

## HAMLET, WOUNDED KNEE, THE ATOMIC BOMB AND THE FUTURE ENGLISH TEACHER

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The aim of this paper is to show how some of the serious contradictions arising in the New Programmes for English at secondary school level may be attenuated or minimised when training future teachers to work with the new syllabuses in the classroom. This means getting the trainees to reorganize their knowledge and their approaches to acquiring knowledge so that educational theory may serve as a direct support to their teaching practice and to try and conciliate the difference between what the programmers **would like** the students to do and what they eventually end up by doing.

I shall start off by raising a few questions about the general philosophy behind the Educational Reform and then go on to look at what sort of demands are made by the curricula for the upper school (10th grade and upwards). By looking at the kind of difficulties even experienced English teachers have when trying to follow the new syllabus in the classroom and examining some of the new text books for the 10th grade, it is perhaps, possible to predict some of the bewilderment trainees will feel when faced with the numerous contradictions arising between theory and practice and show them a few strategies to harmonize purposes and aims.

As it makes clear in its preamble, the New Curricula<sup>1</sup> is concerned as much with the outcomes of instruction as with the process through which knowledge and skills are gained by the learner in the foreign language. Not only do the policy-makers at the Ministry of Education define definite linguistic and communicative targets and goals at each level of the student's progress up the school, prescribing a detailed list of topics that should be covered from the 10th grade on, but they also make a case for the learner-centred curriculum where the individual's progress in acquiring and managing new knowledge is of the utmost importance<sup>2</sup>.

This means that, on the one hand, the teacher is presented with *a priori* product-centred syllabus with its grammatical and lexical objectives, its task-based activity foreseeing the com-

<sup>1</sup> DGEBS, 3rd Preliminary presentation of the new school English language programmes, 1993 — «Níveis de Leitura».

<sup>2</sup> Theoretical sources for the new programmes come from Canale and Swain, H.H. Stern, Dewey, Candlin, Breen, Nunan, Johnson, Legutke and Thomas, Prabhu, Richards and Wenden, etc., as well as the Council of Europe recommendations. Refer to the bibliography section in the «Fundamentos de um Percurso».

<sup>3</sup> Cf. Breen, and his idea that considerations in process can be interpreted as a syllabus design because they start off «as a plan for the general creation of the real syllabus of the classroom, jointly and explicitly undertaken by teachers and learners. Such a plan would be about designing a syllabus and therefore a guide and servant for the map-making capacity of its users. Primarily, it would be a plan for the activity of learning within the classroom.» (p. 54).

petent handling of skills and communicative resources, and its summative tests and exams at the end of the year. On the other hand, by basing its philosophy on the process-oriented approach in keeping with new directions followed by EU educationalists, the teacher is led to believe that she will be dealing with a negotiated syllabus where the focus is more on the means than the ends<sup>3</sup>. Strictly speaking, then, this would entail a syllabus being worked out in terms of school problems, class aptitudes and individual student needs and it would imply team work and collective responsibility on the part of both teachers and learners.

As Legutke and Thomas point out, process competence involves the acquisition of knowledge and the ability to use this knowledge not only through the act of learning to learn but also of learning to manage learning. In this case learning means knowing how to use the foreign language correctly, appropriately and strategically; it means knowing how to deal with texts interpretatively and productively and it means knowing how to interact with the foreign language culture in the learner's capacity as an individual who is aware, responds, is responsible and takes risks in the classroom (where students are cooperating and coping with group dynamics)<sup>4</sup>. Although there is a difference between process objectives in the curriculum and content objectives, in that a focus on process enhances real-world interaction while product objectives favour pedagogic task completion, the two may work together. However, those responsible for drawing up new curricula should recognize and take into account this difference, which often fails to happen. What frequently happens is that the Tyler-type<sup>5</sup> of basic principles of curriculum instruction with their means-ends focus continue to serve as guidelines for drawing up foreign language curricula. What educators such as Nunan are saying, though, is that it is not so much «what learners do as a result of instruction, but rather the experiences the learner will undergo in the classroom» involving «some in-class rehearsal and final performance but also language tasks that have real life applications and origins»<sup>6</sup>.

Among a growing number of educationalists who have come to the conclusion that innovation is not working as well as it should as a strategy for educational renewal, is Theodore Rodgers who puts the paltry 20% success rate down to poor contextual planning rather than the poor contents of a new curriculum. He stresses that syllabus change has to be seen in connection with a number of constraints that exercise considerable influence on the success or failure of innovation.<sup>7</sup> When designing a curriculum nowadays, these constraints have to be kept in mind as they include facts of overwhelming importance such as teacher philosophies which are still geared around product (linguistic) competence, pressure to comply with the established syllabus, national written examinations, increasing reliance on tests, or school and classroom conditions where a process oriented syllabus is doomed if there is no scope for students to experiment and plan their own progress<sup>8</sup>.

Included in this notion of constraints, is the general feeling that «ensino secundário» is an almost exclusive bridge to university education<sup>9</sup>. Indeed, if we look at the new programmes we note that there is a strong academic focus on learning English. The material is sequenced and structured; interaction is structured and there is heavy teacher or text control over the selection

<sup>4</sup> Legutke and Thomas, Ch. 7, pp. 259-266.

<sup>5</sup> Tyler's basic principles for curriculum design have exerted a powerful influence on programme-making — particularly in the USA — ever since 1949.

<sup>6</sup> Cf. Nunan in the *Learner Centred Curriculum* pp. 11-12 and in *Syllabus Design*, p. 69.

<sup>7</sup> Rodgers gives a list of 24 constraints. Cf. «Syllabus design, curriculum development and polity determination», in R.K. Johnson, pp. 24-32.

<sup>8</sup> Refer to the very alarming 1989 statistics given in the GEP Educação publication: *Prática Pedagógica*.

<sup>9</sup> Cf. *Caderno No. 10*, FENPROF, p. 28.

of materials as well as goals — in conformity with a syllabus that has been previously ordained and aims at academic skills.

It is enough to look at a blow-by-blow account of what curriculum designers want learners in the upper school to accomplish with regard to linguistic knowledge, social-cultural matters and the manipulation of skills (cf. Annexes 1 and 2 on 10th-12th grade targets in Grammar/the Skills and Culture) to see that directions in future learning have been pretty much decided upon for the students by outside agents.

One of the big drawbacks in the social-cultural content of the syllabus for each of the three years in the upper school is the diversity and range of topics that students «should» know about. Indeed, the topics constantly come up in national examination papers and have only served to demonstrate how poorly they have been assimilated and how they bear no actual relationship to the students' linguistic and communicative skills<sup>10</sup>. Course-book authors writing for the new programmes have been hard put to cover such extensive ground without losing sight of the philosophical guidelines that focus on learner autonomy. So far, only new 10th grade text books are available on the market. Some, like *Travelling Again* are still product oriented and have a strong focus on language-learning / accuracy in use. This bias stands out clearly in the books' discrete presentations of grammar, vocabulary and text-building exercises. However, their numerous texts have been adapted to teenage interests while working along the broader lines of the socio-cultural stipulations. The *Travelling Again* series for the 10th and 11th grades are cheerful books and surely the student who complained about the former syllabus where «the 11th-year topics are so depressing and to top it all, in *The Pearl*, Coyotito gets killed», would find comfort in them<sup>11</sup>.

It is ironical, though, that a very academically minded text-book for the 10th grade, *Outjump*, with its 270 pages of fairly complicated, authentic texts covering historical events from the Magna Carta to the Industrial Revolution and the American wars of independence, tries to respect some aspects of the process-oriented approach. Tasks have mainly to do with interpreting, collecting data, describing and formulating ideas based on the facts given in the texts; teachers and students decide what texts and topics in the book they wish to work with according to collective class levels and interests. Reading and writing are the two most important skills and the authors presume that learners have an adequate level of competence in both the linguistic and the communicative system of the foreign language.

But although the linguistic, communicative and cultural targets and purposes are clearly laid out in this particular text-book, we may still wonder what the real purpose is of 10th grade English considering the fact that most students coming from the 9th grade, with 3 or 5 years of school English behind them, still have to learn some very basic grammar, widen their word-power quite considerably and vastly improve their fluency in all four skills. The inclusion of such specific social-cultural history topics, even if obeying the progression «I-me-my world > us-them-the world», seems questionable at this level (cf. Annex 2 — 10th Grade Project Areas).

Nevertheless, as Richards suggests, teachers and learners are able to cope with the emphasis on product learning in a process-oriented classroom so long as modes of classroom management are flexible, goals are clear, tasks are adapted and mixed-ability group work is encouraged<sup>12</sup>.

<sup>10</sup> Cf. the failure rate in the English «provas específicas» over the last three years (1993-5), not only due to poor linguistic use/usage and fluency in writing, but also poor understanding of the syllabus topics.

<sup>11</sup> Cf. D. Cranmer's article, «Another Englishman's subjective view of state school teaching — ten years on», in *Teaching English- An Association Ten Years On*, p. 118.

<sup>12</sup> Richards, in «The dilemma of teacher education in second language teaching», in Richards & Nunan (Eds.), p. 11.

Young teacher trainees may feel overwhelmed when faced with all the implications in the new programmes. Apart from learning about the basic theoretical premises of the new programmes and how to take advantages of different methodologies while becoming proficient in handling classroom techniques, the trainee has to bring together into a meaningful *corpus* of information, data to do with attaining linguistic, pragmatic and strategic competence as well as the knowledge she has acquired about the foreign language culture mainly during her undergraduate days<sup>13</sup>.

What academic sources may the trainee with an LLM degree in English draw upon to help conciliate the product-oriented syllabus with a process-oriented curriculum? In first place, she has «passed» in at least ten subjects based on Anglo-Saxon studies: she has a knowledge of British literature extending from the 14th to the 20th centuries and American literature covering the period between the 17th and the 20th centuries. She has an inkling of the history of literature, genre, stylistics, theory of literature, some currents in literary criticism; she knows something about socio-cultural matters from the Renaissance to Post-Modernism. As far as Linguistics goes, she has been introduced to the subject, learnt some history of language and acquired some linguistic theory (usually socio- or psycholinguistics). And finally, she has charted up at least three if not four years of English language studies that have given her notions about the systems of language, with their formal, communicative, social and contemporary (if not historical) literary-cultural backgrounds.

It has to be admitted, however, that possibly with the exception of her English Language classes, her experience of FLUL teaching methodologies more often than not has been shaped by the conventional teacher-controlled class lecture where individual or group work is exterior to the lecture and there is a heavy reliance on reading and homework, periodical tests and «trabalhos» for marks. In other words, there is little in the way of student decision-making or responsibility about the directions the subject could move towards and there is limited reliance on workshops, multi-media, interdisciplinary relations, «classes» outside the classroom; class «visitors», class-organized conferences or class-organized cultural activities thrown open to the FLUL at large, or excursions abroad for in-loco study experience. It has to be recognized that, for a first degree, the *licenciatura* in LLM is very product-oriented and extremely bookish when considering the wide range of resources open to us on the threshold of 21st century and the broad bases of support enabling students to have a greater say in decision-making.

The problem for the young trainee therefore, is to break out of the narrow academic view and make FL studies enticing to secondary-school students for the mere reason of making them successful, autonomous learners of English. The educational reform is clear about the new role teachers play. According to a 1984 UNESCO document, it is the teacher (more so than anyone/ anything else) who is the key to innovation<sup>14</sup>.

More than being just a «curriculum teacher», to use Ferreira Patrício's words, the teacher of today has to become a «cultural teacher» («*professor-homem-de-cultura*») in a «cultural school». If we take the idea further to include D. Lange's view of the teacher in a 21st-century technological society, she would be «cognitively and experientially aware of the intellectual, scientific and artistic history of the world»<sup>15</sup>.

<sup>13</sup> G.M. Willems, in his essay, «Transcultural linguistic competence: the basis of European unification» in *Linguas Vivas*, p. 8, stresses that cultural knowledge should not be restricted to Culture (meaning art, music, literary and other types of artistic heritage) but to the community's culture, what the people accept as true and just; what happens in the daily life of the community and how it is represented in its mass media; what the community's unspoken rules are on social behaviour and how one may aptly communicate with its citizens.

<sup>14</sup> UNESCO *International Annual on Education* (Vol.36, 1984) quoted in Fenprof *Caderno No. 10*, p. 35.

<sup>15</sup> D. Lange, «A blueprint for a teacher development programme» in Richards and Nunan, p. 257.



The fact that policy-makers and the new curriculum designers have decided that the bias should be placed on learner fluency, where fluency means «doing things» in the FL requiring only a basic level of accuracy, the teacher's role has become that of a facilitator of knowledge (and not a source or repository). She should know about alternative curricula, encourage student experimentation, autonomy and responsibility, and be flexible. The new teacher who adopts a process-oriented approach is, according to Legutke and Thomas, a breaker of new ground and has to think about task development, selection and appropriacy<sup>16</sup>. In other words, the new teacher has to know how to engage her students in the business of language learning according to their particular needs, interests and abilities.

However, the new programmes have been presented to educators in the form of a content syllabus (with a heavy emphasis in the upper school years on social-cultural topics) within a procedural approach. Despite the grammar lists, which at this level seem to be mere appendages to extensive reading content, new text books appear to lead away from the Language element: the very medium in which task development takes place. Trainees would therefore have to be made aware of the need to link language and content more efficiently if their students are to «do things in the FL». Furthermore, the hidden agendas with their restricted goals (e.g. the ends and not the means such as examinations, required levels of competence, etc.) need to be made clear so that tasks and goals may be better adapted to enhance process competence and not syllabus-bound parrot-fashion learning<sup>17</sup>.

One of the most important premises in the process-oriented curriculum is that learners discover their needs and grow increasingly aware of the state of their knowledge by doing things with the foreign language, by accomplishing tasks and solving problems with it. Therefore, as the diagnosis and satisfaction of needs only becomes clear in the moment of undertaking a task and working towards its successful outcome, predefining needs has no place in the progressivist approach. One may say, then, that the syllabus has to be retrospective. Naturally, experienced syllabus designers and teachers are able to predict likely needs for the average student but that is not the point. The point is getting the learners to acquire strategies and mental processes whereby they are aware of what they do not know and what they need to know in order to solve a problem — and with the teacher's help, set about filling the gap in their information.

It therefore stands to reason that no single textbook will do in a process-oriented classroom. Precisely because learner-activity is negotiated, the text book acts as only one of the materials available to the student. Legutke and Thomas have extended Dewey's theories to suggest that project learning encourages students to become a lot more involved in language learning in class because it is an open process that finds its way through language activity<sup>18</sup>. Through experimentation, discussion, investigation, hypothesis formation and group work, students participate, make their contribution and produce new language according to their talents and capabilities and, ideally speaking, are eventually able to plan their own paths to learning.

Educationalists agree that very often, the choice of materials has a great influence not only on the content of the lesson but the objectives, as well. We are all aware that that a scarcity or a narrow range of material support, which forces the teacher to rely heavily on the text book, produces a closed circuit of formal, systematic learning. The materials available to learners are the

<sup>16</sup> *Op. cit.*, Ch. 8, pp. 304-305.

<sup>17</sup> Nunan in *Curriculum Design* (p. 49) and in «Hidden Agendas: the role of the learner in programme implementation» in R.K. Johnson (Ed.) (p. 99) as well as Johnson's own essay, «A decision-making framework for the coherent language curriculum», pp. 3-9 all speak about the mismatch between curriculum objectives and classroom realities where the end justifies the means.

<sup>18</sup> *Op. cit.*, Chapter 5 pp. 158-160.

tangible aspects of the curriculum in action and in themselves, they provide concrete models of classroom practice and act as models of the way the foreign language can be used authentically. However, as Nunan is careful to point out, materials should not be definitive in a process-oriented approach — thus the reticence of exponents of the process-oriented curriculum to adopt a single class textbook<sup>19</sup>.

Text, however, is the carrier content of work on the foreign language — whether it is in written or oral form and it serves the wider goals of education. For Cook, «real» content in materials includes another academic subject, the language itself, student-contributed subjects, literature, culture and interesting facts — to which list, Littlejohn and Windeatt add the learning process itself and specialized or «professional» subjects<sup>20</sup>.

So, what can the trainee learn from all this. She needs to know what kind of activities may help or hinder effective learning in her class and once making her selection, how the activities may be elaborated upon in a learning unit. In other words, informal, intuitive thinking about materials and contents (within the rough parameters of new programme stipulations) would lead both the teacher (trainee) and her class of students to decide on a possible direction for content. The teacher's analytic or systematic approach would then come into play as she attempts to organize the outcome of these intuitions and make them coherent and workable in class<sup>21</sup>.

Before the teacher's or the trainee's informal thoughts about specific content, however, she needs to make some strategic decisions in order to de-centralize her organization of information, and increase information flow capacity. At the risk of expressing ideas in what sounds like technological jargon, trainers should make sure that the trainee has learnt to de-compartmentalize LLM knowledge. This means she has to use the knowledge she has gained in an LLM degree course not only as a storehouse of references wherein mental files are kept open and within easy reach but as part of a process in creating new knowledge and paths of research for a new discipline. And then she has to relate LLM knowledge to «outside», real-life knowledge and subsequently organize it so as to make it available and accessible to students. Here, her role would be that of a facilitator. In becoming a facilitator and organizer in this way, the teacher trainee has to learn to make a difference between the quality or state and progress of adult learning methods and strategies and those of the adolescent. Moreover, she has to accept her students' realm of knowledge as valid, just as she should respect their generation's experience, ideas and interpretations of reality (content) in a technological age. Lastly the teacher trainee has to learn to be sensitive to class indications not only of language levels and competence (in spite of programme dictates) but also students' interests in particular systems of language.

Thereafter, she is ready to proceed to more immediate tasks like assessing the feasibility of linguistic targets in the programme and the levels of difficulty (linguistic, communicative, conceptual) and the relevance and interest value of topics and texts in school textbooks, being prepared to replace them and offer alternatives if necessary. This should also involve a comparison between the L1 and L2 cultures, language systems and other phenomena. The teacher's guidance

<sup>19</sup> Nunan, *The Learner-Centred Curriculum*, pp. 98-9. Also see R. V. White in *The ELT Curriculum: Design, Innovation and Management*, (1988), Oxford, p. 101, and B. Dendrinos, *op. cit.*, for their rejection of a single text book in the process-oriented approach to foreign-language learning. Dendrinos states that even when supplemented by additional skills-based materials, relying on only one textbook goes against the spirit of the progressivist approach — although she recognizes that teachers are hard put to do away with the book altogether (p. 136).

<sup>20</sup> Littlejohn & Windeatt's article, «Beyond language learning: perspectives on materials design» in R.K. Johnson, p. 157.

<sup>21</sup> For more information on the two approaches to organizing content, see Rowntree, quoted in Nunan, *The Learner-Centred Curriculum*, p. 54.

in selecting texts is valuable for assuring that the genres and functions of text are varied and here, interdisciplinary link-ups not only with other school subjects but also the complimentary relationships between texts and other types of audio-visual media could lie at the bottom of many choices.

Naturally, class-work should be backed up with social, cultural and linguistic references outside the class where the universe of the curriculum is coherent with regard to reference to today's world and its realities (inside and outside Portugal). And while the teacher is widening both her own and the students' view of the world and what it can offer them, it goes without saying that formal curriculum objectives must be in tune not only with students' needs and the selection of language work they feel they need but also with hidden syllabus requirements — no matter what contradictions arise. If the philosophy of the educational reform is to be respected, the students must be as involved in planning their work and progress as the teacher, textbook and syllabus. For this reason, project work relating language with topics is one of the most successful means of achieving these outcomes.

A practical example of the stages described above may be seen in the unit work undertaken with trainees last year on the new 10th, 11th and 12 the grade programmes (see Annex 3).

A last question, may be asked about how undergraduate LLM studies at the FLUL may help in getting trainees to decentralise their knowledge and learn strategies whereby they understand the steps leading to their own autonomous learning as well as their future school students'. Thinking mainly of the English language classes they have with fellow leitores, perhaps outlooks could include some of the following suggestions: allowing students an increasing measure of freedom as they progress through their studies to choose their own areas of language study and material supports; offering a wide range of both contemporary, historical texts of all genres for language analysis; consistent use of multi-media and its language systems; encouraging interdisciplinary relations; enhancing students' awareness about successful procedures to develop their communicative skills and linguistic and communicative competence. Finally, one could echo suggestions made by others before me<sup>22</sup>, in also calling for an optional 4th year subject given by leitores in the field of English language didactics and/or applied linguistics for teaching purposes. An innovation such as this would lead to a better understanding of the theoretical and practical implications of TEFL before the trainees decide to take their teaching certificates.

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<sup>22</sup> See Thomas Grigg and his paper «Beyond the basics without the basics?» presented at this meeting and his forthcoming Report to the Scientific Committee of the FLUL Anglistic Studies Department (November, 1995).

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## Annex 1

THE DGEBS UPPER SECONDARY SCHOOL PROGRAMME  
APPLIED IN STAGES AS FROM 1995

Secondary level (10th 11th &amp; 12th Grades)

The Direção-Geral do Ensino Básico e Secundário (Ministry of Education) has put forward the following programme that is in the process of being applied.

The programme is hypothetically composed of 6 sections:

1. The formal linguistic system: specific grammar goals for all years; sentence formation, phonology (the functional exponent come in the section on the skills).
2. Lexis: There is no list of vocabulary as it depends on the topics mentioned in the socio-cultural section, the grammar, and the functions mentioned in the section dealing with the skills.
3. The skills: The uses, notions and functions of the receptive and productive skills (listening, reading, writing and speaking).
4. Topics in a Socio-cultural context: The narrow world of the «I»/«me» and «the other», which is introduced in the 7th grade is widened to the world of «we»/«us» and «them» in the 8th grade. The notion is further extended in the 9th grade to include «we/them» and L1/L2 values and realities. At secondary level, the notion of nation, mankind introduces a more abstract note.
5. The task-based syllabus for developing the learner's sense of responsibility, independence and autonomy in learning.
6. Developing a taste for reading in English: measures to encourage wider, self-directed reading in the FL in all Grades.

## GRAMMAR

Goals: to demonstrate the appropriate, fluent use of the FL where rules and the workings of the FL's formal system have been interiorized.

The grammar groups are the same for all years in the two levels. Most basic syntactical material is given in the 7th grade. Later years merely build upon this foundation.

1. Nouns
2. Pronouns
3. Determiners
4. Adjectives
5. Adverbs
6. Prepositions
7. Connectors
8. Verbs — the 10th, 11th & 12th grade list is considerably longer due to the inclusion:
  - the quasi-models, the past perfect,
  - the passives, subjunctives,
  - future modalities
  - prefixed/suffixed verbs.
9. Sentence formation: the secondary level is more complete in
  - coordination, subordination,
  - adverbial propositions and
  - indirect speech.
10. Some work on phonology (stress/intonation).
11. Spelling & punctuation: 7th-9th grades
  - : 10th grade on, variations between Am English and Br English.
12. Etymology of words: more detailed as from 10th grade and introduces new material on historical & cultural connections, also subgrammar systems as in Black USA English.
13. Varieties of English (dialects) introduced in 10th grade.

## GRAMMAR

10th, 11th and 12th grades

<p><b>NOUNS:</b></p> <ul style="list-style-type: none"> <li>- complex words and plurals</li> <li>- irregulars</li> <li>- gender</li> <li>- genitives</li> <li>- compounds</li> </ul>	<p><b>VERBS - Systematizing the verbs</b></p> <ul style="list-style-type: none"> <li>- lexical, primary auxiliaries, quasi-models (used to, dare, need, ought to)</li> <li>- modal constructions (had better, would rather, etc.)</li> </ul>
<p><b>PRONOUNS:</b></p> <ul style="list-style-type: none"> <li>- special usage of personal pronouns (impersonal «it»)</li> <li>- reflexives, indefinites (one/ones)</li> <li>- reciprocals (each other, etc.)</li> <li>- relatives (whose/who/whom)</li> </ul>	<p><b>Quasi-modal constructions:</b></p> <ul style="list-style-type: none"> <li>- could, would, might in suggestions polite requests</li> <li>- needn't in absence of need</li> <li>- have got to /must in need</li> <li>- ought to/should in advisability/need</li> <li>- will/would (logical conclusion)</li> <li>- would/should (mood makers)</li> <li>- would (hypothesis)</li> <li>- should (putative)</li> <li>- phrasal verbs</li> <li>- prepositional verbs</li> <li>- verb building: prefixes: dis-, fore-, un-, en-, de-, etc suffixes: -ify, -en</li> <li>- spelling variations between nouns &amp; verbs (advice/advise)</li> <li>- verbs expressing movement &amp; qualities ending in certain terminations: (e.g. -ckle, -ggle, -her, -mmer, -mble, -bble).</li> </ul>
<p><b>DETERMINERS:</b></p> <ul style="list-style-type: none"> <li>- indefinites (few/a few/ a little)</li> <li>- qualifying definite article</li> <li>- omission of definite articles</li> </ul>	<p><b>Finite verbs - forms and uses</b></p> <ul style="list-style-type: none"> <li>- tenses: simple present/simple past</li> <li>- aspect: progressives/perfect/progressive perfect tenses</li> <li>- manner: subjunctives (were + that clauses; require/prefer, etc)</li> <li>- voice: passives &amp; particular cases</li> <li>- modalities referring to the future: <ul style="list-style-type: none"> <li>. going to (be going to)</li> <li>. progressive present</li> <li>. will, shall</li> <li>. be about to</li> <li>. may/be sure to + modal/be likely to + modal</li> </ul> </li> <li>- progressive past (to express future)</li> <li>- Infinitive verbs; with/without «to» (with modals after verbs/ with expressions)</li> <li>- Past participles: with get/have; /see/find with/without subjects</li> <li>- Gerund: after verbs, prepositions, and some expressions</li> <li>- «ING» participle: as a modal with indirect expressions</li> <li>- Differences between «ING» of the gerund and the participle</li> </ul>
<p><b>ADJECTIVES:</b></p> <ul style="list-style-type: none"> <li>- adjectives &amp; prepositions (ready for)</li> <li>- as predicates (seem happy)</li> <li>- temporary conditions (look ill)</li> <li>- attributive (the latter/the former)</li> <li>- adjectives with prefixes (alive/alone)</li> <li>- post-positive (something useful)</li> <li>- order (value/size/age/shape/colour/origin/material)</li> <li>- formation of adjectives</li> </ul>	<p><b>SENTENCE FORMATION</b></p>
<p><b>ADVERBS:</b></p> <ul style="list-style-type: none"> <li>- as a modifier of adjectives (rather)</li> <li>- as intensifiers (somewhat rare)</li> <li>- with some verbs (badly needed)</li> <li>- compounds (-wise, -ward(s), -ways)</li> <li>- comparisons (omitting «than»)</li> <li>- as infinitive propositions (indeed)</li> </ul>	<p>Simple:</p> <ul style="list-style-type: none"> <li>- declarative (inversion, ellipsis)</li> <li>- questions (rhetorical, wh-)</li> <li>- imperative (with subject, with emphatic «do»)</li> <li>- exclamative (what/how: wh- &amp; prepositions)</li> </ul>
<p><b>PREPOSITIONS:</b></p> <ul style="list-style-type: none"> <li>- Review of special cases &amp; omissions and with idioms</li> <li>- Phrases using: according to/ owing to as for/ due to/ as a result of...</li> <li>- prepositional phrases with nouns, wh-clauses, ing clauses.</li> <li>- prepositional adverbs (e.g. drive past)</li> </ul>	<p>Complex: Coordination</p> <ul style="list-style-type: none"> <li>- addition, exemplification</li> <li>- enumeration, reformulation</li> <li>- conclusion, contrast/concession</li> <li>- cause/effect, time sequence</li> <li>- correlation/alternative</li> </ul>
<p><b>CONNECTORS</b> - Conjunctions/adverbials</p> <p>Further work on:</p> <ul style="list-style-type: none"> <li>- addition, contrast/concession</li> <li>- cause/effect</li> <li>- correlation/alternative</li> <li>- time sequence</li> <li>- exemplification</li> <li>- comparison, condition, enumeration</li> <li>- reformulation, conclusion, objective</li> <li>- change of focus, subject</li> </ul>	

<p>12th grade: complex coordination:</p> <ul style="list-style-type: none"> <li>- subject + verb phrase</li> <li>- subject + complement</li> </ul> <p><u>Subordination</u></p> <p>- nominal: - «that» clause</p> <p>propositions - «wh-» clause</p> <ul style="list-style-type: none"> <li>- alternative/interrogative clause</li> <li>- exclamative clause</li> <li>- «ing» clause</li> <li>- infinitive</li> <li>- bare infinitive</li> <li>- verbless clauses</li> <li>- relative clauses</li> </ul> <p>- adverbial: - contrast/concession</p> <p>propositions - cause/effect</p> <ul style="list-style-type: none"> <li>- reason/result</li> <li>- time, comparison</li> <li>- 1st, 2nd &amp; 3rd conditionals</li> <li>- objective</li> </ul> <p>- relative: - defining clauses</p> <p>propositions</p> <p><u>Direct &amp; indirect speech:</u></p> <ul style="list-style-type: none"> <li>- indirect affirmations with «that»</li> <li>- questions («wh-» &amp; «if»)</li> <li>- exclamations (wh-)</li> <li>- orders, suggestions (that, to &amp; infinitive).</li> </ul>	<p><u>VARIETIES OF ENGLISH</u></p> <ul style="list-style-type: none"> <li>- American &amp; British English: grammar, pronunciation, vocab, spelling</li> <li>- AmE &amp; BrE - dialects</li> </ul> <hr/> <p><u>ETYMOLOGY OF WORDS</u></p> <p>1) Origins:</p> <p>Greek-Latin: prefixes/suffixes</p> <p>words, abbreviations, graphics</p> <p>French-Norman: Lexical groups (e.g. law, nobility, food, government)</p> <p>abbreviations, graphics</p> <p>German: (English &amp; Scandinavian)</p> <ul style="list-style-type: none"> <li>- lexical groups (e.g. animals, birds, trees, crafts, places)</li> <li>- inflections</li> <li>- syntactical changes (inversion)</li> </ul> <p>2) Am English:</p> <ul style="list-style-type: none"> <li>- Composed of Indian, Dutch, German, French, Spanish, Negro-Black</li> <li>- New words to express new ideas</li> <li>- Americanisms/sub-grammar forms</li> </ul> <p>3) Cultural-historical connection with words</p> <p>Places, names of people, lexical pairs, phrasal verbs, oriental words, graphics.</p>
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## THE SKILLS

10th, 11th & 12 grades

There is more interpretative work in these years and more identification of the learner's own strategies for coping with a skill. More drawing on world experience to help de-codify & transmit messages and analyse linguistic techniques within social and contextual settings.

### FOR ALL LEVELS

Each target in the four skills centres on: (1) the linguistic form of the text; (2) the content; (3) connecting up linguistic form with social context; (4) interpreting, selecting meaning/form and evaluating; (5) using other outside information and experience to help.

#### 1. AIMS and GOALS of all levels

To interpret and produce different types of texts showing the learners' autonomous use of discursive competence and strategies.

#### 2. CONTENT:

- awareness of the cultural uses of the FL; the way the FL is used
- organization of the new language and how the learning process works
- the assessment of processes and products

#### 3. THE TASKS

Composed of operations, processes and procedural steps for all grades

- developing and consolidating strategies to focus on the particular skill (in increasingly more complicated contexts)
- developing strategies for selecting input/output
- developing & consolidating activity structuring interactive and transactional discourse
- developing and consolidating self-evaluation processes based on the learner's own performance.

LISTENING	SPEAKING
10th, 11th & 12th grades	10th, 11th & 12th grades
<p><u>FOCUSING</u> — Identification of:</p> <ol style="list-style-type: none"> <li>1) aims of listening</li> <li>2) type of text</li> <li>3) type of context</li> <li>4) key words &amp; utterances – predicting meaning via context</li> <li>5) implicit inherent information</li> <li>6) attitudes, emotions of speaker</li> </ol>	<p><u>STRATEGES FOR FOCUSING ON SPEECH</u></p> <ol style="list-style-type: none"> <li>1) Identifying main characteristics in speech</li> <li>2) Identifying speech conventions, cliches, formulae in the L2</li> <li>3) Phonology</li> <li>4) Register</li> <li>5) Identifying use of strategies to facilitate speech (gesture, paraphrasing, explanations, etc.)</li> <li>6) Comparison between L1/L2.</li> </ol>
<p><u>SELECTING</u> — Identification of:</p> <ol style="list-style-type: none"> <li>1) different types of text</li> <li>2) differences between fact &amp; opinion</li> <li>3) needs for clarification (linguistic)</li> <li>4) discursive devices (changing subject, rephrasing, etc)</li> <li>5) register</li> <li>6) meaning via linguistic structure</li> <li>7) oral discourse devices (e.g. ellipsis, repetition)</li> <li>8) phonology (stress, intonation, etc.)</li> <li>9) connecting speech &amp; personal experience</li> </ol>	<p><u>STRUCTURING INTER and TRANSACTIONAL SPEECH</u></p> <ol style="list-style-type: none"> <li>1) Using strategies to facilitate speaking (formulae, conventions, ellipsis, etc.)</li> <li>2) Balancing speech/listener strategies to clarify &amp; check on understanding; phonology, paralinguistics/ the listener's stance, giving inform.</li> <li>3) Using routine speech conventions in formal/informal speech</li> <li>4) Verbalizing experiences &amp; opinions</li> <li>5) Speaking under various circumstances using different texts/styles for debates, informal discussion, acting</li> <li>6) Using «media/didactic» skills</li> </ol>
<p><u>SOCIAL INTERACTION/TRANSACTION</u></p> <ol style="list-style-type: none"> <li>1) Identifying moments of speech</li> <li>2) detecting style and register</li> <li>3) associating ideas with other information</li> <li>4) selecting relevant information</li> <li>5) identifying discourse sequence</li> <li>6) interpreting text from contextual, linguistic, organization &amp; experience</li> <li>7) transferring to other types of text</li> <li>8) expressing opinions about what's heard</li> </ol>	<p><u>PERFORMANCE EVALUATION</u></p> <ol style="list-style-type: none"> <li>1) Personal communication strategies</li> <li>2) Self-evaluation as a speaker</li> </ol>
<p><u>SELF-EVALUATING LEARN'S PERFORMANCE</u></p> <ol style="list-style-type: none"> <li>1) comparing expectation at outset with the message's form &amp; content</li> <li>2) Identifying listening strategies</li> <li>3) self evaluation as a listener</li> </ol>	



<p style="text-align: center;"><b>READING</b></p> <p style="text-align: center;">10th, 11th &amp; 12 grades</p>	<p style="text-align: center;"><b>WRITING</b></p> <p style="text-align: center;">10th, 11th &amp; 12th grade</p>
<p><u>DEVELOPING, CONSOLIDATING TECHNIQUES LEADING TO READING</u></p> <ol style="list-style-type: none"> <li>1) The aim of reading the text</li> <li>2) Guessing meaning/ the aim of the text (keywords, layout, etc)</li> <li>3) Identifying personal reading strategies according to expectations raised</li> </ol>	<p><u>PROCESSES LEADING TO THE CONSOLIDATION OF WRITING INCREASINGLY MORE DIFFICULT TEXTS</u></p> <ol style="list-style-type: none"> <li>1) Linking information &amp; ideas to a subject matter</li> <li>2) Collecting useful information (from surveys, texts, films, questionnaires, etc)</li> <li>3) Organizing information into notes and memos</li> <li>4) Identifying different kinds of writing (personal, social, study, creative, etc.)</li> <li>5) Organizing a plan (aims, readership, content, layout)</li> <li>6) Thinking about actual procedures to be followed when about to write</li> </ol>
<p><u>PROCESSES LEADING TO MEANING</u></p> <ol style="list-style-type: none"> <li>1) Identifying the text's main, secondary ideas</li> <li>2) Establishing relationships between part of texts (paragraphs)</li> <li>3) Learning to infer from the text</li> <li>4) Discovering cohesion &amp; coherence</li> <li>5) Linguistic &amp; semantic analysis of sentences in the text</li> <li>6) Coordination between text and other sources of information</li> <li>7) Information obtained from different kinds of text</li> <li>8) Identifying L2 register, function and aim of text/linguistic organization</li> <li>9) Style (narrative; descriptive, etc.)</li> <li>10) Identifying stages in the text's argument &amp; other underlying intentions</li> <li>11) Comparing &amp; contrasting messages, memos, questionnaires, speeches, etc.</li> </ol>	<p><u>DEVELOPING CONSOLIDATING TEXT-BUILDING PROCEDURES</u></p> <ol style="list-style-type: none"> <li>1) Defining &amp; organizing main &amp; secondary ideas &amp; information for text building</li> <li>2) Adjust discourse to aim</li> <li>3) Opening &amp; closing sentences &amp; paragraphs</li> <li>4) Cohesive linguistic elements for paragraph building</li> <li>5) Style of writing (formal/informal)</li> <li>6) Readership &amp; reader's response</li> <li>7) Self-assessment on what type of internal idea, sequence &amp; coherence the text needs</li> <li>8) Styles of different communicative intentions</li> <li>9) Linguistic devices used in imaginary and factual texts according to descriptions, narratives, commentaries, opinion-giving, defining, comparing &amp; contrasting</li> <li>10) Prose, poetry</li> <li>11) «Social» texts: letters, invitations, instructions,</li> </ol>
<p><u>DEVELOPING and CONSOLIDATING TEXTUAL/ READING SKILLS EVALUATION</u></p> <ol style="list-style-type: none"> <li>1) Confirmation/reformulation of initial expectations</li> <li>2) Justify personal interpretations</li> <li>3) Assess context &amp; its organization</li> <li>4) Analyse author's aim/way of writing - linguistic analysis</li> <li>5) Draw conclusions about language from the way it is used in the text.</li> <li>6) Use text as a departure point for other types of text</li> <li>7) Evaluate interaction: text/reader</li> </ol>	<p><u>REWRITING &amp; EVALUATION PROCEDURES</u></p> <ol style="list-style-type: none"> <li>1) Applying writing conventions</li> <li>2) Style &amp; aim of text to agree with each other</li> <li>3) Linguistic &amp; semantic links to coherence</li> <li>4) Self-evaluation &amp; consultation using resources (dictionaries)</li> <li>5) Correcting their own mistakes</li> <li>6) Reformulating &amp; rewriting</li> <li>7) Assessing processes: writing, reviewing, re-writing</li> <li>8) Evaluating (as a reader) one's own writing and assessing the public's reception of the text</li> </ol>

**Annexe II****10TH GRADE PROJECT AREAS****1 IDENTITY - The immediate/close circle of identity**

- (a) The Family - changing concept of family
  - roles, habits values
- (b) Community - individual identity & society
  - upward/downward mobility
  - isolation/marginalization
  - integration, civic bodies, social service, local power

**2 FREEDOM - Processes leading to Freedom**

- (a) 19th century ideas of individual freedom, democracy and the Missionary Spirit
  - (i) Britain - Parliament and Reform Acts
  - (ii) The USA - The Constitution
- (b) The Victorian Era
  - (i) Self-help, moral discipline, wealth and philanthropism
  - (ii) Progress, wealth, free trade vs poverty, the emergence of protest movements
  - (iii) Science, industry & materialism vs the trade unions, international labour organizations, women's rights and alternative political ideology.

**3 INNOVATION - Influence of Science and Technology on behavioural models: 19th c. vs 20th c.**

- (a) Communication & mechanization in industry - 19th century
  - Steam engine, electric motor vs 20th century electronic age (computers, art, fashion);
- (b) The Factory, the Firm
- (c) Households (transports, communications, consumer goods)
- (d) Life styles: customs, culture, social behaviour

## 11TH GRADE PROJECT AREAS

### 1 IDENTITY

- (a) Regional or national identity via
  - Language (dialect)
  - History
  - .....- Religion
  - Customs
- (b) Unity or conflict in
  - race
  - sex
  - class
  - age
 through symbols, art,  
cults, sports, fashion
- (c) Unity in supra-national organizations
  - UN / EU / NATO
  - Nongovernmental
  - Movements (labour, ecological)
- (d) Treaties - peace, economic, industrial, etc.

### 2 FREEDOM

- (a) Democracy vs Totalitarianism
- (b) Organization of capital:
  - USA's freedom of enterprise
  - Multinationals
  - Stock markets
  - 1929 Wall Street Crash/Depression
- (c) American/British notion of Freedom
  - Interventionism in defence of interests:
    - pacific (economic, cultural, social customs, etc.)
    - aggressive (war)
  - Supremacy
  - Anglo-Saxon freedom

### 3 INNOVATION - Science & technology in changing behavioural patterns

- (a) Ecology
  - Man and the Eco-system (health, pollution, environment)
  - Resources, Production, Laws
- (b) Space
  - Conquest of the Stars
    - space programmes, satellites
    - alternative resources
    - influences on daily life
    - military might

## NEW SYLLABUS - 12th Year

## WORKING AREAS: GREAT BRITAIN/USA

GREAT BRITAIN	UNITED STATES OF AMERICA
<p>A SHAKESPEARE - 16th century</p> <p>F <u>Shakespeare's portraits of his time</u></p> <p>g 1 - <u>Power and man</u>: monarchy, power, man in chaos</p> <p>u 2 - <u>Religion: Crown vs parliament</u> - upheaval/religious dissent</p> <p>r 3 - <u>Knowledge and society</u>:</p> <p>e - Renaissance/Reform</p> <p>- the English language</p> <p>- Arts/literary expression</p> <p>- Science</p>	<p>JEFFERSON - LATE 18th Century</p> <p><u>Jefferson: the man and his actions</u></p> <p>1 - <u>Affirmation of Democracy</u>: republicanism, administration, agrarian ideals, etc.</p> <p>2 - <u>Definition of the USA as a nation</u>: Basic borders, citizens' rights &amp; duties, destiny</p> <p>3 - <u>Socio cultural factors</u> - ideologies, races, immigrants</p> <p>4 - <u>Cultural identity/heritage</u>: (Including science &amp; industrialization)</p>
<p>B CENTURY OF REVOLUTION - 17th century</p> <p>E 1 - <u>Parliament</u> (the people) vs <u>The King</u> (divine right)</p> <p>v 2 - <u>Religious revolution</u> (Puritanism/Anti-Absolutism)</p> <p>c 3 - <u>Political Parties</u> (Whigs &amp; Tories)</p> <p>t 4 - The beginning of <u>Tolerance</u></p> <p>s 5 - <u>The Scientific Revolution</u> in Stuart England (Bacon, Locke, Newton)</p> <p>6 - <u>Humanist philosophy</u> (the natural world, scientific theory)</p>	<p>THE ATOMIC BOMB - 1945</p> <p>1 - <u>Nuclear Energy</u>: end of World War II (Japan);</p> <p>2 - <u>New era</u>: the atomic age, the Cold War and nuclear technology;</p> <p>3 - <u>The Atomic-nuclear age</u> in: the military, in industry, at home in daily life;</p> <p>4 - <u>Post-war society</u>: 1950s Conformism vs the Non-conformism of the 1960s.: 1950s consumerism, new heroes, baby boom, recreation vs Civil Rights, anti-Vietnam war, feminism, alienation and the drug culture.</p>
<p>C THE WORKSHOP OF THE WORD - the 1851 Great Exhibition</p> <p>1 - <u>Industrialization/Expansion</u>: control of the world markets</p> <p>2 - <u>Commonwealth of nations</u>:</p> <p>(i) spreading and domination of culture, religion, science,</p> <p>(ii) travel, discovery conquest</p> <p>3 - <u>Contestation</u>:</p> <p>(i) workers' rights /trade unionism</p> <p>(ii) new social order</p> <p>(iii) political ideologies</p> <p>4 - Wealth vs poverty in 19th century</p> <p>5 - Victorian Era: Era of Harmony/Optimism</p>	<p>NATIVE CULTURES</p> <p>1 - <u>Indian nations</u>: geography, history;</p> <p>2 - <u>Integration &amp; marginalization</u> of Native Americans</p> <p>3 - <u>Cultural Values</u>:</p> <p>- the land and «being»</p> <p>- Indian languages</p> <p>- rituals and religions</p> <p>4 - <u>Indian reservations</u></p> <p>5 - <u>Native American representations</u> in: art, cinema, fiction words</p>
<p>D THE RETURN TO EUROPE Great Britain joining the EEC</p> <p>1 - <u>Decolonialization</u>: nationalism: North Ireland</p> <p>2 - <u>The Welfare State - Margaret Thatcher's liberal-conservatism</u> (including the Falklands war)</p> <p>3 - <u>Britain and the European Community</u></p> <p>4 - <u>Life in Britain</u>: - institutions/ religions; means of communication: culture &amp; music; lost tradition/ the permissive society; immigration.</p>	<p>THE HISTORY OF MUSIC IN THE USA (UP TO THE 1960s)</p> <p>1 - <u>Blues, jazz, rhythm &amp; Blues</u>: gospel &amp; field chants, rhythms from Africa, new instruments;</p> <p>2 - <u>Rock n'Roll</u>: post World War II, differences between the USA's North and South; the generation gap; symbols and idols.</p> <p>3 - <u>Technical innovation</u> in diffusing music: the record industry; new types of business and new ways of earning a living.</p>



## Annex 3

## 10TH GRADE: TOPIC 2: FREEDOM - EARLY VICTORIAN ERA

## Sub-topic: The Industrial Revolution

**DIFFICULTIES:** Students are wary of / weary with the theme - the *Industrial Revolution* which has a «bad reputation» for being dull, boring and disconnected to real life interest. How to interest students, shed new light on subject

**MOTIVATION:** 1st lesson - show first 30 mins of the British TV series

Middlemarch (faithfully based on George Eliot's novel - no subtitle);

- each student gets a description of the 10 groups of characters in the film for pre-reading - aid to identification when film starts;
- each pair of students given a pre-viewing task where they listen for information in film, note down relevant ideas and inform class about their topic;

1. PRE-INDUSTRIAL TRADITION vs TECHNICAL & SCIENTIFIC PROGRESS
2. BIRTH, CLASS, SOCIAL RANK
3. RELIGION
4. ESTABLISHED TOWN RESIDENTS AND NEWCOMERS
5. WEALTH vs POVERTY
6. POLITICS: LOCAL GOVERNMENT & NATIONAL POLITICS
7. PROFESSIONS: THE OLD vs THE NEW
8. SOCIAL INSTITUTIONS: OUT-MODED IDEAS vs NEW WAY OF THINKING

**FIRST TASK:** 2nd lesson: Feedback on task - students choose the direction in which they want to move by selecting one theme mentioned in film/novel: e.g. N°. 1 - The contrast between the new: building a railway line and running a train as the young doctor. Tertius Lydgate passes by in a horsepulled carriage (pre-industrial).

**SUBSEQUENT LESSONS:** language study (new and revised grammar, vocabulary, dialects) will depend on the materials focusing the topic as well as on syllabus guidelines for grammar and the skills.

- a) Texts: literary texts where trains are mentioned; extracts from authentic texts about trains history book descriptions about railways in Britain/ the USA modern trains and the supersonic age Lyrics to songs about trains Diaries, reports about famous train journeys
- b) Film: Cinema (from cowboys to train murder stories) TV - British series on Trains (cf. RTP film library)
- c) Visuals aids: art, pictures, realia etc.
- d) Project work: magazine/exhibition/models/theatre - trains, train-travel, scientific developments, personal experience, literature, art forms

**FOLLOW-UP** - other innovations issuing from the Industrial Revolution

## 11TH GRADE - SPECIFIC TOPIC: THE 1930S

## Teacher's data on scope of sources

1. Historical account - variety of texts on:

- i) The Depression years: - 1929 Wall Street Crash, Stock Exchange  
- Roosevelt's New Deal  
- 1930s social scene
- ii) International backdrop: Hitler in Germany; Japanese in Manchuria;  
Stalin in USSR; Mussolini in Ethiopia;  
Edward VIII; Portuguese/Spain's fascism

2. Literary sources - extracts from texts:
  - i) Drama: Eugene O'Neill (e.g. Days without end)
  - ii) Poetry: William Carlos Williams, e.e. cummings, Ezra Pound, Frost
  - iii) Fiction: John Steinbeck, Hemingway, Faulkner, dos Passos, etc.
3. Music: variety of records, tapes, CDs and biographies on:
  - i) Big Band and Swing
  - ii) Jazz & Blues
  - iii) Protest songs of Woodie Guthrie, Pete Seeger
  - iv) Heart breakers: early Sinatra, etc.
4. Cinema and TV: films and series about the 1930s:
  - i) Film classics: «Grapes of Wrath» with Henry Fonda; Charlie Chaplin's «Modern Times», «The Great Dictator», etc.
  - ii) Contemporary films: Woody Allen's «Purple Rose of Cairo»; also «They Shoot Horses Don't They»; «Bonnie and Clyde», Mafia films.
  - iii) TV series: about the unions, mobsters, Hercule Poirot, etc.
5. Fine Arts
  - i) Painting: Picasso, Riveira, Nash, Braque, Klee, Dali, Ernst.
  - ii) Sculpture: Gargallo, Laurens, Lipchitz, Brancusi, etc.
  - iii) Architecture: Frank Lloyd Wright, Marcel Beuer, Corbusier, etc.
  - iv) Photography: man Ray, Agnes Varda, Cartier-Bresson
  - v) Performing arts: Dance (ballet, modern, swing, ballroom)
6. World of Fantasy: Broadway, Hollywood, Fun Fairs
7. Bohemia in the USA: Greenwich Village - «Little Paris»
8. Labour movements: redundancy, lock-out, unions, pickets, scabs
9. Prohibition/organised crime: No alcohol until the 1933 repeal
10. Idealism: the American Dream; Democracy - US and British intellectuals in the International Brigade during the Spanish Civil War, etc.
11. The USA's economic collapse affects world economy

#### IDEAS FOR A LESSON UNIT ON THE 1930s IN THE U.S.A.

- AIMS:
1. Socio-cultural: 1930s - slump  
Socio-cultural focus
  2. Communicative: Stating cases, arguing, describing, recalling
  3. Skills: all skills used intensively and extensively in individual work as well as in group class-work and individual/group research work and homework
  4. Language focus: - varieties of English - American
    - new varieties passives (for reports, descriptions)
    - verb tense revision: probably past perfect, varieties of future - according to communicative needs & topics;
    - cognitive verbs (used as sentence openers in arguments, etc.)
    - further use of adjuncts, disjuncts (stating cases)
    - connectors for text building and cohesion;
    - pre/post modification with adjectival clauses (in descriptive language)
    - vocabulary: - 1930s buzz words
    - semantic groups around topic areas
    - ... - word formation
    - ... - contrastive expressions (arguments)

LESSON UNIT: For 6 lessons: 2 weeks

MATERIALS: Start-off texts: Benny Goodman biography  
 Extract from «Grapes of Wrath»  
 Taped music- Big Band  
 Resources for tasks/problem solving in subsequent lessons:  
 ... Video film sequences (no subtitles in Portuguese)  
 Visual aids: some fine art samples  
 Listening: taped interview

NOTE: Further reading for topic back-up and language practice supplied after deciding on the direction in which the students and class/ individual work group goes. The type of language tasks and formal exercises introduces and practises new or forgotten grammar and vocabulary which students need for the successful carrying out of tasks and projects.

#### TASKS:

Classwork: usually based on a single topic involving brainstorming for student ideas, texts, skills for building up ideas, fluency and production, language study to enable better fluency in skills, individual and group work.

Outside class: (i) Homework: exercises - language practice;  
 Looking into one aspect of the topic area (e.g. finding extra material supports for theme) in the topic area to add to class contribution  
 (ii) Research, data organization, data presentation of different sub-topics chosen by groups/ individuals

### New 12th Grade Syllabus

#### WORKING AREA «A» - GREAT BRITAIN

#### SHAKESPEARE -16th Century

##### 1. What the teacher needs to know:

###### 1.1 Historical facts:

- Queen Elizabeth 1(1558-1603)
- Mary Queen of Scots
- War with Spain (1588):  
 Economic life from the mid to the end of the 16th century under Elizabeth:
  - new coinage; national control (not municipal) of wages/prices; national system of apprenticeships and guilds replace municipal systems; exports (e.g. cloth); quest for gold in the Americas; attack on the power/exclusiveness of the large trading monopolies (in the 1590s).
- The Discoveries:
  - new sea-power; chartered trading companies; exploration and piracy; attempt to establish first colonies in Virginia, North America.
- The make-up of Society:
  - the powerful aristocracy / demise of the feudal system - the great families;
  - the gentry; the rising class of yeomen;
  - the richer craftsmen and tradesmen controlling guilds, local & cottage industry;
  - the «have nots» - hoards of landless poor converging on cities (Poor Laws).
- Industry:
  - the introduction of glass-making; gunpowder and iron; coal mining.

- Religion / Reformation:
  - the rise of Protestantism - the Church of England (Queen = head of the Church); anti-Catholicism;
  - Non-conformism on the rise; dissenter groups inspired on Calvinism and Scottish Presbyterianism;
- The Renaissance: witnessed in:
  - Science and Scholarship with the advance in the science of Astronomy (based on Kepler, Galileo) and Navigation (see Hakluyt for writings on the Discoveries);
  - Francis Bacon's «Advancement in Learning» - in favour of experimentation;
  - Little notable work in painting (except for the painting of miniatures);
  - Notable architecture (monuments and aristocratic residences ); also landscaping and gardens;
  - Notable work in the theatre, play-writing, theatre designs, patronage given by the aristocracy, etc.
  - Metaphysical and other Poetry;
  - Moral writings: theology from Church of England scholars.
  - Music and dance at Court (songs, instruments), in the theatre (uigs = comic operas), Church (organ);
  - Music and dance for the common folk: Morris dancing, May games, festivals, jigs, ballads.

## 1.2 Reference material for Shakespearean era

### (a) Literature

- The Theatre/Play-writing: Shakespeare, Ben Jonson, Christopher Marlowe, Marsten, Fletcher, Webster, Beaumont, Dekker, etc.
- Poetry: All the above, all the playwrights wrote poetry Also, Chapman, Philip Sydney, John Donne, Drayton and Spenser
- Scholars: Francis Bacon - «The Advancement of Learning» and philosophical writings. Thomas More and Thomas Hooker - Theological and philosophical works on the Church and State.  
Hakluyt - on sea-voyages, travel and new lands in the Discoveries.

### (b) Music

- Instruments: String and keyboard instruments (lute, viols, virginals); also: organ.
- Voice - singing: The madrigals, Ayres - popular songs, Ballads and songs: poetry set to music
- Court Dancing music: Fantasies for the viol and madrigals for dancing to at Court

### (c) Films about the 16th century

- Films about Shakespeare's plays: recent productions are «Hamlet» with Mel Gibson and «Henry V» with Kenneth Branagh, but there are many «classics» with Laurence Olivier (e.g. «Richard III»), James Mason and Marlon Brando (e.g. in «Julius Caesar»). The BBC television has produced series of all the historical plays and even Playboy Productions has produced «Macbeth».
- Notable films based on books about the 16th century:
  - Virginia Woolf's «Orlando»
  - Richard Bolt's «A Man for All Seasons»
 (The classic about Queen Elizabeth, «The Virgin Queen» with Greta Garbo)

### (d) Architecture and Gardens

Some influence by the Italian Renaissance but changed into a Tudor style in manor houses (combining the Gothic with Mannerism in mid 1500's); inside-outside relations of building/ grounds/gardens; the obelisk as a point in movement systems. The City of Bath redesigned from its mediaeval features into a Baroque city. (Setting the scene for the great 17th architects like John Wood, Inigo Jones and Christopher Wren).

### (e) Art and painting: especially the miniature paintings by Nicholas Hilliard.

Naval art: the new ships of war (the broadsides) with a double row of cannons and quick manoeuvring capacity



### SCHEME OF INTRODUCTORY LESSONS TO SHAKESPEARE'S TIME

**Time slot for this topic: about 16 lessons (3 major sub-topics: 5 to 6 lessons each)**

**Subtopics: 1 - Power and man; 2 - Religion; 3 - Knowledge & society**

General aims of topic area based on 3 sub-topics:

- 1) Social cultural (i.e. history of the 16th century according to the themes in the 3 sub-topics)
- 2) Linguistic: structural - revision and the introduction of more advanced grammar cohesion and coherence (paragraph building, essay writing, etc.) vocabulary according to semantic groups, word formation development of the language: etymology of words, structural changes, syntactical; ordering differences between 16th and 20th century English.
- 3) Functional language: more advanced exponents
- 4) Skills: fluency in handling the 4 skills in the various areas being taught/learned
- 5) Variety in language: literary style in drama and poetry (e.g. dealing with Shakespeare's language)
- 6) Tasks, problem solving activities

Specific aims of a 6-lesson unit

- 1) Social-cultural: Mixture of sub-topics although main sub-topic is: Power and 16th-century Man  
Some facts and figures: «The Elizabethan era»; «Who was Shakespeare?»; «The power of Gold»; «The film or the book about the 16th century?»
- 2) Linguistic: Implicit revision of passive structures; explicit revision of adverbs of manner; can & be able to expressing ability; can, could, may & might expressing possibility/attitudes  
Semantic groups according to texts and tasks - vocabulary building  
Collocation (odd-man-out) in vocabulary  
Intonation patterns in spoken English  
Etymology of the word: e.g. «clown»
- 3) Functional: character description («Volpone»); people's reactions to an event (birth of Elizabeth); language of comparison and contrast
- 4) Skills: all 4 intensive/extensive focus using listening and reading texts, writing exercises and tasks and speaking activities
- 5) Variety in language: Styles of text - assessing published material; Adapting written English to spoken English; styles and literary devices in a Shakespearean extract from «As you like it»; in Ben Jonson's «Volpone»; in 3 texts to be used in cinema; for a dialogue to be changed into prose fiction.
- 6) Role play; transfer information chart; comprehension exercises, grammar/vocab exercises in context; using a dictionary to trace the origin of words, letter-writing.
- 7) Materials:  
Video - TV (extract about the Globe theatre and the theatre-going public in Shakespeare's day)  
Pictures - paintings by Elizabethan artists of the royal family and the aristocracy  
- scenes from films about the 16th century  
- book covers about literature written about the 16th century  
Tape for listening: preparing a role play  
Charts: on the royal houses of Tudors and the early Stuarts  
Inventories of the most important events in Elizabethan times /tables  
Texts: - biography about Shakespeare  
fictionalised account of Elizabeth's birth  
Shakespeare's «All the World's a Stage» (extract)  
Jonson's *Volpone* (extract)  
2 extracts from modern novels about the 16th century  
ballad lyrics to: «Scarborough Fair»  
3 extracts from 3 stylistically different novels to be made into films  
1 dialogue to be converted into prose fiction  
Dictionaries, cue cards for role plays, etc.

