable of coping with mainstream work but are slow learners and who need extra time and help in some subjects to keep abreast with them.	Those who are temporarily failing to keep up with or cope with mainstream work because of absence, change of school or other external factors and who need extra help to fill "gaps".
Type of remedial provision	Special Schools Provision	Remedial Provision in basics of Reading and Number	Compensatory Linguistic Provision	Subject Stimulative Provision	Subject Re-Inforcing Provision	Provision for Subject Adjustment Work
Type of teacher.	Teacher trained for work in special schools.	Teacher trained for basic remedial work.	← All subject specialists → Note: For II A, the subject specialist mainly concerned is normally in the English Department although all subjects will contribute to compulsory linguistic provision. Additionally, some of the remedial specialists from II may also be able to contribute at this point.			



## TYPE 9 - PROGRAMMES OF REMEDIAL WORK

### INTRODUCTION

As the Committee progressed with its preparation of programmes for mixed ability classes, it became more and more obvious that remedial work would have a crucial role to play in any pattern of work for the early years. The Committee therefore decided to spend some considerable time on the problem of adequate remedial provision.

The Committee felt that a starting point and a basic principle in approaching the organisation of remedial provision should be that as much of it as possible should take place within normal class units. Withdrawal for certain periods or total segregation should only be used where the needs of the children are of such a nature that any other form of provision is unsuitable. From this starting point the Committee then went on to explore the problem in greater detail.

It soon became clear that certain questions about remedial work in general would have to be tackled before programmes specifically for use in the English Department could be designed. The Committee decided, therefore, to preface their suggestions for remedial work in English with an outline of their views on these general questions. The Committee would like to acknowledge, with gratitude, the assistance given them in these discussions by Mr. W.P. Craig, Principal Psychologist of Banff Education Authority.

### QUESTIONS OF REMEDIAL EDUCATION IN GENERAL

#### (a) Definitions of Remedial Work

The first and crucial general question concerns the precise definition of remedial work in school. In many quarters the belief seems to have become established that the sole concern of remedial work is with those who have failed to master the basic skills either in reading or in number. The Committee felt that this is a dangerously narrow point of view. While the needs of those still struggling with the basics of reading and number must be a continuing concern of remedial work, it is important to realise that a whole range of other and quite different remedial needs can be found in mixed ability classes. The Committee felt that it was important to point out that there is not a single homogeneous group of "remedial pupils" and consequently no single aim for remedial programmes.

The Committee then went on to examine the main types of remedial needs to be found in S1 classes and they attempted to illustrate the wide range of these needs in diagrammatic form. The result is the table given below. It should be noted that the six types in this table are not given as any sort of watertight divisions but only as helpful descriptive points which obviously merge the one into the other.

If the idea of a variety of remedial needs is accepted, then the obvious form of provision would be individual programmes specially tailored for each pupil in need. However, with current staffing levels, the Committee did not think such a system was viable except for certain very special types of need. Instead they felt that there should be some form of grouping of those with similar types of need. They found the three-part division given in the table a helpful one and went on to base their work on English on it.

This arrangement gives only two organisational boundaries.

- (i) That between the special schools provision and the provision provided in ordinary secondary schools, and this already exists by statute.

(ii)/

(ii) The second is between those pupils still struggling with the very basics of number and reading and the rest of the secondary population. This second boundary, however, need not be so rigid as the first boundary has proved to be and it need not mean total and complete separation of those in need of such basic provision.

(b) Responsibility for Remedial Work

The second general question which had to be tackled in the introductory discussions concerned the allocation of responsibility for the various types of remedial work. The Committee felt that if the three-part arrangement of remedial provision is accepted, then there are certain consequences for school organisation.

The needs listed in Part I of the three-part division are at present provided for by statute in separate special schools and classes, under specially trained teachers and the Committee therefore did not see this type of provision as falling within their remit for discussion.

For Part II of the three-part division the Committee see the need to have some form of separate provision with specially trained teachers, since such pupils require work of a kind which the average subject teacher in Maths or English is not equipped to give. Moreover, to be effective, such work is very time-consuming, requiring as it does frequent and constant work on an individual or small group basis.

The Committee therefore see a need for some form of special provision for those with severe deficiencies in the basic skills.

They are aware that such a recommendation may, to some, seem to clash with the comprehensive principle. The Committee have great sympathy with such a point of view and are convinced from their own experience that there are valid social and educational reasons for mixed ability groupings in the early secondary years. However, they feel it is reducing a valuable educational principle to absurdity to suggest that the mixed ability classes must go right down to the bottom of the ability range.

The last and most important consequence concerns Part III of the three-part division. All of the four descriptive points of need in this section they see as being the responsibility of the subject departments themselves.

The Committee feel strongly that those types of need which are mainly concerned with the mastering of subject skills and content and with the grasping of subject concepts must be catered for by subject specialists qualified and experienced in their own disciplines. They feel that great harm can be done (and, indeed, has been done) by banding pupils with specific subject needs with those whose needs are of a more basic kind. Subject departments must be prepared to tackle those aspects of remedial work which properly belong to them; they must resist the temptation to solve all their remedial problems by separating or withdrawing pupils in need to a unit outside of themselves.

(c) Planning for Remedial Work

The third general question tackled by the Committee concerned the forms of school organisation which might be adopted to discharge the various remedial responsibilities.

Part I of the chart is again the concern of special schools and classes, and therefore was not discussed.

Part II, dealing with those with very basic needs in reading and number, it was felt, called for some system which would allow those teachers specially trained in this field sufficient scope to deploy their skills.

The Committee saw three options here in organisation.

- (i) The first is a totally separate class, usually of a small size. This has the advantage of giving the special remedial teacher ample time to get about his difficult and time-consuming job. However, it has a disadvantage in that pupils in such a class are separated from contact with their abler fellows. They find it difficult in consequence to fit in with the wider social life of the school, and they may often be stigmatised as members of a "special" class.
- (ii) The second option is some form of withdrawal from mainstream classes to special tutorial groups. This has the advantage that for many activities pupils can be with their fellows and that they are not so apt to be cut off from the wider life of the school. However it often has disadvantages. The number of periods for withdrawal is often not sufficient to allow specialists to have any real impact. Also withdrawal from classes can actually be counter-productive if during his attendance at the withdrawal group a pupil misses out on a key lesson.
- (iii) The third possibility is some form of combination of (i) and (ii) above. Under this system, a separate remedial class or set can be organised for certain of the mainstream subjects and the pupils can re-join the common course class for the others. Thus for example the special class can have allocated to it all the periods from such subjects as English and Maths, leaving the pupils to stay with their fellows in other subjects. Its one disadvantage is that once pupils are allocated to it from a subject like Maths they are effectively cut off from re-entering mainstream work in that subject.

The Committee felt that, whatever system was chosen, care should be taken to enrol in it only those whose grasp of the basics was very weak, and this they saw as a very small percentage of any class.

Part III of the chart, it is suggested, is the responsibility of the various subject departments. The Committee considered the forms of organisation which could be appropriate here. They saw five possibilities.

- (i) Special individual tutorials or assignments within subject classes.
- (ii) Special group work within subject classes.
- (iii) Withdrawal from subject class for occasional periods in a special tutorial group.
- (iv) Special tutorial group as an extra to the normal allocation of subject time.
- (v) Setting.

The Committee suggest that Principal Teachers and their staffs will have to make their own selection from the above. The bulk of subject remedial work would probably have to be tackled by the first two methods. The fifth option, setting, was unlikely to apply in the first year to a subject like English for reasons outlined in the first part of the document.

The Committee felt that there was a great need to alert subject teachers to the range of remedial needs in Part III of the Chart. They would suggest that perhaps some special training and additional time should be made available for staff undertaking this work. They strongly suggest that someone, perhaps the Assistant Principal Teacher, should be given overall responsibility for remedial work within each department. In the English Department such a person would have to make and co-ordinate provision for point A - compensatory linguistic provision. It was also suggested that where, for example, five English classes are time-tabled together, six teachers could be allocated for some of the weekly periods, leaving one free to assist the other teachers with individual, group and tutorial work.

### (2) Identification of Remedial Pupils

The final general question which the Committee tackled concerned the difficulties of identifying pupils for the various types of remedial provision.

Part I of the three-part division has, of course, a statutory procedure laid down for identification.

For Part II, the Committee felt that few difficulties should arise, provided pupils are confined to the few pupils who had still not mastered the very basics of reading and number. Such pupils tend to stand out rather obviously in a mixed ability first year class, but if need be, the diagnostic skills of the specialist remedial teacher can be of help.

In Part III, each subject would obviously have to identify its own pupils who were in need and devise some system of continuous assessment for this purpose.

It is suggested that Guidance staff could be very helpful in alerting subject departments to difficulties and needs of particular pupils which have come to their notice in the course of their Guidance duties.

THE CONTRIBUTION OF THE ENGLISH DEPARTMENT TO REMEDIAL WORK

Part I of the Table: Since such pupils are in separate schools or classes the English Department is not called upon for a contribution.

Part II of the Table: Some of the remedial work here will call for skills and knowledge which most members of English Department will not have. For other parts of the work however, there can be useful liaison with the remedial specialist, particularly in the field of compensatory-linguistic provision.

Part III of the Table: Point A The biggest remedial task in English was seen to be at this point. Other subjects will obviously have a role to play here since it is true that "every teacher is a teacher of English". However, the role of English at this point is crucial and special efforts should be made to discharge it.

In mixed ability classes run as outlined in Part I of this document a lot can be done for such pupils in individual sessions with the teacher discussing or going over the pupil's work. However, it was felt that some special programmes had also to be devised and that these fell into five categories..

- (a) Reading programmes using structured material (e.g. SRA kits) to build up the skills necessary for extended and reasonably speedy private reading.
- (b) Special private reading programmes using selected books. Such books should be of such a level of difficulty that pupils at this point can have the satisfaction of finishing them (an important point). At the same time they should deal with topics and issues which are of moment and relevance to the pupils.
- (c) Special programmes to encourage the art of listening organised by the teacher while the rest of the class tackle a reading or writing assignment.
- (d) Special close reading programmes. The purpose of these will be two-fold. Firstly, they will introduce new concepts to widen horizons. Secondly, they should enlarge reading experience especially in the area of interpretative as distinct from the decoding skills. The Principle of Enrichment is crucial here. It may be necessary to choose shorter passages than in the mainstream close reading programmes.
- (e) Special contexts to encourage pupils to respond in writing. Such contexts may require to be more vivid and concrete than normal ones. A series of hints may also have to be provided to help pupils to structure their responses. If the tasks are relatively simple, pupils who have become used to repeated failure can have the valuable experience of completing tasks in a way which gives them satisfaction.

It will be noted that all except the first of these five are really specialised remedial forms of types of programmes recommended elsewhere in the document as suitable for all pupils.

The first of the five categories will, by its very nature, require reasonably frequent spells of work by the pupil over a short period and teachers should make individual arrangements for pupils to use such kits when the rest of the class are on other work.

The other categories should perhaps feature once a week, again while the rest of the class are busy on other work. Teachers will select from the other four the programmes which seem to be needed most by pupils in this group.

Examples of such programmes are given at the end of this chapter.

Point B It was felt that this point could best be catered for by providing a lively, stimulating and sympathetic atmosphere in the class as a whole and in particular by taking pains to ensure that all contexts for work are "meaningful" in the sense outlined in Part I of this document. It was not considered necessary to prepare special programmes for this point though it might be necessary for teachers to pay special attention to such pupils and to devote more individual time to discussion with them.

Point C This point is not so important in English as in some of the more sequential subjects. However, occasions can arise when a section of the class fail to grasp some point covered in previous work and require extra help to cope with it. Obviously some form of group lesson is required while the rest of the class get on with other work. Examples calling for such treatment could be failure to grasp some elementary point in punctuation or the failure to cope with the format appropriate to some piece of writing called for in a project. Otherwise English is not called upon to make much of a contribution at this point.

Point D This point is really only applicable in sequential subjects.

#### POINTS TO BE BORNE IN MIND WHEN DEALING WITH REMEDIAL NEEDS

In conclusion the Committee felt they would like to draw attention to three points concerning the approach to remedial work.

1. At all times teachers dealing with remedial pupils must first of all deal with attitudes which may have developed because of repeated failure. In the more extreme cases teachers will have to try to give pupils back their self-respect and sense of importance in the school context.
2. There are no short cuts in compensatory language work. Language exercises out of context are of little use. Pupils must be given language experience in meaningful contexts.
3. The second of the four basic principles is crucial for points IIIA and IIIB on the table. The level of pupils' skill in language will only increase if they meet demanding concepts and if they can see the relevance of these concepts to their lives.

(a) STRUCTURED READING PROGRAMME

SRA READING LABORATORIES

The kit which was found suitable for work at this stage was IIc. By employing the kit with a small group of selected weaker readers while the rest of the class was engaged on another activity, substantial improvements in basic reading skills were achieved.

It is recommended that teachers using the kit should think in terms of two consecutive periods per week over a limited period of weeks (e.g. 3-4 weeks). The process can be repeated, if necessary, after a reasonable interval. The Principle of Balance will be least impaired if SRA work is done with these pupils when the rest of the class is engaged on such activities as close reading, or extended programmes on the novel. There is considerable danger to the Principle of Balance if SRA work is so protracted as to become a way of life for these pupils.

NOTE: During field-testing it was found that the best results were obtained when the rest of the class was engaged in a silent activity. The distraction of noise had an adverse effect on the performance of pupils using the reading laboratory.

(b) SPECIAL PRIVATE READING PROGRAMME

The Committee purchased a selection of books specifically designed for slow readers and they were tested in classroom conditions throughout Banffshire.

The books tested were:

The Joan Tate Books	from Heinemann.
Instant Reading Books	from Heinemann
Booster Books	from Heinemann
Bull's Eye Books	from Hutchinson Educational
Focus Books	from Blackie
True Adventure	from Blackie
Junior Biographies	from Blackie
The Kennet Library	from Blackie

The pupils with whom these books were used would correspond to those at point IIIA on the explanatory diagram of the Remedial Programme.

The following comments on the various publications tested with the children are of use to teachers.

'INSTANT READERS' W. C. H. Chalk. Published by Heinemann

This is a deservedly popular series. They combine excellent stories with a fairly easy level of language. The stories which progress from school adventures to westerns and science-fiction are very imaginative and well illustrated. They were popular with the group because the level of entertainment returned for a modest reading effort is high.

'BOOSTER BOOKS' W. C. H. Chalk. Published by Heinemann

These books are intended to provide a further stage in progress after the 'Instant Reading' books have been consumed. Because of the limited number of titles and copies purchased it was not possible to introduce these books in the scheme, that the publishers intend. (Booster Books are progressive in difficulty level). The early titles were read and enjoyed by the pupils though, when introduced, they were always notably less popular than the 'Instant Reading' Series - probably because of the effort it was necessary to invest in them.

'BULLS-EYE BOOKS' Hutchinson Educational

The 'Bulls-Eye Books' purchased were: 'Dr. No', 'The Triffids' and 'Red in the Morning'.

These are adult books that have been cut down to the most basic type of prose possible. They have the tremendous advantage of being known titles and benefiting from film spin-off publicity and television programmes. They are very effectively bound and printed and, in outward appearance, they resemble any adult paperback thriller. They provoked an immediate response of excited interest in the group and the better IIIA pupils managed to master them.

'FOCUS BOOKS' George Kee. Published by Blackie

'Focus' books are written in the simplest language of any of the books tested. There is frequent repetition of difficult words (as indeed there is in the 'Booster' series) and sentences are short and simple.

'TRUE ADVENTURE'



'TRUE ADVENTURE' Published by Blackie

This is an easy series which was popular with many children because of the low effort required and the brevity of the material.

'LITTLE BIOGRAPHIES' Published by Blackie

This series is similar to the 'True Adventure' series and provoked much the same response.

'JOAN TATE BOOKS' Published by Heinemann

This is an attractive successful series of which four of the titles are ideally suited to the age range under discussion. They will provide the IIIA pupil with worthwhile stories at a useful level of difficulty.

NOTE: When stocking a library for this purpose the teacher would do well to consult the School Library Association in Scotland publication "Books for Reluctant Readers in Secondary Schools" which contains a very comprehensive selection of material together with a brief summary of each plot.

SUGGESTIONS

1. English departments are advised to spend a fair amount of money on such reading material and to purchase a wide range of titles.
2. English departments are advised to be alert to new publications for such pupils. There should be a steady flow of inspection copies to and from the school.
3. The teacher should guard against pupils under-extending themselves with comparatively easy reading matter.
4. The teacher should not attempt to hasten the progress of a slow reader to such an extent that the pleasurable part of the reading activity becomes submerged in strain. Progress should be slow but sure towards more difficult material.
5. Though a firm tradition of private reading can give the busy teacher extra time with other groups, correction or preparation, the Committee recommend that the teacher does not always use it in this way. He should observe the class on many occasions and thus be in a position to gauge under-extension by the lazy child.
6. The Committee recommend that some kind of generally visible progress record be kept both as an aid to the teacher and as a tangible end-product for the effort invested by the slow reader.

(c) LISTENING PROGRAMME

The most satisfactory method found of encouraging such pupils to listen seems to be the extensive use of tape. The teacher can record stories which can be heard either by an individual or by a small group. To avoid disturbing the rest of a class, use may be made of headsets. Up to six are available (cheaply) in Arnold's "Audio-Distribution Centre". There should, of course, be a response required in the form of answers to questions which can be incorporated in the tape.

(d) SPECIAL CLOSE READING PROGRAMME

A VISIT FROM THE POLICE

I think Angela has lost the chance of singing the solo part in the church Festival. Charlie Hunter's father, the choirmaster, is furious with her because she was late for the tests yesterday. And all because of the police!

I suppose Angela did not like to tell Mr. Hunter that she was late because she had to go to the police station. Not that she had done anything wrong. But it was a bit awkward. A policeman came to our house to enquire about some shop-lifting at our sweet and tobacco shop in Fore Street. Apparently Angela saw some suspicious characters when she was there and the police wanted her to tell them all about it.

So by the time they had finished questioning her, she was late reaching the church for the singing tests. She was too shy to tell Mr. Hunter in front of the whole choir what had happened. I could not think what had happened, but when she told me afterwards, I was furious with her and with Mr. Hunter. I think I will have a word with Charlie at school tomorrow and ask him to tell his father exactly why Angela was late.

Another thing made me furious. Our neighbours saw the police call at our house and started gossiping. Then young George Jenkins began to shout at me saying that our family was in trouble with the police. That started it. I told him he was probably the shop-lifting expert the police were looking for. This made him attack me, as I hoped, and we had a real set-to in the street. Up went the windows, and other kids gathered round and there was quite a scene.

George and I were hauled off home by our mothers, but not before we had given each other quite a few knocks. Now I'm furious with him, my mother, Angela, Mr. Hunter and with the entire police force! No doubt I will be adding my father to the list shortly after he comes home! I know he will be pretty angry with me when he hears about my street fight!

But I must get a message through to Mr. Hunter about Angela being late for the solo test for "On Wings of Song".

I suppose George Jenkins and I will soon be friendly again once the real truth about the police visit is known in our street.

from "Pleasure in English - Stage One" published by Longmans.

SUGGESTED LESSON PLAN

1. Read the passage, at least twice, to the group.
2. Ask some simple direct questions to recap on the narrative line.
3. The substance of the passage is the way that people react to involvement with the police.
  - a) Consider and discuss why Angela did not want to tell Mr. Hunter the truth about her being late for choir practice. Ask the pupils what they would have done in Angela's place.
  - b) Consider and discuss if Mr. Hunter was right to be furious with Angela.
  - c) Consider and discuss the reasons for the street fight between the writer and George Jenkins.
  - d) Consider why it was essential for the writer to get a message to Mr. Hunter.

(e) SPECIAL WRITING PROGRAMMES

The Committee have found that "Write Around Cards" published by Blackie serve the needs of supplying the right kind of stimulus for this work, though there are other suitable stimuli on offer from other firms. They suggest the following lesson plan based on the card "At the Fair". This consists of six frames, illustrating the adventures of four teenagers at a fair.

SUGGESTED LESSON PLAN

1. Teaching in the story. The stimulus will not be effective for such pupils unless the teacher gives them a start by asking a series of simple questions to establish the content of the different frames and bring out the development of the narrative line.

- i. How many people are there in the story, and what sort of people are they?
- ii. What are they talking about in the first frame?
- iii. In the second frame they have arrived at the fair and are looking around, trying to decide what to do. What do they see?
- iv. The third frame could be called "A Happy Moment". Why?
- v. Next they went on the "Dodgems". Are they enjoying themselves?
- vi. Next they went on the Big Wheel. What unfortunate thing happened as they were going round?
- vii. How does the last frame suggest a happy ending? How did this come about?

2. Assignment. Having asked these questions and encouraged a little simple discussion around them, the teacher may briefly recapitulate a suggested narrative line, and then the pupils can be asked to write their own versions of the story. One useful method may be for the pupil to imagine himself or herself as one of the four involved in the story.

TYPE 10 - ADDITIONAL PROGRAMMES TO CATER FOR THE SPECIAL NEEDS  
OF THE MOST ABLE PUPILS

In mixed ability classes, at the opposite end of the spectrum from the Remedial, there will often be children whose abilities are markedly in excess of the norm. Frequently such pupils will be left with time on their hands after completing the normal class work. Teachers must realise that 'more of the same' is not the answer. The provision of additional material should be based on the following considerations:-

- a) It should be more exacting both intellectually and linguistically.
- b) It should not overlap material that may be used in subsequent years by the same children.
- c) It should be pleasurable, since a child who is working on his own requires added motivation.
- d) The work should be of such a nature that it does not place undue stress on the time and personal resources of the administrator. There are others in the class who need his services as a teacher.

SUGGESTIONS

The provision of guided Private Reading is one way of satisfying all criteria. In practice it will probably be best to utilise the existing class library, stiffened by the addition of carefully selected texts of a suitably demanding concept level.

A second possibility is additional language usage practice at a more advanced level. Teachers will find that the examples and assignments in 'Language in Use', published by the Schools Council, are suitable for individual work.

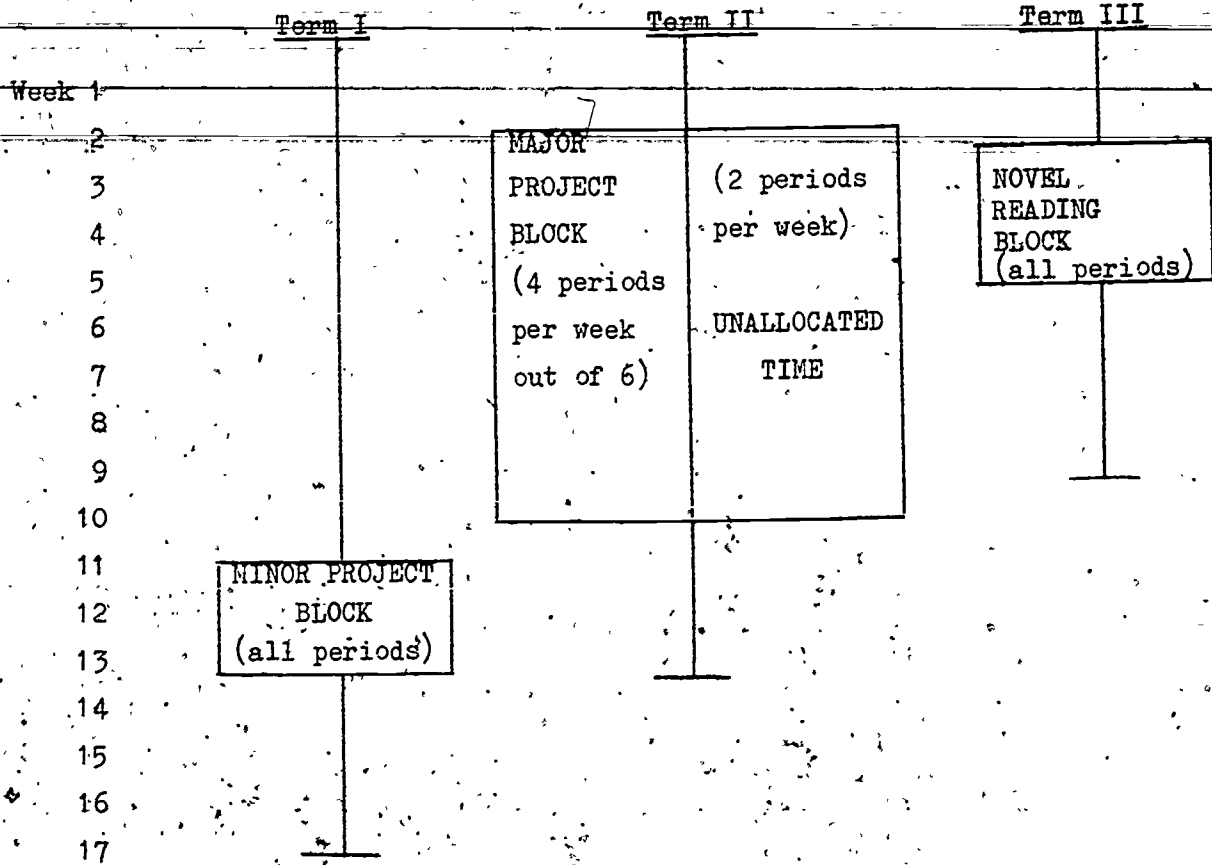
A third possibility is the purchase of a few high-quality Resource Books, preferably with assignments, to be made available on an individual basis. Again, it is imperative to ensure that the particular book chosen is not one that will be generally adopted at a later stage in the course.

PART THREE

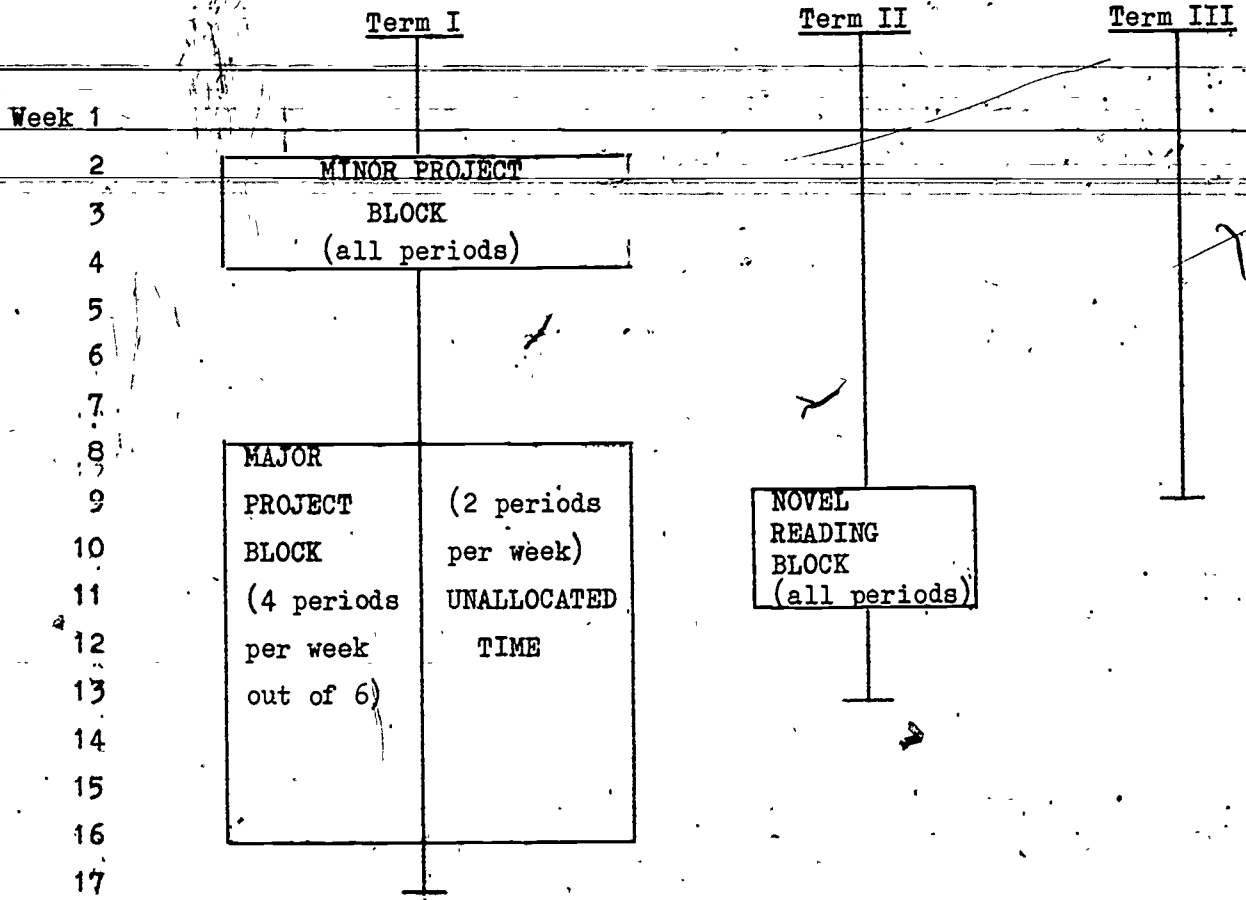
APPENDICES

APPENDIX I

Stage I of Structuring - Alternative I.



Stage I of Structuring - Alternative II





APPENDIX II

SUGGESTIONS FOR A DEPARTMENTAL POLICY  
ON FREQUENCY OF PROGRAMMES

Note: suggestions refer to a typical number of times any programme should occur in a session.

I. Major Programmes

1. The Project: one major and one minor per session.
2. Close Reading: eighteen per session. (Some of these will last only one period, others two).
3. Programmes Using Literature and Related Stimuli.
  - (a) Poetry: It is difficult to allocate a specific figure to this, since poetry can be used in so many different ways in the English classroom. See the appropriate section.
  - (b) Short Stories: seven per session. (Some read without comment).
  - (c) Novels: one novel block for class-reading, though private novel-reading forms an important part of other programmes.
  - (d) Thematic Collection of Various Literary and Other Stimuli: two per session.
  - (e) Drama Texts: A difficulty here, depending on the length of the drama texts. Assuming normal one-act plays, about three per session.
4. Programmes to Encourage Private Reading: at every available opportunity in accordance with the recommendations in the appropriate section.

II. Minor Programmes

1. Language Programmes: three per session though it should be borne in mind that much incidental language work will occur in other programmes. Occasionally, also, direct lessons of a corrective nature will be required.
2. Personal Writing Programmes: two per session.
3. Programmes to Explore Issue of Interest by Class or Group Discussion: two per session.
4. Creative Drama: this again is a special case depending on the availability of specialist assistance and the individual ability and interest of the teacher; since conditions vary so widely from school to school, any time allocation would be misleading.

APPENDIX III

CHECK LIST FOR MONTHLY REVIEW

The following questions summarise the main considerations an English teacher should have in mind when conducting the monthly review of progress, remembering always the Principle of Balance.

1. Have the major programmes (i.e. those designated in Part One by an asterisk) been adequately represented during the month?
2. Has a note been taken of the essential items that have not appeared or have been treated inadequately, so that provision can be made for them in the planning of work for the following month or later?
3. Has thought been given to the placing of the more occasional programmes (e.g. Class or Group discussion) so that the Principle of Balance through the year can be observed?
4. Has there been sufficient variety of programmes based on literature? (There are sub-types a to e and it can be an easy matter to neglect the range offered within this type of programme.)
5. Has undue prominence been given to any activity at the expense of those that are more vital?

THE OVER-RIDING CONSIDERATION IS BALANCE

APPENDIX IV

SUGGESTED COMPOSITION SECTION FOR A TERM EXAMINATION PAPER

Write the two assignments based on the following information.

(Read the whole question before starting to write).

- A. All of your life you have lived in the same house and town. Now your father is moving to a new job 100 miles away. You will be leaving everyone and everything that is familiar to you and be going to a life which will be very strange. You are not really looking forward to this move. Imagine the things that would be going through your head as you lie in bed the night before you move.

ASSIGNMENT 1:- Write an entry for your diary, trying to show these thoughts and feelings about all you are leaving behind. (Try to write about 8 - 10 lines). (8 marks)

- B. You have been in your new home for nearly a month now. Things which you were dreading have turned out much better than you expected.

ASSIGNMENT 2:- Write a letter to a friend in your last school, telling him/her how you are settling in. Try to show how much your attitude has changed since you wrote your diary entry. (Your letter should have at least 3 paragraphs). (12 marks)

APPENDIX V

THE AUXILIARY ROLE OF ENGLISH

While the greater part of the Committee's recommendations for a balanced English course is based on the concept of subject autonomy within the curriculum it is none the less true that there are occasions when the subject has a legitimate ancillary role to play in the working of the school.

An example of this might be when there has been an outside visitor to the school and either a speech of welcome or a letter of thanks has to be given. It is clearly an English Department responsibility to ensure that the task is carried out as a part of the general learning activity.

A further example of a case for such a special programme may be the need to introduce first year pupils to the conventions and disciplines of formal meetings so that they may be helped to take an effective part in such organisations as the School Council and extra-mural Societies.

It is to be hoped that special programmes of this kind will not occur so frequently as to interfere with the Principle of Balance.

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1. The poem 'The Mongol' by Jennifer Noble.
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