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TEACHING LITERATURE TO ESL STUDENTS THROUGH THE MULTIPLE INTELLIGENCES

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Piura, 18 de Diciembre de 2008

FACULTAD DE EDUCACIÓN

Maestría en Educación

Diciembre 2008



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THROUGH THE MULTIPLE INTELLIGENCES**



**UNIVERSIDAD DE PIURA
FACULTAD DE CIENCIAS DE LA EDUCACIÓN
MAESTRÍA EN EDUCACIÓN**

**MENCIÓN: ENSEÑANZA DEL IDIOMA INGLÉS COMO
SEGUNDA LENGUA**

ACKNOWLEDGEMENTS

When I started this work, I certainly knew that I needed persistence to fulfill my goal, this is gotten from the examples you receive, from the love of those who surround you, from the knowledge acquired on the way and most importantly from a gift you receive from God which is talent and wisdom.

I thank God for those gifts and his love, my parents Miguel and Delia for their love and intellectual example, my husband for following the process of this Master step by step giving me constant feedback in the area of education, my children for being the best example of what you can do with multiple intelligences and for having given up their time which is precious at that age. My brother Carlos for the constant technical and moral support. My colleagues, Kathy, Valerie and all the staff for having shared the dream of the best Vanguard education. My students, for responding to these innovations and working to their highest potential. Majid and Julio, without patience nothing could have been reached, the work they do is outstanding.

RESUMEN DE LA TESIS.

La tesis titulada "*Teaching literature to ESL students through the multiple intelligences*", tiene los siguientes contenidos: Reconocimientos, Índice, introducción. En el capítulo I se plantea el problema, la hipótesis, la justificación, las limitaciones y los antecedentes. El capítulo II es el fondo teórico en el que se define las inteligencias y se explica como fueron descubiertas. Las sugerencias de otros profesionales de cómo puede ser utilizado en aulas. El capítulo III corresponde a la investigación hecha por mí persona en dos ambientes diferentes, uno una clase tradicional y la otra una clase de Inteligencias Múltiples donde se utiliza una cierta metodología. He creado situaciones y estímulos diferentes a la clase y posteriormente se observan las reacciones de los alumnos. En el capítulo III, demostré parte de la hipótesis y expuse las conclusiones, esto llega a ser el centro del problema. En el capítulo IV, se analizan los resultados de la investigación, se dan sugerencias para la investigación adicional y se establecen las limitaciones de este estudio. Se propone cómo utilizar novelas con estudiantes de ESL. Describo una de mis contribuciones que es una creación de bolsillos donde se ponen actividades para cada Inteligencia, hay un conjunto de actividades en láminas, que los estudiantes utilizan como modelos para su trabajo diario. El capítulo V es probablemente la contribución más importante, aunque los requisitos de la tesis son sólo conclusiones y recomendaciones, yo propongo actividades para cuatro novelas diferentes utilizadas con estudiantes de ESL a nivel de secundario: "The Outsiders" por S.E. Hinton, "That was then This is Now" también por S.E. Hinton, "The Glass Menagerie" por Tennessee William, y "The Giver" por Lois Lorry. Propongo las actividades después de cada capítulo que corresponden a los bolsillos en el capítulo IV, y en ejercicios diferentes de gramática en el contexto de la novela, también propongo un juego que contiene las ocho inteligencias.

La tesis acaba con conclusiones, la bibliografía y el apéndice donde incluyo un conjunto de pruebas y actividades complementarias para mejorar las habilidades en el Inglés como segunda lengua.

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INTRODUCTION

For years, teaching English at the American International School of Bolivia has become the focus of attention in the process of learning, since English is the core of the educational program that the school offers. However we see education as a dynamic process; therefore, on the way we have found weaknesses and strengths. We have asked ourselves questions such as: when the student should be released from the ESL program, when the student should enter the main stream classes, or whether there should be a transition in the process.

This School is one of the pioneers in Bolivia in the use of Multiple Intelligence Strategies in the process of teaching and learning, so to solve certain problems, an evaluation research needs to be carried out to find out if the M.I. can be used in the teaching of literature to ESL students so that they can enter the main stream program as soon as possible.

In previous years, before Multiple Intelligences were applied, parents who brought their children to school had the feeling that students wasted a valuable time just learning English, so many parents preferred keeping their children in Bolivian schools where the instruction is in Spanish, thus, when we offered that students will enter the regular classes immediately, we solved that problem, but we needed to offer a program that fulfills the expectations of the parents, the children and the teachers. I am, therefore, convinced that the learning of a second language could be done through any field, such as: Math, Geography, Human Rights,

Literature and so on. The present study will demonstrate that English as a second language could be taught through Literature.

The present work is a result of a lengthy research project done at the “American International School”; it focuses on teaching literature to ESL students through the Multiple Intelligences. As requested in the masters program, it follows all the procedures needed for a research and the chapters are numbered the way we were told. First I begin with the Investigation outline, the problem, hypothesis, justification, limitations, antecedents. Chapter two is the theoretical background which defines the intelligences and explains why and how they were found. The suggestions of other people of how it can be used in classrooms. Chapter III corresponds to the research done by me in two different environments, one a traditional class and the other a Multiple Intelligences class using a certain methodology. I had brought different situations and stimuli to class and observed reactions later. In chapter III, I actually proved part of the hypothesis then I discussed the findings, so this actually becomes the core of the problem. In chapter IV, I discuss the results of the investigation, I give suggestions for further research and I establish the limitations of this study. I propose how to use novels with ESL students. I describe one of my contributions which is a creation of a pocket frame where we put activities for each Intelligence, there is a set of activities on cardboard, that students use as models for their daily work.

I created chapter V because it is probably the most important contribution, although in the document I had received, the masters only asks for conclusions and recommendations, I actually propose activities for four different Literature books given to ESL students in secondary: “The Outsiders” by S.E. Hinton, “That was then this is Now” also by S.E. Hinton, “The Glass Menagerie” by Tennessee Williams, and “The Giver” by Lois Lorry. I propose the reading logs after each chapter which corresponds to the pockets on chapter IV, and different grammar exercises immersed in the context of the novel, I also propose a game containing the eight intelligences.

The thesis ends up with conclusions, the bibliography and the appendix where I include a set of tests and charts useful also for classes.

CHAPTER I

INVESTIGATION OUTLINE

1.1. FORMULATION OF THE PROBLEM

1. Parents at this International school demand that their children learn English in the shortest period of time possible, without having to sacrifice their grade level; indeed they want the students to enroll the main stream courses, which are given in English as soon as possible. Therefore, there is a need to create a method that enables students to learn content of subjects, such as literature, parallel to the acquisition of the language.
2. There are literature ESL books on the market, but there is a lack of material and exercises to work with along the chapters.
3. There is the need to create specific material for students of different abilities and levels of English in order to facilitate the process of English language acquisition.
4. The demands of the students, parents and society in general increase day by day, thus, they request individuals with high capacity and skills. The problem is how we reach those standards for every individual in class.
5. Not everybody is successful in class, and people had gotten used to this issue, therefore, it is a challenge for the teacher to make everyone successful.
6. Individuals have different weaknesses and strengths, different abilities and different learning clocks.

7. People are certain that English will give an advantage to people who speak it because it opens possibilities to knowledge and technology.
8. Many important bibliography comes in this language.

1.2. HYPOTHESIS

1.2.1. GENERAL HYPOTHESIS

“The focus of class activities around the individual’s multiple intelligences will result in a higher level of learning and greater overall success in the teaching of literature to ESL students in the classroom”.

1.2.2. SPECIFIC HYPOTHESIS

“Students differ in character, likes and dislikes. As we expect students to be different, we should also expect them to learn in different ways and succeed through those different ways”.

1.3. DELIMITATION OF THE OBJECTIVES

- To give students a variety of tools to succeed.
- To explore and study what experts have discovered about the brain and behaviour.
- To make an effort to reach students with methods that are not only new, but try to incorporate and create vanguard methods on the basis of the multiple intelligences knowledge.
- To enable students to use metacognitive skills in order to be responsible for their own learning and find the best ways.

1.3.1. GENERAL OBJECTIVE OF THE STUDY

To find out strategies that will enable ESL students to learn Literature in spite of their language difficulties and help their language acquisition.

1.3.2. SPECIFIC OBJECTIVES

- To describe the context in which the study is taking place including the philosophy and mission of the school curriculum.
- To study previous research done in the area.
- To adopt a method of research.
- To continue working with ESL classes while the research is taking place, in order to observe how individuals respond to stimuli.
- To continue with the language arts`curriculum, taking into consideration the general objectives of the course, adding into it the use of Multiple Intelligences theory and see whether the method is better, whether it is not convenient or whether it does not affect the process of learning.
- To design materials for teaching listening, speaking, reading and writing which use the MI theory.
- To involve the individual in the process of investigation, not only to collect data, but also to enable them to acquire meta cognitive skills while the research is taking place. Students have to take responsibility for their learning.
- To share the findings with other staff members and also administration.

1.4. JUSTIFICATION OF THE INVESTIGATION

The American International School of Bolivia is small and classes are also small in number of students. This fact doesn't allow to put students in a homogenous class, so eventhough they are small in number, students have different levels of English, different cultural backgrounds and mother tongue. The product that we offer as a school, is "personalized learning". One key tool for learning is motivation, this motivation comes from how much a student likes what he/she is doing; therefore the creation of special and different activities is a must.

1.5. LIMITATIONS OF THE INVESTIGATION

The finding will probably be more useful for this specific population, but if we want to apply it in exactly the same way in other environment, it might need modifications.

The research will be based on self observance, the parallel class has a teacher who might not necessarily be a practitioner of Multiple Intelligences, and thus, International schools hire teachers every two years, it takes time to immerse them in the school's philosophy.

It will be a challenge to use Multiple Intelligences and be able to reach International standards at the same time.

There are not materials in the market related to teaching literature through the multiple intelligences; therefore, not all teachers have the ability to prepare material in all eight areas. For the present investigation all the material is created by the researcher.

1.6. ANTECEDENTS OF THE INVESTIGATION

The School in general had begun using Multiple Intelligences fourteen years ago and teachers as well as students like it very much. Later elementary books started appearing with all sorts M.I activities which facilitated teachers with a great range of options. It made it possible for teachers to apply MI, though it is time demanding. Teachers spend a lot of time bringing the proper materials for each class. In the ESL Literature area nothing was written down under those labels, so we started to produce written material which contain 8 options for each unit of work or each novel. The wide variety of options gives them the opportunity to have a choice, and to make learning enjoyable.

We have seen many cases of parents who see their kids having difficulty succeeding in any regular school. They make an effort bringing them to school because of the cost. In our effort to make special students learn, we have used differentiated teaching. We have created many strategies and materials using Multiple intelligences.

CHAPTER II

RESEARCH PROJECT / THEORETICAL FRAMEWORK

The theoretical background of this research project refers to the previous research that is relevant for our study; it provides the theoretical rationale of the present study. We concentrated on how much research has been carried regarding the Multiple Intelligences.

Let's first define what Intelligence is; indeed, in a Webster's High School dictionary, intelligence is found as the ability to learn and understand or to deal with new or challenging situations it is reason, intellect, comprehension and so on.

Intelligence is the capacity that enables learning, and learning is a change of behavior relatively permanent that occurs as a result of experiences or practices. Learning is the most important occupation of a human being it is our great duty and the only means to progress in any time of our lives.

For teachers, it becomes a challenge to find ways to reach students. Not only do we face growing demands from our students in our classes in schools, but also community expectations are changing, it requires students with many skills. Many times teachers struggle alone in the mist of these increasing challenges in the classroom. How can teachers

work out these challenges? How can teachers fulfill the expectations without feeling threaten or confused? If we understand and recognize different intelligences we can solve the problem. This recognition will give us ideas and insights; it can help us explain new methods of constructing knowledge, it will help us appreciate better how children learn. Indeed. As Howard Gardner said in a conference “Our shift is from how teachers can teach to an emphasis of how students can learn. No longer do we ask how smart are our kids but how are our kids smart”

The theory of multiple intelligences has begun with the work of Howard Gardener who works as a professor at Harvard University. His background is in neuro – psychology and has done research on patients with brain damage. He took note about what happened to the brain when affected by a disease and what happens to these people who had preciously lead normal lives and what happened to their abilities to function in life as a result of injuries and disease.¹

The research he has done helped him to piece together different notions. One is that there is more than a single notion of intelligence. Gardner argues that traditional ideas about intelligence employed in educational and psychological circles for almost a hundred years require significant reform. In particular, he suggests that the concept of IQ score is seriously flawed. IQ test wouldn’t be fair for all individuals. It is a mistaken idea to talk about average or normal people. People develop abilities at different levels and in different areas. There is no way we can give a number or label people as being intelligent or not.

Instead, Gardner points out that intelligence is not a singular phenomenon, but rather a diversity of aptitudes. Drawing on his own observations and those of other scholars from several different fields, including animal physiology, anthropology, developmental psychology, brain research, cognitive science, and biographies of exceptional individuals. In Gardner’s book, “Frames of Mind” written in 1983 he atated that there are at least 7 intelligences within each of us to a greater

¹ Gardner, Howard (1996). *How are Kids Smart?* Teachers Version Video.

or lesser scale. As the theory progressed, he added an eighth intelligence to the list.

Each intelligence represents a set of aptitudes that are brought to accept two major focuses: the solving of a problem, and the approach of major cultural products.

He raised questions from taking away individuals from their natural setting in order to test intelligences. Chemists talk about compounds and if they want to analyze them, they go to a laboratory and study each compound in its purest way.

It is the same with intelligence, it will always be combined but for the purpose of analyzing and establishing a scientific theory it has been studied in its purest form and choosing individuals with brain damage was an accurate source of research. Although Dr. Gardner is very specific in defining intelligence, he says that there is no one-way to implement it in education, this is why it is a challenge to educator to find ways to reach students through multiple intelligences.

2.1. DEFINITION OF EACH INTELLIGENCE²

2.1.1. VERBAL / LINGUISTIC INTELLIGENCE

The verbal linguistic intelligence is concerned with the uses of language. People with this intelligence possess a particular sensitivity to the meanings of words and a skilled aptitude for their manipulation. According to Gardner, these people have the capacity to follow rules of grammar. Those with heightened verbal linguistic intelligence are able to communicate effectively by listening, speaking, reading, writing and linking. They also have a strong awareness of the varying functions of language, or more specifically, its power to stimulate emotions. Poets, authors, reporters, speakers, attorneys, talk-show hosts, and politicians typically exhibit verbal linguistic intelligence.

² Armstrong, Thomas (1995); *Inteligencias Múltiples en el Salón de Clase*, Alexandria, VA USA:ASDC

2.1.2. MUSICAL RHYTHMIC INTELLIGENCE

There are several roles that musically inclined individuals can assume, ranging from the avant gard composer who attempts to create a new idiom to a fledging listener who is trying to make sense of nursery rhymes or other primer level music. Each of us holds musical capabilities to some degree; the difference is that some people have more skill than others. No matter what range of talent we all possess a core of abilities necessary for enjoying a musical experience. These consist of the musical elements of pitch rhythm and timber (the characteristic elements of a tone). People with a more highly developed musical rhythmic intelligence are singers, composers, instrumentalists, conductor, and those who enjoy, understand or appreciate music.

2.1.3. LOGICAL MATHEMATICAL

The logical mathematical intelligence incorporates both mathematical and scientific abilities. Mathematicians are typically characterized by a love of working with abstraction and a desire for exploration. They enjoy working with problems that require with a great deal of reasoning. A scientist, however, is “motivated by a desire to explain physical reality”.³ For scientists, mathematics serves as a tool for building models and theories that can describe and eventually explain the operation of the world. Mathematicians, engineers, physicists, astronomers, computer programmers and researchers demonstrate a high degree of logical mathematical experience.

2.1.4. VISUAL SPATIAL INTELLIGENCE

Visual spatial intelligence involves the unique ability to comprehend the visual world accurately. Those with visual spatial intelligence are able to represent spatial information graphically and have a keen gift for bringing forth and transforming mental images. Artists and designers have strong visual spatial capabilities. They have certain responsiveness to visual spatial world, as well as a talent to recreate it to produce a

³ Gardner, Howard (1983); *Frames of Mind: The theory of Multiple Intelligences*, New York: Basic Books .

work of art. Also among this group are sailors, engineers, surgeons, sculptors, cartographers, and architects.

2.1.5. BODILY KINESTHETIC INTELLIGENCE

The bodily kinesthetic intelligence is based on the gift of control of ones bodily motions and the talent to manipulate objects with deftness. It is possible for these elements to exist separately; however, most people posses both. In addition, people such as inventors and actors, tend to have a great deal of bodily kinesthetic intelligence because the role of their bodies is so critical to the occupations. Others with substantial bodily kinesthetic intelligence include: dancers, acrobats and athletes.

2.1.6. INTRAPERSONAL RETROSPECTIVE INTELLIGENCE

The heart of intrapersonal intelligence lies on the ability to understand ones own feelings. These people instinctively comprehend their own range of emotions, can label them, and can draw on them as a means of directing their own behavior. In Gardner's words, the intrapersonal intelligence amount to little more than de capacity to distinguish a feeling, a pleasure from one of pain, and on the basis of such discrimination, to become more involved in or to withdraw from a situation. Examples of those with higher than average intrapersonal capabilities include the introspective novelist wise elder, psychologist or therapist – all of whom possess a deep understanding of their feelings.

2.1.7. INTERPERSONAL SOCIAL INTELLIGENCE

Unlike intrapersonal intelligence, which is directed inward, interpersonal intelligence is one that focuses outward to individuals in the environment. The most basic skill among those with a high degree of interpersonal intelligence is the talent for understanding others. Those exhibiting this intelligence have the gift for noticing and making distinctions among other individuals, and more specifically among their

“moods, temperaments, motivations and intentions”. People with interpersonal smarts are politicians, leaders, priests and teachers.

2.1.8. NATURALIST INTELLIGENCE

The capacity to recognize and classify the numerous species of flora and fauna in one’s environment (as well as natural phenomena such as mountains and clouds), and the ability to care for, tame, or interact subtly with living creatures, or with whole ecosystems. Examples include the zoologist, biologist, veterinarian, forest ranger and hunter.

2.2. WHY EIGHT INTELLIGENCES? ⁴

Of primary importance on the construction of MI theory is Gardner’s use of a set of eight criteria that need to be met for each intelligence to qualify for inclusion on his list . What makes MI theory stand out from a number of other theories of learning and intelligence is the existence of this set of criteria and the fact that it encompasses a widely diverse range of disciplines- all point into the relative autonomy of these eight intelligences. The criteria are:

2.2.1. SUSCEPTIBILITY TO ENCODING IN A SYMBOL SYSTEM.

Gardner suggests that each intelligence has its own unique set of symbol systems. For example, Linguistic intelligence includes a wide range of languages such as English, French, Spanish and Russian, while logical-mathematical intelligence employs number systems and computer languages, and interpersonal intelligence draws upon diverse group of gestures, facial expressions, and postures to represent moods, intentions and ideas.

⁴ Ibid

2.2.2. SUPPORT FROM PSYCHOMETRIC FINDINGS

Gardner indicates that if one looks at the subtest scores from standard intelligence tests, or at the quantitative measures for logical, linguistic, artistic, social, emotional, or kinesthetic aptitude tests, evidence suggests a general lack of correlation between scores in different intelligence areas, thus pointing to the relative independence of each intelligence.

2.2.3. AN EVOLUTIONARY HISTORY AND EVOLUTIONARY PLAUSIBILITY

A look at the archeological evidence suggests that each of the eight intelligences appears to have been used during prehistoric times by early *homo sapiens*, and most likely were used at even earlier stages of evolution as evidenced by the presence of these intelligences in other members of the animal kingdom (e.g., musical intelligence in birds, spacial intelligence in bees, interpersonal intelligence in ants).

2.2.4. A DISTINCTIVE DEVELOPMENTAL HISTORY AND A DEFINABLE SET OF EXPERT “END STATE PERFORMANCES”

Each of the eight intelligences provides numerous examples of high-level achievement in individuals who are at the peak of their discipline (for example, Marie Curie, Georgia O’Keeffe, Virginia Woolf, Martin Luther King Jr., August Rodin, Jane Goodall, Sigmund Freud, Kiri Te Kanawa), and there appear to be specific stages that individuals go through in traveling along the path from a novice to a master in each domain.

2.2.5. THE EXISTENCE OF SAVANTS, PRODIGES

There are individuals who have incredible abilities in that particular intelligence and yet appear to be highly underdeveloped in some or most of the other intelligences. For example, the literature includes

examples of “savants” who can calculate rapidly in their minds and yet have subnormal IQ scores, those who read difficult texts without understanding it and five-year-old children who can draw at a gifted adult level, but have significant social impairments such as autism.

2.2.6. AN IDENTIFIABLE CORE OPERATION OR SET OF OPERATIONS

Each intelligence has a definable set of operations that can be enumerated with specificity and taught to another person. For example, bodily- kinesthetic operations may include the ability to imitate the physical movements of others or the capacity to master established fine-motor routines for building structure. For musical intelligence, operations might involve sensitivity to pitch or the ability to discriminate among different rhythmic patterns.

2.2.7. SUPPORT FROM EXPERIMENTAL PSYCHOLOGICAL TASKS

Psychological studies of transfer, where subjects are taught a skill and then are expected to automatically transfer that learning to a different domain, show that abilities generally do not transfer from one intelligence to another. For example, becoming a better reader will not necessarily make one a better math student, or learning to kick a soccer ball will not necessarily make it easier to paint a picture or relate well to another person. This general lack of transfer suggests the relative autonomy of each of the eight intelligences.

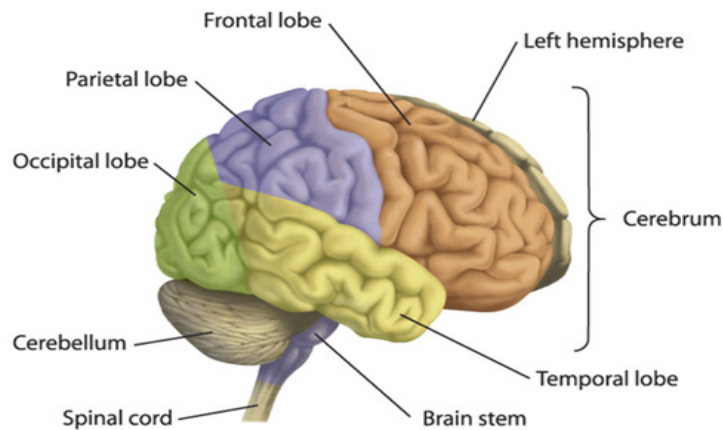
2.2.8. POTENTIAL ISOLATION BY BRAIN DAMAGE

Disease or injury to certain areas of the brain appears to selectively impair specific intelligences while leaving the others intact. For example, an injury to Broca’s area in the left frontal lobe of the brain can devastate a person’s ability to speak and read, but that individual will often be able to paint, hum a tune, skate or smile at another person because these functions are associated with unimpaired areas of the brain. However an individual with damage to the right temporal

lobe may lose the ability to carry a tune while retaining the ability to speak, read and write. Roughly speaking, here are major areas of the brain that are associated with each of the eight intelligences:

- Verbal Linguistic: Left temporal and frontal lobes.
- Logical Mathematical: Left frontal and right parietal lobes.
- Visual Spatial: Occipital and parietal regions (specially of right hemisphere).
- Bodily Kinesthetic: Cerebellum, basal ganglia, motor cortex.
- Musical Rhythmic: Right temporal lobe.
- Interpersonal Social: Frontal lobes, temporal lobe (specially right hemisphere), limbic system.
- Intrapersonal Retrospective: Frontal lobes, parietal lobes, limbic system.
- Naturalistic: Left parietal lobe (Important for discriminating “living” from “Non living things”).⁵

2.2.9. THE BRAIN



⁵ Armstrong, Thomas (1995); *Inteligencias Múltiples en el Salón de Clase*, Alexandria, VA USA: ASCD

This last criterion shows how the eight intelligences correspond to different areas of the brain. It is of particular importance for us as we next look at the experience of reading and writing and how these activities are mediated by neurological events in the brain.

2.3. CONCLUSION ABOUT THE BRAIN

The brain is the most important stem of our nervous system. Nerve cells or neurons in our brain connect with other neurons in a network that reaches all the organs in our body.

No one knows exactly how many neurons there are in our whole body, numbers range from ten billion to 100 billion. At any rate, most of them are in our brains.

The neurons in our brain form a marvelous network, with dendrites from one cell connecting that cell to others. As we grow and learn we get new connections between neurons. When we begin a new task such as walking or talking, millions of new pathways form from one neuron to another. Even more connections are opened when drawing, writing and so on.

With this theory we can also suggest that in the use of Multiple Intelligences, there are eight different parts of our brain working either isolated but mostly combined, so the connections are even many more, making the brain more active than ever. These varieties of connections help us remember somehow; therefore, the process of learning would be more successful.

2.4. INSTRUCTIONAL APPROACHES⁶

After knowing the theory of Multiple Intelligences, it is important to apply it into our classrooms. The question that arises is how do we reach students through the multiple intelligences. There are several strategies that help reach students more effectively through the Multiple Intelligence.

⁶ Ibid

- Inter and intrapersonal activities.
- Team teaching.
- Centers of instruction.
- Inclusion of students with special needs.
- Project based learning.
- Cooperative learning.
- Thematic Instruction.
- Performances and presentations.

2.4.1. INTER- INTRAPERSONAL INTELLIGENCES

They are really the key for setting up the whole classroom, the key for establishing the community by getting kids to look intra personally, by getting them to reflect on themselves and what they need. When kids are mixed and see that there are other kids who have the same needs, they start connecting with each other. Everybody need safety and needs to be recognized since human beings have emotion “Emotional Intelligence”

2.4.2. TEAM TEACHING

Ideally there should be team teaching in schools that practice multiple intelligences; thus, administrators, staff, parents and kids should be involved in decision making, they should collaborate to develop lesson and curriculum. Team teaching feels right when everyone is involved. When team teaching takes place, there are across curriculum activities that connect with each other, that way one can take advantage of the strengths in other areas. A really exciting learning can take place. We can connect social studies with science or art and so on. What is nice is that there might not be time limitation so the on going project really involves students in the process; furthermore, the student feels real sense of satisfaction with the final project.

2.4.3. CENTERS OF INSTRUCTION

The centers of instruction are good tools for teachers to use; they work as stations with a variety of activities that students choose from. We are all familiar of the multiple intelligences but this is actually already set up so that it helps the teachers acknowledge all the different areas of intelligences. It gives us the opportunity to experience with the theory itself. The way that the centers are set up around the classroom gives students choices among different options. With the time the students will be able to do all the activities but it is the choices that matters and makes the students feel responsible of his or her own learning.

2.4.4. INCLUSION OF STUDENTS WITH SPECIAL NEEDS

In education the inclusion of students who are mentally challenged or physically disabled has always been a difficult topic to deal with; nevertheless, by taking a careful use of the MI as an option it can give us the opportunity of the inclusion of students who have certain weaknesses but obviously certain strengths as well. This will benefit not only the child and the family but also the other kids who are able to see somebody different that they don't normally see. It raises kids' compassion, understanding, and developing human skills which are not taught in books. This theory speaks to many audiences who were looking for a different option for their kids. We all know that kids have abilities but they are expressed in different ways. There isn't a collection of kids who are just the same, so in every learning environment we will get to have mixed ability classes at different levels of competence.

2.4.5. PROJECT BASED LEARNING

Projects and MI are one each intelligence can even become a project. Projects give the opportunity to connect intelligences. The students see the project as a package at the end. When they see for example that an ocean or a solar system has been built, they know exactly how much effort they put into it and they feel incredibly proud.

2.4.6. COOPERATIVE LEARNING

It is important to use cooperative learning in the classroom because it gives an emphasis to inter-intra personal intelligences. Children Show their social skills when they interact in their informal group better than when the teacher sets up the class in a standard way. Children are spontaneous without the formal guidance of the teacher. Working cooperatively also gives them chances to make decisions, because unpredictable situations may rise.

2.4.7. THEMATIC INSTRUCTION

When teachers teach thematically it makes it more meaningful for the children. The MI is easily brought into themes. They can make it relate to the world around them and make it more relevant. When something is done in a certain ambiance the concepts go easily from short term to long term memory. The themes are brought into units and the units into topics. Those pieces will fit together as they are working towards a whole.

2.4.8. PERFORMANCES AND PRESENTATIONS

It is nice when students have different ways of showing their knowledge. Performing helps them recycle what they have learned in the process of getting ready to perform. Also they have choices to present the way they want, on the other hand, they perform when they are ready. Performances and presentations help them be natural, help them be the center of attention for a while and gain the appreciation of the classmates and the teacher.

2.5. OPPOSING VIEWS

As any other theory, the theory of multiple intelligences has been questioned. Not in the sense that it does not work, but rather in the definition in the word intelligence. One of the opponents is Eysenck 1994 and Scarr, 1985 they say that it is dishonest to call intelligence to a talent

or interest. Contrary to that, defenders of MI say that this discovery invited researchers to define intelligence in a different way.

Gardner first defined intelligence as the ability to solve problems, then he said he has no fixed definition and that this definition is an artistic judgment more than fact. Gardner says that certain human abilities can be arbitrarily singled out as intelligence while others cannot.

Critics hold that given this statement, any interest or ability is now redefined as “intelligence”; and the ones who support M.I. theory can and do declare that all human beings are equally intelligent ⁷

There are some problems expressed:

Gardner assumes that all people are intelligent. He states this as his assumption, and redefines the word “intelligence” such as: “All people are equally intelligent by virtue of his definition”.

Once someone adopts Gardner's position, the entire idea of studying intelligence is meaningless. Any ability or interest is intelligence. Students who show interest for nature then has natural intelligence as those who are interested in religion has spiritual intelligence.⁸

Sternberg and Frensch state that “it seems strange to describe someone who is tone deaf or physically uncoordinated as unintelligent.” so people who are not interested at all in nature, have zero natural intelligence.⁹

⁷ Scarr, S. (1985): *An authors frame of mind (review of Frame of mind: The theory of Multiple Intelligences, new ideas in Psychology*, p 95-100.

⁸ Eysenck, M.W (1994): *The Blackwell dictionary of cognitive psychology: Intelligence*, (pp.192,193) Cambridge Massachusetts : Blackwell Publishers

⁹ Sternberg, R.J.(1983): *How much Gall is too gall?* (Review of Frames of Mind: the theory of multiple intelligences)”. Contemporary Education Review, p 215-224.

2.6. CONCLUSION

I have been researching about people who oppose the theory, as seen before; it is just a matter of semantics. When we look at the encyclopedia, we see definitions of intelligence. After Howard Gardner's theory, that definition would change, that is what bothers some opponents. What is important is that the theory works. Whether the semantic definition is correct or not, it does not seem to be very important.

CHAPTER III

METHODOLOGY OF THE INVESTIGATION

3.1. INVESTIGATION TYPE

I started off with Qualitative Investigation, thus, it was based on the description and observation of behaviour. I was seeking to understand a social and psychological phenomenon. I used interviews, evaluation of personal experiences, inspection of life stories and so on. We are in the area of language acquisition where psychology plays an important role, so it is mostly qualitative.

In order to demonstrate what I had previously observed I used a Quasi - experimental Quantitative investigation. I manipulated two different situations and I had determined the two different classes and activities. Later it became comparative causal, I tried to explain relationships of causation comparing groups of data.

3.2. DESIGN OF INVESTIGATION

3.2.1. REGARDING THE CLASS

Two classes are prepared, one a traditional class and the other a Multiple Intelligences class, the content is the same. The students are

evaluated at the end; the outcome of the assessment will give me some data as to which class was better. Students also fill out a questionnaire to express their feelings.

3.2.2. REGARDING THE STUDENTS

We have a description of students' abilities and general background. When we observe a class and the reaction of each student, we are always taking these facts into consideration in order to understand behaviour.

3.3. POPULATION AND STUDY SAMPLE

3.3.1. WHY MIXED ABILITY CLASSES

Our school is small and there is an average of 13 students per class, the only numerous class is the tenth grade with 24 students. When we divide the class into the ones who are ESL and the native speakers or students who have been in the school for years, we find out that there is an average of 4 or 5 referred to ESL. Not all these students are at the same English level, but we cannot create a different class either. Therefore, within the same class we establish different tasks for the students according to their levels and potential.

It was hard to decide about the students who were in the first group but were not successful, not due to their English, but due to other handicaps, in a regular class they were not successful, so we decided to join them to the ESL class. In a way they felt very proud of their strengths and were helpful to the other students. In other words, we give them the chance to bright up.

The school is 14 years old and through this time, we have experienced that student's benefit from mixed ability classes if we use the right strategies. They would feel more successful and will have the chance to bright up. The inclusion of students with special needs works very well with MI as Howard Gardner says.

3.3.2. ENGLISH CLASSES

The language arts class meets 4 times a week with a total of 250 minutes a week. Every semester we work on a theme for example: The Holocaust, Romanticism, Utopia and so on. We have managed the way of finding literature that comes for a standard level and for ESL for example, there are two versions of “The Call of the Wild”, “Frankenstein”, “Around the world in 80 days”, they also have movies, or else versions that are easy to read and are suitable for ESL such as: “The Glass Menagerie”, “Of Mice and Men”, “Fahrenheit 451”, and “The Giver” that we are now reading.

The standard classes mostly work on literature, but the ESL classes also provide the abilities of reading, writing, listening, speaking, grammar needed to acquire a language.

3.4. VARIABLES

INFORMANTS

Two classes had been the focus of attention, thus I had observed two different classes where I could read the same novel, so the levels do not vary greatly, they are in tenth and eleventh grade. These two groups were observed, and studied to see which one is better, the traditional class or the multiple intelligences class or maybe both were the same.

GROUP 1

This is a mixed ability class, their level of English differ, there are boys and girls, they come from different nationalities, students range from 17 to 18 years old, there are 11 students between juniors and seniors who are in this IB English B class, and there are other students who are with the other teacher in English A1 and A2. Three of these students will not apply for the diploma but are still in the group.

The IB requires students to be able to pass the TOEFL test; so supposedly, they should be at least in high intermediate level, so we review certain structures through different exercises. For each of the

chapters I am including grammar exercises to do in class (A few students are getting extra support in an ESL class, not literature class).

Any new comer would join this class even if he/she is at a very low level. There are also students who have been in school for a long time but it would be hard for them to join the A1 or A2 classes so they join the ESL literature class.

ANEX

Go to anexes 1, 2, 3, and 4 to see the description of each student and also charts about their intelligences.

3.5. TECHNIQUES AND INSTRUMENTS FOR GATHERING THE DATA

3.5.1. MATERIALS

Each of the classes required basic material as any English class. Experience one is the traditional class, experience two is the Multiple intelligences class.

For experience 1: desks, board, chalk, dictionaries, books, notebook, filming camera.

For experience 2: desks, enough room to sit on the floor, paper clippings, markers, construction paper, filming camera.

THEME: “THE GIVER”

It is a distopian novel suitable for ESL students as it contains easy reading. The experience will be based on the presentation of the book and the development of chapter 1. For the purpose of this research, only the first chapter will be presented, but the students will be observed throughout the quarter.

3.5.2. TRADITIONAL CLASS

Every student chooses a desk to sit; the desks are properly organized facing the board.

I tell them to quiet down because the class is about to begin.

Part I:

I start asking questions to the whole group then they answer aloud as a warm up activity. These are intended to prepare them for the different themes presented in the novel, having this type of background, will help them in the understanding of the novel. Also these questions can be seen again at the end of the novel to see whether their opinions have changed after reading the novel.

1. When was your happiest birthday?
2. Parents give their children things when they reach a certain age. Can you recall something like that?
3. Were there things you wanted to do and they wouldn't let you because of your age?
4. What do you want to be in the future? Do your parents agree on that?
5. Do you believe in perfect families?
6. Do you believe in perfect societies?
7. What would make your family better?
8. What would make your society better?
9. Why should people obey rules?
10. Do you think people have too much freedom in Cochabamba or not? Explain.
11. What would be the ideal number of kids in a family? Should there be policies for birth control?
12. What do you consider the best age for getting married? Why?
13. People dream in equality... In what countries have they reached certain equality?
14. How hard is it to reach equality?
15. What kind of equality do people look for?
16. What is dystopia?

Part II:

Find the meanings of the following words in the dictionary; copy them on the board then on your notebook.

- | | |
|---|--|
| 1. Frightened: Afraid | 2. Unidentified: Not identified |
| 3. Aircraft: Airplane | 4. Over flown: Fly over |
| 5. Twice: 2 times | 6. Squinting: Glance |
| 7. Sleek jet: Shiny plane | 8. Blur: Mirage (borroso) |
| 9. Blast: Explosion | 10. Against: (contra) |
| 11. Supplies: Food, things we need | 12. River bank: Edge of the river |
| 13. Cargo planes: Planes that don't take people but cargo | 14. Needled nose jet: A kind of plane with a shape of a bird |
| 15. Unload: Take out things from transportation (descargar) | 16. Take off: Depart |
| 17. Dwelling: House | 18. Speakers: (Alto parlantes) |

Part III: Reading

As a class we read the two first pages of the novel taking turns, stopping to explain the meaning of unclear thoughts. At the beginning, I ask for volunteers when they have broken the ice I point out people to read aloud.

(From here students write on their notebooks).

Part IV: Your response

Students answer whether coming to school late has a punishment, if the office is consequent about it. Students answer if they ever felt frightened and explain why.

Part V: Recalling

Students answer aloud then they copy their answers on their notebooks.

1. When did the story begin?
2. What is protagonist? Who is the first character introduced? Do you think he is the protagonist?
3. How was Jonas feeling?
4. What is flying over the city?
5. Is it unusual?
6. Did other type of planes fly over the city? Explain.
7. Where was Jonas when they ordered to leave their bikes immediately? What did he do then?
8. Where did the order come from?
9. What other characters are introduced?

Part VI: Interpreting

Try to explain the reasons for the following facts. What does it tell you of the community?

“The planes never over fly the city”

“The food is delivered in the river bank for the whole community”

Is released something good?

There is a loud speaker, people have to listen carefully and obey.

Part VII: Voice of the narrator

Is the narrator a first person, a third person limited omniscient or a third person omniscient?

Part VIII: Tone

The author says: “Needles to say he will be released” What does it tell you?

Part IX: Making predictions

An active reader makes predictions or intelligent guesses about what will happen in the story. Take your guesses, write them and share them with the class.

3.5.3. MULTIPLE INTELLIGENCES CLASS

Part I:

The questions are the same as the ones used in a traditional class, but in this case, I put them in slips of colored paper. I put students in groups of three and told them to sit on the floor, they used a few minutes to work on the first set then I ordered to rotate the second set of questions finally after a few minutes the last set. Each student had the chance to answer each question. Afterwards as a class they answer some of the questions aloud.


I rotate while the activity is in progress. The purpose of these questions is to prepare them for the different themes presented in the novel, having this type of background, will help them in the understanding of the novel. Also these questions can be seen again at the end of the novel to see whether their opinions have changed after reading the novel.

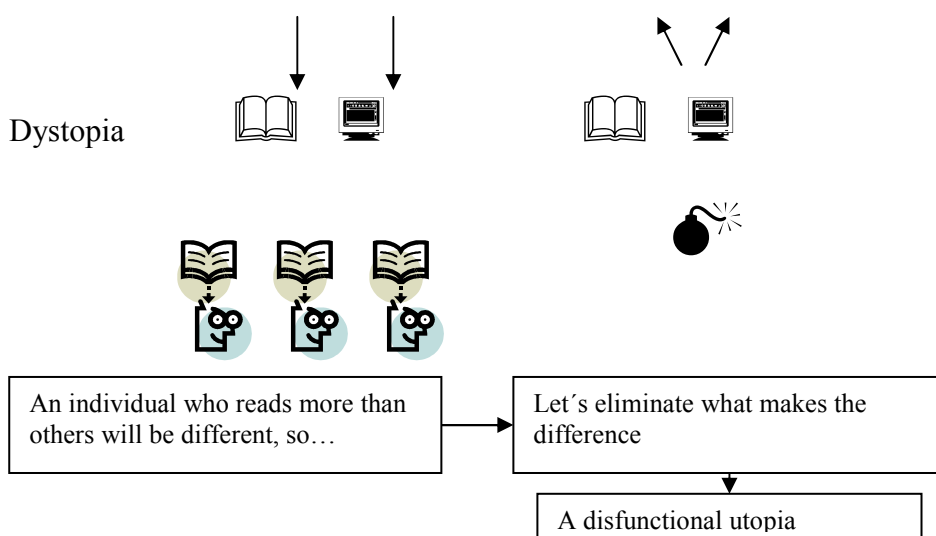
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14. How hard is it to reach equality?
15. What kind of equality do people look for?
16. What is dystopia?

Part II:

I explain dystopia with drawings on the board.

Utopia:  we are all equal: It is the idea of the perfect world



Part II: Find the meanings of the following words in the dictionary; copy them on the board or draw on your notebook. The teacher helps by acting out a drawing.

Vocabulary

Frightened = scared



Un-identified = not identified ?

Aircraft = ✈️

Twice = 2 x

Sleek Jet = ➡️✈️➡️

Unload = 🚚 📦 ➡️

Blast = explosion 💣💥

Dwelling = 🏠

Supplies = things we need 🍴🍷📦

Cargo planes = 📦 ➡️✈️

Needled nosed plane = ✈️➡️

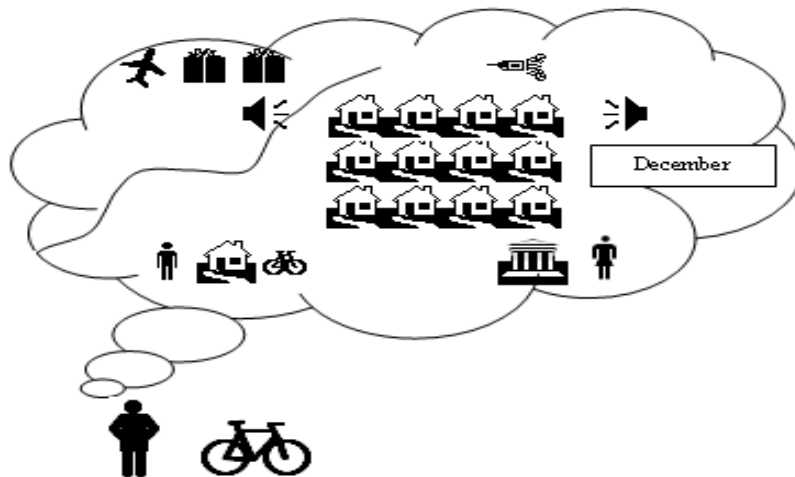
River bank = 🌳

Speakers = 🔊

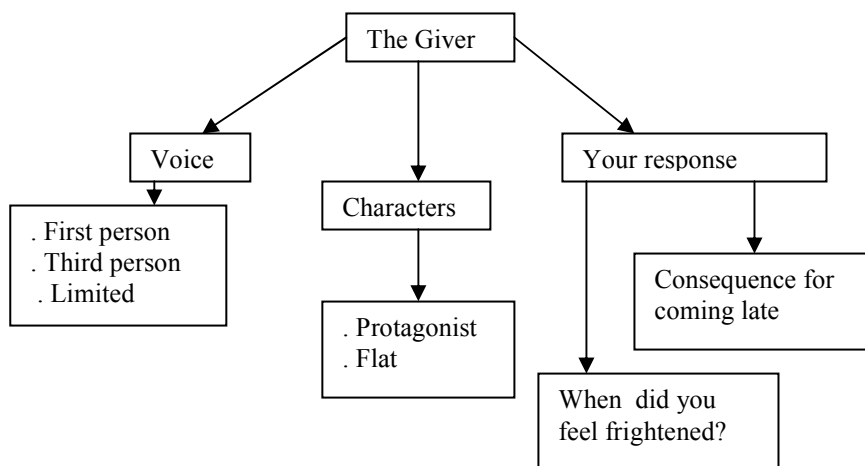
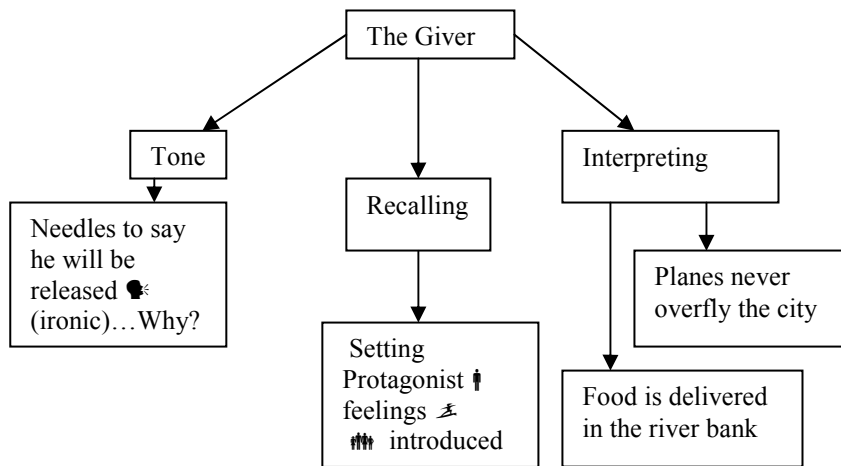
Take off = ✈️➡️

Part III

While we read aloud, I start drawing on the black board adding elements as they are being described.



Part IV:



3.5.4. DISCUSSION AND CONCLUSIONS

3.5.4.1. TRADITIONAL CLASS

1. Some really enjoyed the class, but they were the students who always do fine in classes and who have an intrinsic motivation. They are the ones who never have problems doing homework or being on task.
2. A traditional class is faster to prepare.
3. The class looks organized, and neat.
4. It took me 45 minutes to cover the material prepared.
5. Only a few students participated when I asked for volunteers. They are mostly passive; you wonder whether they are paying attention or not.
6. The newer ESL students (4 of them) forgot the vocabulary and the chapter for the following day.
7. The traditional assignments are presented on any sheet of paper written with pencil (hard to read and boring to correct).
8. Students are graded with a number that they compare because it is the same assignment for everyone.
9. For the final exam, I told some students to study their terms and definitions from a sheet of paper, their grades ranged from 70% to 95%.

3.5.4.2. MULTIPLE INTELLIGENCES CLASS

1. All of the students enjoyed the class. Students who do not speak the language yet, prefer this method.
2. It takes more time to prepare the class. Certain artistic skills are needed.
3. At times, the class looks messy (not in this practicum class necessarily, but in other classes like when we make a collage).
4. The class took 55 minutes.
5. Every body gets involved in the activities, and it is easier to break the ice.

CHAPTER IV

DISCUSSION OF RESULTS /SUGGESTIONS FOR FURTHER RESEARCH AND LIMITATIONS OF THE STRATEGY

I did the observation and the filming of just two classes, but it is not enough. During the whole semester, I continued testing the Multiple Intelligences, giving students options all the time, the results were awesome. In every class, I plan at least three different strategies or intelligences, the following class I rotate. I have noticed that the students do not get tired, probably because other parts of the brain are working.

I certainly believe that everyone has the eight intelligences (unless there is brain damage). Our children can develop all of them at a very high degree and we should give them that input in class at elementary and high school levels.

I have noticed that in other schools even in the United States the MI is mostly used in elementary but when students get to high school everything changes, there is a lack of fun material. I think this M.I. also works perfectly for High school.

Motivation is also a key factor for the success of Multiple Intelligences. It is very important as in any other traditional class to be motivated, as we know from previous studies there are two kinds of motivation: The intrinsic motivation which comes within the student from home and the

extrinsic motivation that the school provides. Using the eight previous strategies will enable students to be highly motivated, it is the emotional intelligence (defined after Gardner) that plays a very important role in the process of learning.

4.1. PROPOSAL AND RECOMMENDATIONS HOW TO USE THE NOVELS WITH ESL STUDENTS

ESL students struggle with English and struggle with new methods taught at International Schools. After seeing these issues, we find it very important to incorporate literature as soon as possible in their programs; nevertheless, it was necessary to make adaptations to the program. Some of the adaptations are:

1. Find adapted ESL versions for literature for example Frankenstein. While the regular class does the original version of Mary Shelly, ESL students work on the ESL version which contains easier vocabulary and tapes.
2. If possible we use novels that have films, so that when we are half way through the novel, students get to see part of the film. This way they would reaffirm previous knowledge, making sure everything is understood.
3. The time dedicated to each chapter is longer than in a regular class. The pre-reading activities are longer than in the regular class. We introduce vocabulary through pictures, or using the dictionary, the first step is the explanation of the word in English and the last resource is translation to their language.
4. Because we need different strategies to help the students understand literature, concepts, stories and so on, we use the Multiple Intelligences. We use visual aids, music, charts, graphs, dialogues, realia, acting, pantomime and so on. Students enjoy literature, first because they get to understand and also because they enjoy the activities, and they feel that they are reaching the same academic objectives than the regular students.

5. When students try to perform the new language there is anxiety, sometimes they are afraid of making mistakes. With the use of Multiple Intelligences they concentrate on something else besides speaking the language. This fact diminishes tension and anxiety on the side of the students.
6. Students get engaged if they are given the opportunity to choose because once they have chosen what they want to do, they are committed to the task.
7. Grammar has always been tough to teach and to learn, maybe because sometimes it is taught in a meaningless context. In this proposal we incorporate grammar in context. The connection that students make helps them learn grammar easier.
8. We need to mention that students at the AISB enter an ESL program first, so they do learn the language in an structured way first, the grammar chosen for the novels arises from the problems seen in their daily performance, thus, besides this written proposal, anything can arise in the classroom and a new grammar point would be prepared.
9. I am presenting activities for four novels for High School, the grade varies according to when students incorporate to the school: "The Outsiders" by S.E. Hinton," That Was Then This is now", by S. E. Hinton. The two first novels are realistic; they are for teen age students. These are the two that students like the most, maybe because they identify themes seen in their daily lives, and also because of the slang language that they are willing to learn. "The Glass Menagerie" by Tennessee Williams, this is a play which is expressionist, students get to act and see resources that a writer must use when the setting presented is on a stage and "The Giver" by Lois Lorry which is a utopian novel. These are just samples of other novels that are included in our program.
10. Centers of instruction had been created in the class, to enable a better function of Multiple Intelligences.

11. The environment of the whole school such as, green areas, specialty classes, computer lab, video room, library, and so on has to be according to the Multiple Intelligences in order to fulfill the tasks.

4.2. THE PHYSICAL ENVIRONMENT AND ITS INPUT TO MULTIPLE INTELLIGENCES INSTRUCTION

The physical environment of my classroom is diverse and inviting. It is in a corner of the building facing the campus, eucalyptus trees, a grass football field, the pool. Rather than using traditional desks, my desks are combined. A big table in the middle, a small table on the side, and 6 individual desks. So that students have choices, they pick their seats. The number of students ranges from 5 to 15.

There are two white boards from wall to wall that I use during lectures, grammar explanations, drawings, pictionary games, dictation or one of them as a bulleting board of the week. The walls are covered with a variety of visual aides that relate to the study of literature, writing, grammar, and ESL vocabulary. It is important to mention that the visual aids are not permanent.

My activity center provides options dealing with the Multiple Intelligences, which are pockets with activities on cardboard for each intelligence. Two small pockets contain scissors, markers, rulers, stickers. Another small arrangement of pockets contains idiomatic expressions cards used to either present them or play memory games.

There are posters showing images of the stories, novels, poetry study, spelling and grammar texts which we keep only for the time we read each novel.

The book cases contain dictionaries, reference books and lots of games such as: Taboo, Pictionary, scrabble, puzzles, bingos, and memory games by topics, slides and ladders, scattegories, and so on. There is also a reasonably broad array of artistic materials available for students who prefer spatial, kinesthetic activities, there are three cups full of markers another of color pencils and the last one with crayons, glue scissors etc.

I have a television set with a VCR, a computer with an ESL program, and a CD and cassette player this allows them to listen an ESL version of the book on tapes such as “Frankenstein”, and 30 other stories that have tapes and a set of 10 booklets. They also have dossier interviews that are recorded and they are allowed to listen to others.

In the building and on the school grounds, we find additional resources to serve students. On the first floor the video room provides a good place to present audio visual elements of the course. Whether this means showing a film version of the book we are reading or showing a video that presents essential literary concepts, I can assure that all students benefit from this distinct form of teaching. The video room is dark so I use it for the overhead projector where I either present grammar or I write down mistaken sentences coming from the essays. I expect them to help each other recognizing errors that I randomly choose without mentioning who did which sentence.

The library and the computer center with 25 computers allow students to pursue independent research projects of all types. Though the number and selection of books at the library should be expanded, students can almost always find what they are looking for by spending some time in the web. In the computer lab we also offer Encarta, SAT and TOEFL practice and TOEFL exams.

In addition, our music room, including a variety of instruments, gives the students resources to pursue a project with a musical twist. There are CD players and radios and a space to perform.

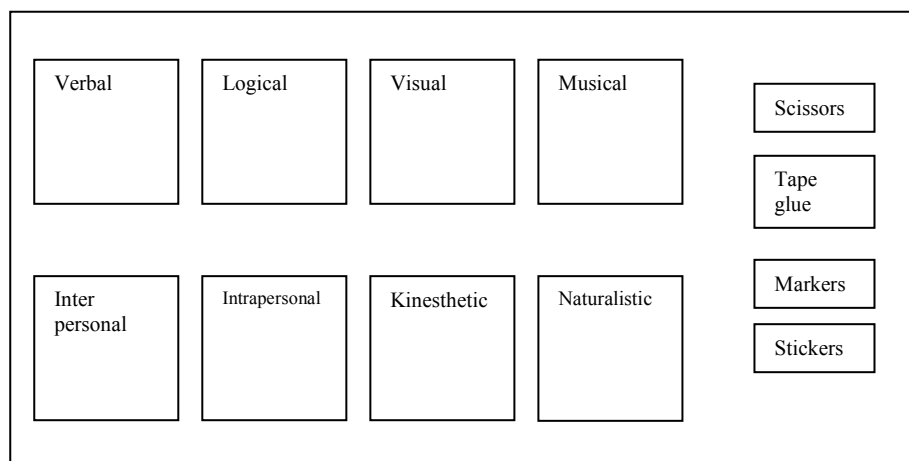
The AIS/B grounds provide a more than adequate space for students to pursue bodily/kinesthetic activities, such as a play for “The Glass Menagerie” as well as naturalistic activities.

The surrounding community of Cochabamba includes theaters, museums, art galleries, internet cafes, professional people of all types, newspapers, book stores, and a diverse and unique cultural environment. In thinking about other resources, we must not forget about AIS/B teaching and support staff- a community of individuals from around the world, who are normally more than willing to share their knowledge and experience

with a student. Sometimes we have the chance to invite them as guest speakers.

4.3. POCKETS A HELPFUL DEVICE TO ENCOURAGE CHOICE

The materials used for Multiple Intelligences are very simple and creative. They constitute an aid to the class. Here is an example of material used in a MI class:



4.3.1. DESCRIPTION

It is a strong fabric of about one meter long and 80 centimeters wide, on the surface there are 8 pockets that have the measurement enough to fit legal size paper, it also has four small pockets for material.

The papers have a color code; I use 8 different colors that I try to keep using all along the activities. The cards inside the pocket are plasticized, because students use them a lot.

When students get their novels, they also get two printed pages, one with the reading logs for each chapter or portion of the book, and one sheet for the final assignments.

Reading logs: If the student is asked to write an interior monologue as an intrapersonal activity, he / she goes to the pocket and picks up the example of how to do it. If the reading log asks to make a collage, they would have an example of how to make a collage. The pockets are used for all the novels, because the activities suit any novel. If any student misses school for any reason, he / she exactly knows what he-she is expected to do.

4.3.2. PURPOSE OF POCKETS

To make students and teachers understand that being this a proved theory, you can actually make the division. This division of intelligences is visual so that students see the options and they can eventually have a choice.

Because students are in an age of being able to develop all the intelligences, we have established a method of rotating activities. Students have their sheets with the reading logs that they need to work on by going to the pockets and getting an example of what they are expected to do.

Although students who have previously worked with these ideas might not need to look at the cards anymore, they are very beneficial to new students.

4.4. ACTIVITIES CONTAINED INSIDE THE POCKETS

As mentioned before, students are asked to write reading logs, if the student has been in the program before, he / she will automatically know what to do, if not or if there is any doubt, they can go to the pockets and find each activity plasticized, and be able to follow the example.

In the following pages, there are the activities contained in the pockets, each page corresponds to one activity which is independent from the other, this is one reason why the format is displayed in this way, one activity or card per page.

NOTE: All the activities contained in the pockets were adapted by the language department. Valerie Minnick and Ursula Milla. I am proposing the use of a code for each intelligence.

☞ Verbal – linguistic # Logical – Mathematical ☞ Visual – Spatial
🎵 Musical – Rhythmic ☺☺ Interpersonal – Social ♥ Intrapersonal -
Retrospective 🦶 Bodily – Kinesthetic 🌱 Naturalistic

4.4.1 BODILY KINESTHETIC INTELLIGENCE

A. IMAGE BANK - COLLAGE

Materials: You need magazines, brochures, newspapers, scissors, glue and a color construction paper of your choice.

What to cut? Think carefully about the chapter you read, what was the message? What was the theme? What events were important? Then cut images. You can look for characters, events, objects, but remember, any artistic work is mostly symbolic, a bit unrealistic, so that you make people think about your choice.

Glue the pictures in an artistic way, maybe you want to group them or even form a shape. As you glue your pictures try to remember your chapter and what you would say about each picture. Try not to leave any empty space. Give your work of art a title.

When you finish your work present it to a partner for some feed back and then to the class.



B. WORD BANK

Materials: You need magazines, brochures, newspapers, scissors, glue and a color construction paper of your choice.

What to cut? Think carefully about the chapter you read, what was the message? What was the theme? What events were important? Then cut words, you can concentrate first on adjectives, then on Nouns, finally on verbs related to the chapter.

Glue the words in an artistic way, maybe you want to group them or even form a shape. As you glue your words try to remember your chapter and what you would say about that word. Give your work of art a title.

When you finish your work present it to a partner for some feed back and then to the class.

some pig love
humble forbidden
kiss
fragile release pressure
friendship fire
books
death

C. MAKE A MODEL

If you are a kinesthetic, you will certainly enjoy making a model using the material of your choice, such as play dough, porcelain, cardboard, clay or dough. As you know, any artwork has some kind of symbolic meaning it represents a feeling or idea. It can be realistic artwork or an abstract artwork. It could be scenery taken from the novel or a subjective sculpture work.

Begin your sketch in class so that you can get some feed back from your classmates and teacher, you may select a particular moment of the novel such as part of the rising action, the climax or the resolution, you can divide your model into two parts or three.

Gather your materials, maybe you can recycle them, make sure you have the tools necessary for that.

Don't forget to put the title of your work so that people can understand better what you are trying to symbolize, you may also want to label some elements of your work.



D. DESIGN A BOOK JACKET

When you buy a book, sometimes you judge it by its cover. The cover is the first thing that attracts the reader.

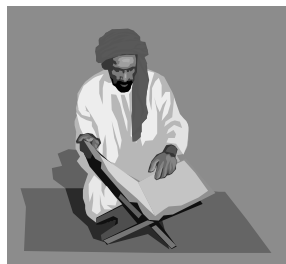
The book cover has two parts, the front part and the back part. The front contains a picture which is usually colorful; it could be a picture, a drawing, a character, a landscape. This front part also contains the title which is attractive.

The back part contains a summary of the book and tells the reader why to read it.

As any other artist, first you need to brainstorm some ideas of what makes an art work attractive and interesting.

Make three sketches first, at the beginning just sketch out rather than thinking on the final design. Talk to a partner for some feedback, then talk to the teacher, when you are satisfied with the drawing, you may begin with the final product.

Put the cover on your own photocopy; be prepared to share it with the teacher.



4.4.2. INTERPERSONAL SOCIAL INTELLIGENCE

A. INTERIOR MONOLOGUE

The interpersonal intelligence deals with relating to other people as well as understanding the way people feel and think.

Pretend you are the protagonist in the story, the antagonist or any other character put yourself in the shoes of that person and express your feelings, thoughts and hopes.

Use the pronouns I, me, my, mine, myself, we, our, us, ourselves, so that you can actually express your inner feelings.

When somebody reads your work, he / she needs to understand what is going on so whatever you write needs to have facts and feelings from that chapter.



B. CONFLICT AND MOTIVATION

Conflict is the struggle between two opposing forces, it is usually the protagonist against the forces of the nature, society, against destiny or fate, against another character (the antagonist). These three types of conflict are external, finally, it could be a conflict within him-herself, this is an internal conflict.

Think about the conflict so far in the story. Fill in the boxes below, try to be very descriptive. After you have brain storm in the boxes, write a good paragraph about it.

NATURE

ANTAGONIST

SOCIETY

FATE

INTERNAL

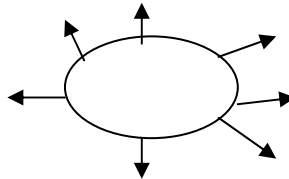
C. CHARACTER SPEECH

A speech is rather more formal, it is directed to a certain public, it carries a message which can be touching, convincing, persuasive, so here are the steps to follow.

1. Imagine you are one of the characters in the story; it could be a round or a flat character. Write the name of that character in the box bellow.

2. Try to imagine this character in a particular part in the story, from the character's point of view, explain this part of the story.

3. Brain storm feelings of this character.



4. Address your audience in the box bellow.

5. On a separate sheet of paper write your speech, the first one is a rough draft that you are expected to check with your classmates and with the teacher.

D. INTERVIEW THE AUTHOR OR A CHARACTER

As you are reading the story or after you have finished reading the story you may have some doubts about details, you may wish to know why the author ended up the novel in a certain way, how he got inspired to write in such a way, maybe you want to know if a certain event is based on a real experience or not.

The person who you interview can be a character too. Start making a few yes, no questions, then write information questions.

Check your grammar; remember that English has specific rules for use of auxiliary verbs in questions.

Step 1: Answer yourself some of the questions guessing how the author would think.

Step 2: Interview the teacher and write her / his answers.



4.4.3. INTRAPERSONAL RETROSPECTIVE

A. ENTER THE STORY

Place yourself in the story and decide whether you want to be the protagonist or the antagonist. Would you help the protagonist solve his problem? Or would you side with the antagonist to prevent the protagonist to achieve his goal? Would you like to advice the protagonist in an important decision or the antagonist?

Close your eyes for a few moments and imagine yourself in a precise moment in the story where you would like to enter. You are now in the story. What might you do? What would you say? How would you react? What advice would you give character? How would you feel?

As you are in the story imagine the details, the setting, and how would they influence in your behavior? You can either draw a picture next to a small poem or writing, or you may also write a short essay on what you have experienced.



B. A LETTER TO THE AUTHOR

Today's date and year.

Write down the name of the author you are planning to write.

Make up an address for this author (based on where he was born or where he has studied).

Make up a street address.

Name a city and a country.

Write the name of the author receiving the letter.

For this creative assignment, you will write an imaginary letter. That is, you will imagine that you are writing to the author.

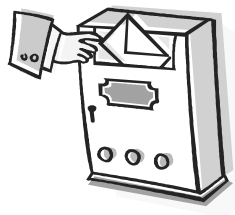
If you wish write the author telling him-her something about your own experience, you may ask for advice.

Try to find similarities between the character's experience and your experiences, tell the author whether you are happy with the outcome or whether you acted in a different way.

Your imaginary letter should explore the events and issues of the story; you may wish to discuss your point of view with the author.

Sincerely,

Sign your name here



C. HOW THE WORK AFFECTED ME

The events in the story can affect us depending on our intrapersonal retrospective intelligence. We may feel compassion and sympathy for the protagonist who experienced a loss. Why do we feel? We feel because of our previous experiences in life which are sad, happy, funny, and so on. When we read novels sometimes we connect those experiences with our personal life and we place ourselves in the shoes of others.

Sometimes the effect of a literary work is very powerful; sometimes it is not so noticeable.

For this activity, write your feelings about the events, pretend you are with a psychologist and are trying to explain exactly the way you feel. Don't forget to mention the facts in the story.

This type of work can serve you in the future when you want to write as a literary critic, of course that would be a verbal-linguistic activity, but this can serve you as a start.

If you hate the ending, change it.



D. PARALLEL EXPERIENCES

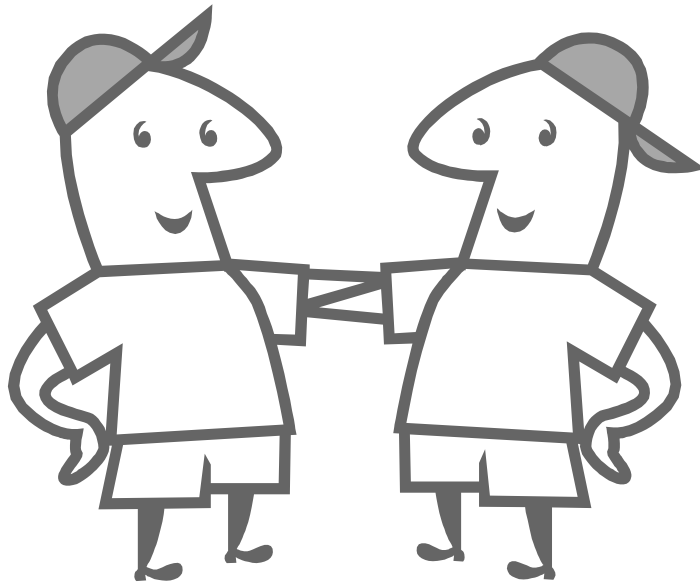
As we read the novel, we often get struck by events that we recognize as being ours. This usually brings up feelings.

Perhaps you have experienced a moment of sorrow or an experience of loss, similar to a character in the story.

Perhaps you have experienced a personal discovery which makes you realize what is going on around you.

Perhaps you have been touched by a tremendous joy.

Write a comparison contrast paragraph where you explain what had happen in the novel and what had happened to you. Explore the similar experience and write about your feelings as much detail as you feel comfortable using.



E. DIARY ENTRY

You may enjoy writing a diary entry if you are an intrapersonal learner. There are no rules for writing a diary; you don't need to begin with dear diary.

Go ahead and write the way you want.

A diary entry expresses feelings, sequences, and your point of view about the event, sometimes you find that part of the novel is confusing or a certain character is going through a difficult time.

Make sure to express facts and feelings.



F. LETTER TO A CHARACTER

Today's date, this year.

Write down the name of a character you are planning to write.

Make up an address for this character.

Make up a street address.

Name a city and a country.

Write the name of the character receiving the letter.

For this creative assignment, you will write an imaginary letter. That is, you will imagine that you are writing to one of the characters.

If you wish write the character telling him-her something about your own experience, you may give advice or you may ask for advice.

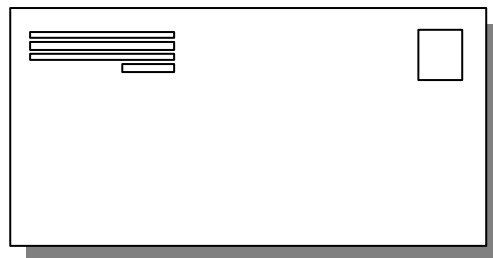
Try to find similarities between the character's experience and your experiences.

Your imaginary letter should explore the events and issues of the story as they intersect with the events and issues in your own life.

If the character is making a decision in the story that you do not agree with, you may wish to discuss your point of view with the character.

Sincerely,

Sign your name here



4.4.4. MUSICAL RHYTHMIC INTELLIGENCE

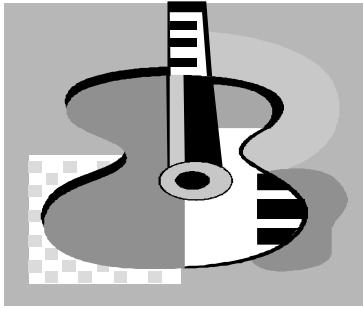
A. SET IT TO MUSIC

If you are a rhythmic learner with musical intelligence, you will probably enjoy describing the music you would select if you were chosen to set the background music of this story or play. You can select a music imagining that one of the most important scenes was to be filmed. This moment should be emotional, exciting or mysterious.

If you wish, you may discuss you music decisions for more than one scene.

To start with, choose the moment, and then brainstorm the words that describe the emotional tone of the scene. Later, brainstorm a list of songs that would fit appropriately with the words that you picked. Listen to the music you have chosen, close your eyes while you are listening to them and try to decide which one is most suitable for the moment.

Imagine you need to convince the director on your musical decision so be sure that you are able to explain why you have chosen that particular piece.



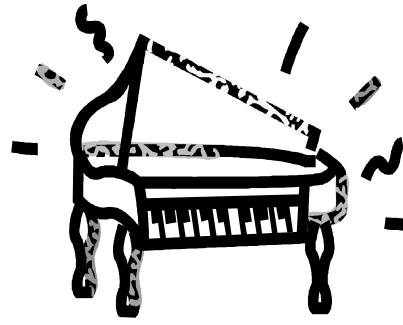
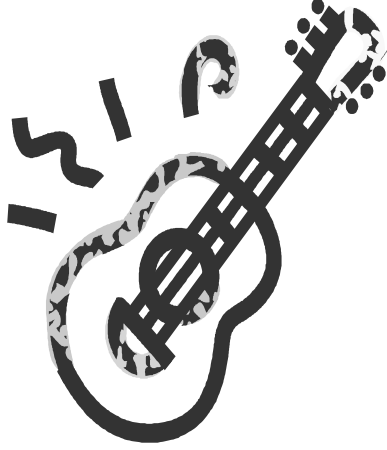
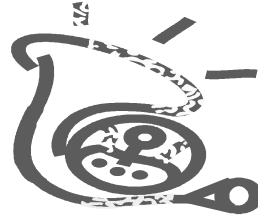
B. WRITE A SONG

When the author writes a book, he has something that he wants the reader to feel, think, act, say or realize. The most important thing that the author wants you to reflect on is the theme.

In this activity you have to write a song that transmits the theme. In this way you make the people that listen to this song feel, think, act, say or realize. In doing so you would make the same effect that the author of the book wants to make.

If you feel that writing the lyrics from scratch is way too hard then go ahead and use another song as the skeleton, then change the words around and add a few more things to the song.

Express yourself!



C. WRITE A POEM

Write a poem about something that you feel is impressive about the situation or experiences of the characters on the story that you are reading. This poem must express the feelings, desires, or fears of any character in the novel.

Your poem can also be about the state of the novel. Is this state happy, sad, exiting, scary, or lonesome?

Your poem can talk about the setting, time or place that the characters are going through.

Sometimes some moments in the novels are so deep that remind us about something that happened in our lives. Maybe, you can write the poem about your experience if you feel it connects with the book in some way.

Actually, your poem can be about anything at all if it somehow reflects on the novel you are reading.



D. COMPARISON: FIGURATIVE LANGUAGE

♪ Musical - rhythmic

☞ Verbal – linguistic

1) SIMILE: compare using **like** or **as**.

Laura was as strange as a unicorn.

Montag is as angry as a bull.

She looks like a blue rose.

Jonas runs like a deer.

With a simile, the comparison is between two different things with only one shared or common quality or characteristic.

2) METAPHOR: compare without using **like** or **as**.

Her cooking is poison.

Jim's words were music.

His eyes stared knives right through her.

With a metaphor, the comparison between two different things is stronger. All of their qualities or characteristics are shared.

3) SYMBOL: uses one object to mean or suggest many other ideas.

The colors, white, black and red are often used symbolically because each color represents or suggests so many concepts.

White: Suggests innocence, purity, virginity, and spirituality
but also death, sterility, and an absence of feeling .

Red: Suggests passion, love, fire, fertility, life, and sexuality
but also anger, lust, blood and uncontrolled emotion.

Black: Suggests evil, darkness, blindness, the void, and death
but also mourning, the unconscious, controlled emotion.

Blue Roses: In the Glass Menagerie are unlikely to exist, just like
Laura who was called this way by Jim.

The Phoenix: A bird that lives hundreds of years that survives after
a fire with more strength and youth, resembles humans.

4) ALLEGORY: uses fictional characters and situations to suggest
general truths about human existence.

Lord of the Flies is an allegory which describes how human fear
is the root of all evil.

Comparison: Figurative language
♫ Musical - Rhythmic

SIMILE

uses like or as
compares one quality or characteristic
He eats like a pig.

METAPHOR

doesn't use like or as
compares many qualities or characteristics
He is a real pig.

SYMBOL
expands to suggest many things
and may even include opposing qualities
The cross and the swastika.

ALLEGORY
uses fictional characters and events
to suggest or represent universal truths
Lord of the Flies is an allegorical novel about the power
of fear to create evil.

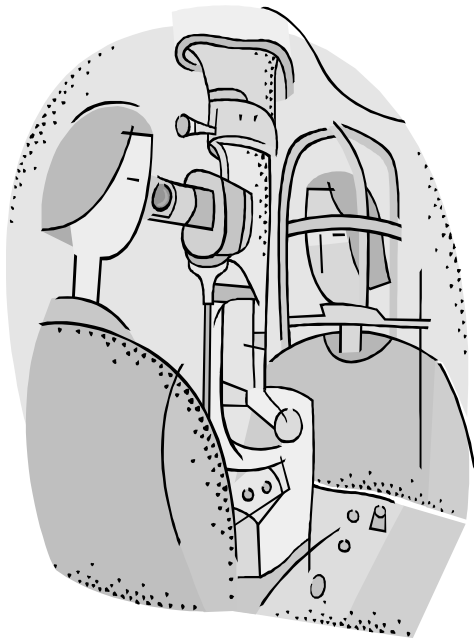


4.4.5. VISUAL SPATIAL INTELLIGENCE

A. HOW DO YOU SEE THE CHARACTER

In a literary work, there are flat characters that are not fully described by the author, and there are round characters that are fully described by the author. Choose a round character so that you can draw based on the physical description done by the author. Use colors and the clothing that you think he / she would use.

Authors also give attitude descriptions which are challenging to draw. What you can do to help yourself represent that physical description is add speech bubbles to express attitudes and opinions of the characters.



B. HOW DO YOU SEE THE SETTING?

The setting describes when and where the story takes place. It expresses the historical background. Using your artistic talents, try to use perspective to draw the setting of the story. Try to represent the time of the story with symbolic details.

Make sure you go back to your reading so that you don't miss any detail. The setting usually comes in chapter one, but the setting can also change and it is usually described at the beginning of the chapter.

Sketch first so that you have enough room



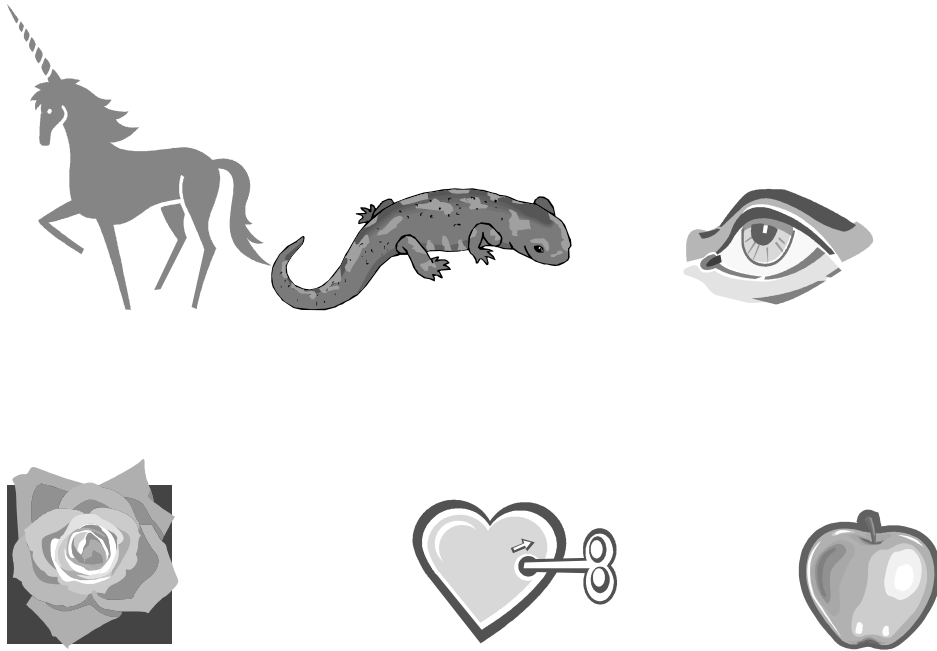
C. DRAW A SYMBOL

A symbol is an economic method to express the unknown through the known, it could be an object, an animal, a color, a plant or even a word.

The author uses symbols to help the theme, sometimes the symbol becomes a motif.

Find a symbol or symbols in the story and do an artistic work, if you want you may write a few sentences or even a paragraph to explain your drawing.

It is important that you mention what the symbol makes you think and what it makes you feel.



D. DESIGN A SET

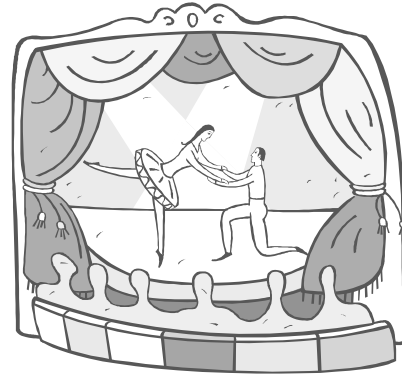
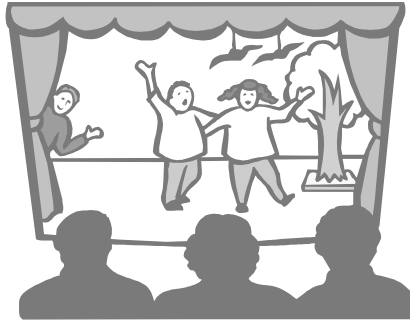
Visual learners enjoy designing sets. You may imagine that a director that is going to make a film is asking you to design a set, but before you do the set the director is asking you to do a preliminary sketch.

The first thing that you have to do is select your favorite theme from the book you are reading and study it carefully. Choose if it is outdoors or indoors, the colors you see, the kinds of floors, walls, props. Try to visualize it the best you can by closing your eyes. Take your time and don't make quick decisions.

It is good if before making the final one you make a lot of rough drafts or sketches, share the sketches with you friends and listen to their critique, then you may decide how your final invention will be.

When you are happy with what you have, the colors you have, the objects you have and the size then you may put your drawing into clean, white drawing paper. Begin with pencil then outline with marker and colors if you wish.

When your work is done, label and sign your set design.



E. DESIGN A COSTUME

Visual learners like you would enjoy designing costumes for the characters in the novel or the play that you are reading.

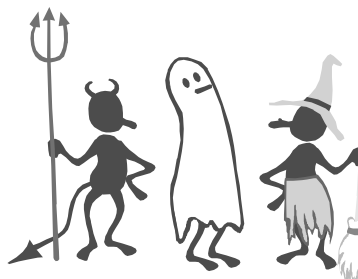
Imagine you are hired as a costume designer so that you can design the costumes of the characters to put it on the stage version.

Write the names of your characters, next to the character write a few comments about them and a physical description such as age, size and other physical features, social position.

Research the time when the novel took place, you can also go to the Internet.

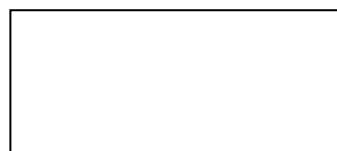
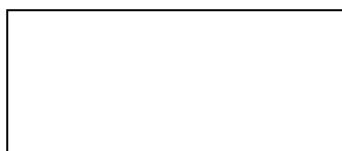
Go back to the story so that you remember some details.

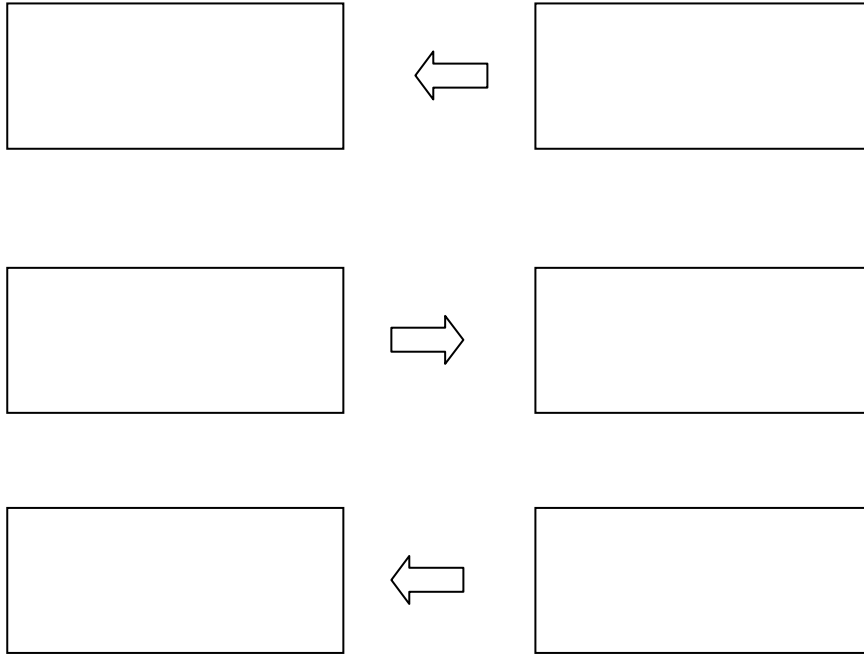
Now you are ready to design the costumes and draw them on sheets of paper.



F. DRAW A CARTOON STORY BOARD

On the chart bellow use the boxes to draw a cartoon story board. In each blank, draw one event or action in the story. In each box, make sure the cartoon caries a message and you use sense of humor. Draw a speech bubble for the characters.





4.4.6. ANALYTICAL INTELLIGENCE: MATH SMART

A. MAKE A TABLE

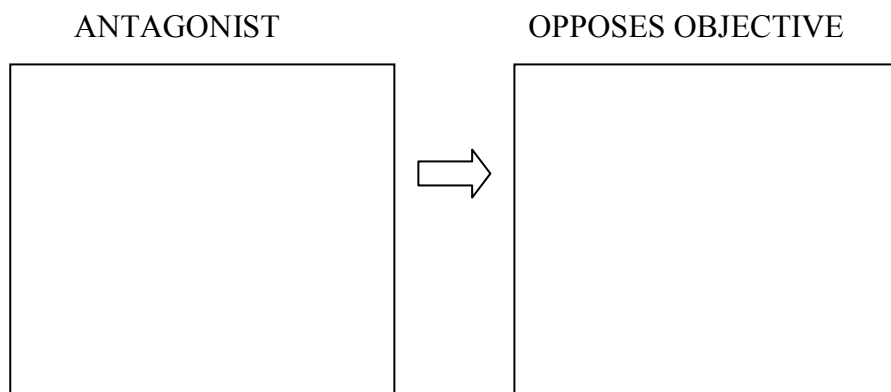
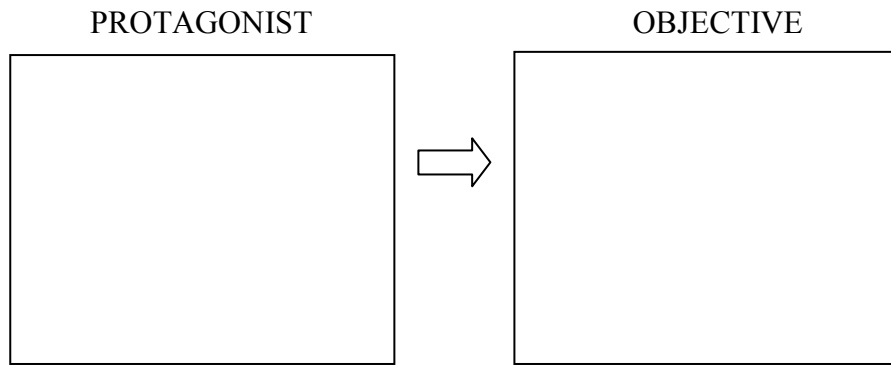
A table is a chart with concise information that you can quickly understand at a glance. You have two entries, one contains the names of characters and the other one a list of adjectives that you have to decide carefully. After having done the two entries, just check in the box in the character has that quality. Write a paragraph underneath comparing characters. Be ready to explain orally why you have chosen those adjectives by giving some examples of certain behaviors.

Qualities	ረገስ-ገላ ረዕዝ	ወጋገንተህ	ረገድ ህጽገድ	ገረገጥገጥ	ገዕዝ	ገዕዝ	ገዕዝ	ገዕዝ-ገዕዝ-ገዕዝ	ገዕዝ

B. ANTAGONIST AND PROTAGONIST

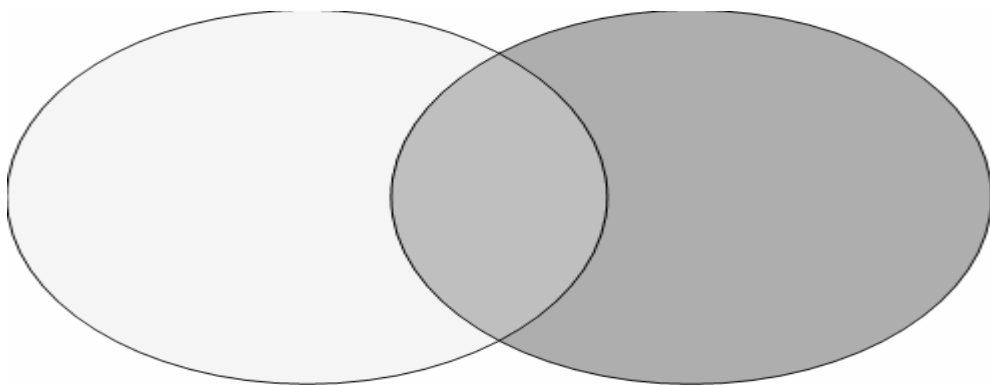
The protagonist is the main character in the story, he / she is the one who faces a problem and struggles to solve it. The antagonist opposes the protagonist because he, she, it tries to prevent the protagonist from fulfilling his goals.

The protagonist doesn't have to be good or the antagonist doesn't need to be evil, in fact, the protagonist may be a villain while the antagonist could be good.



C. COMPARE AND CONTRAST CHARACTERS

This is a Venn diagram used to compare two characters or groups or places. Brain storm qualities of each one and find common qualities in the middle. Then write a paragraph like the example bellow. Make sure you use specific vocabulary such as: both, contrary, whereas, while, but, contrary to, differ, different and so on.



Apples apples orange
 & oranges

Apples and oranges are similar in some ways yet they are also different.

What both fruits have in common is that they are healthy, both fruits are small and round, they both grow on trees and are available in any market. Apples and oranges differ in that apples grow in high places while oranges grow in temperate zones, you can find apples all year round, but oranges grow mostly in the summer. Apples cost 1 boliviano each, whereas oranges are less expensive; they are about 50 cents each. Apples can be green, yellow or red; in contrast, oranges are orange. The peel of the apple is thin and edible, but we can not eat the thick peel of the orange. Contrary to apples, oranges are juicy. Both fruits have small seeds but the orange has white seeds and the apples have black seeds.

What is most important is that both are delicious fruits than can be used in our daily diet and they can satisfy our appetite.

D. FLAT AND ROUND CHARACTERS

In a novel there are flat characters and round characters. A flat character is not fully described by the author, while a round character is fully described by the author. A round character looks real. The reader gets to understand why the characters act in such a way because of the description.

Think of a book you read, pick some characters, write a description of the characters then say if the character is flat or round.

Now concentrate on the book you are reading, name two or three flat characters. Describe them and say why you consider them flat.

The protagonist is usually a round character. Write a paragraph describing this character.

E. POINT OF VIEW: WHO IS TELLING THE STORY?

A story is told by someone. The storyteller is called a narrator. The narrator has a different point of view. There are different types of narrators.

First person narrator: The first person narrator is in the story, he, she narrates the story and uses the pronouns: I, MY, Mine, Myself.

Third person narrator: The third person narrator is not a character in the story. He or she tells the story using the pronouns: He, she, him, her, himself, and herself. The third person narrator can be of two kinds.

Omniscient or all – knowing narrator: Knows the thoughts and feelings of all the characters in detail, the word Omni comes from GOD so he, she knows everything.

Limited omniscient narrator: Knows the thoughts and feelings of only one character, the protagonist.

MOST REALISTIC

LEAST REALISTIC

FIRST PERSON

LIMITED THIRD PERSON
OMNISCIENT

Think of a story you have read which the narrator is the first person.

Think of a story you have read which has an omniscient narrator.

What kind of narrator is used in the story that you are reading now? Write a bit of the story that expresses the type of narrative voice.

F. SETTING: WHERE AND WHEN

In a fictional story the author makes up the places and time during which the events of the story take place. To understand why the characters act in a specific way we need to know.

- a) The geographical setting: Where in the world the action happens, we sometimes can even see it on the map.
- b) The historical setting: When and where in time the action happened.

c) The type of life the characters lead.

Complete the chart as detailed as possible.

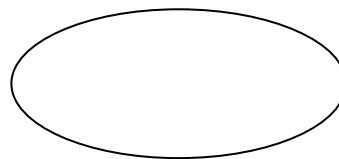
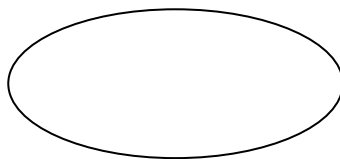
geographic	<i>Describe where the story takes place</i>
-------------------	---

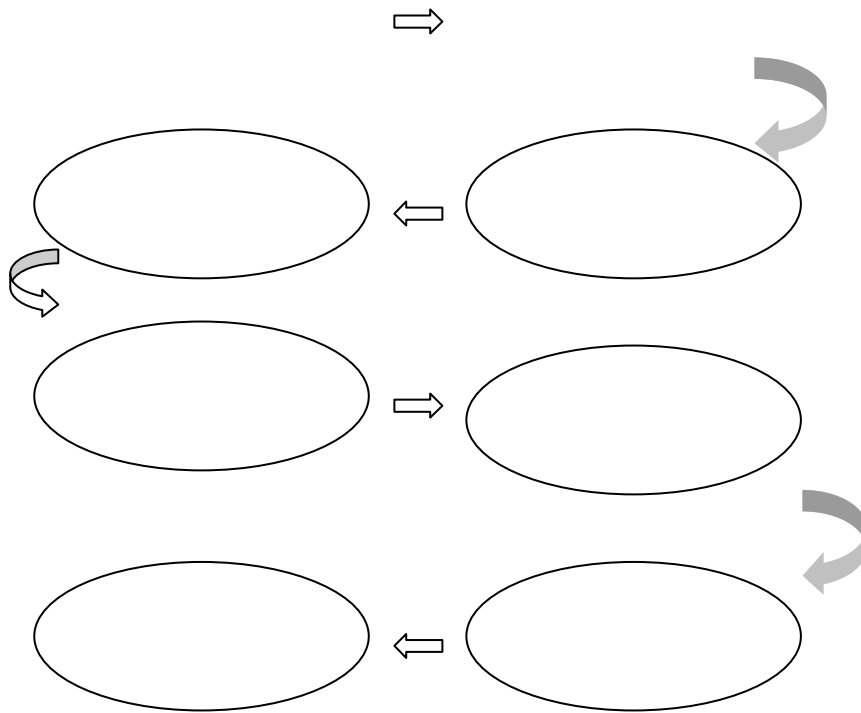
way of life	<i>Describe what the characters do</i>
--------------------	--

historical	<i>Describe the time in which the action takes place</i>
-------------------	--

G. PLOT MAP: AND THEN, BECAUSE

The plot of the story is a succession of events, it is like a chain, and you can not miss a section of the story because it would make sense. An action is a consequence of another. It is like cause and effect. In the following chain of events say what action leads to another.





H. THEME: WHAT IS THE MESSAGE

Theme is an observation of life that serves as a controlling idea in a literary work. When we read the story we notice that the author tries to tell us a message about life through the characters' actions and the plot. Think about a story that you have read and the main idea. Try to create a general statement about life based on the story's message. Fill in the chart below.

THEME

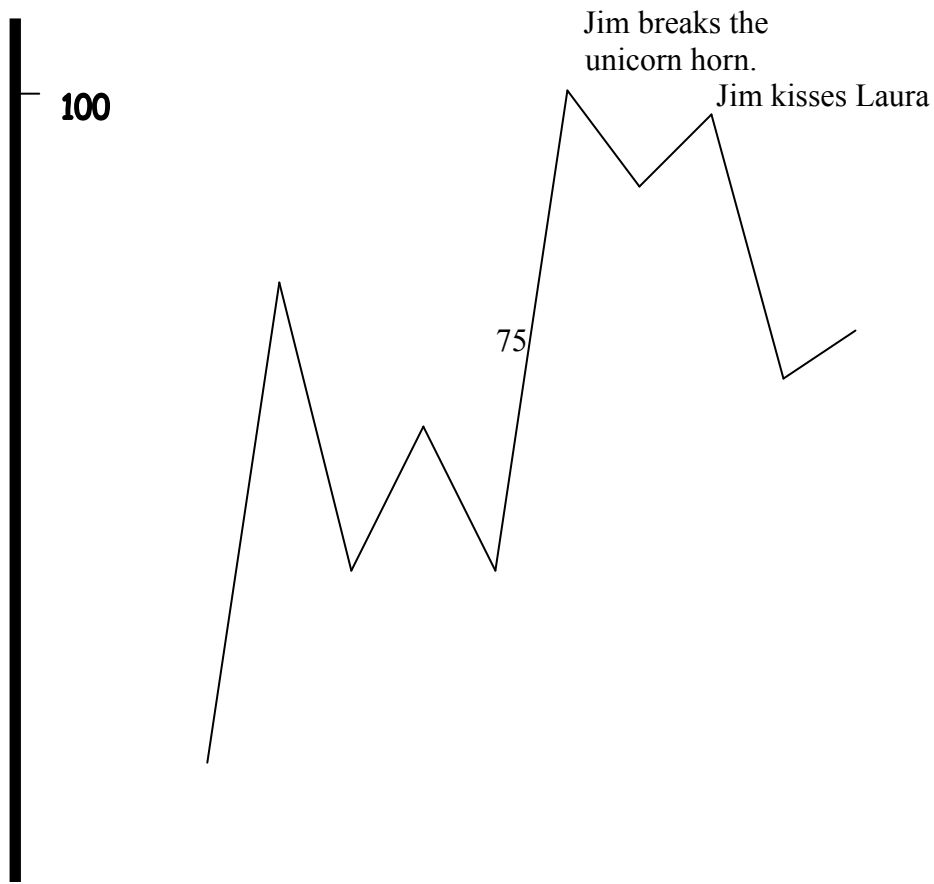
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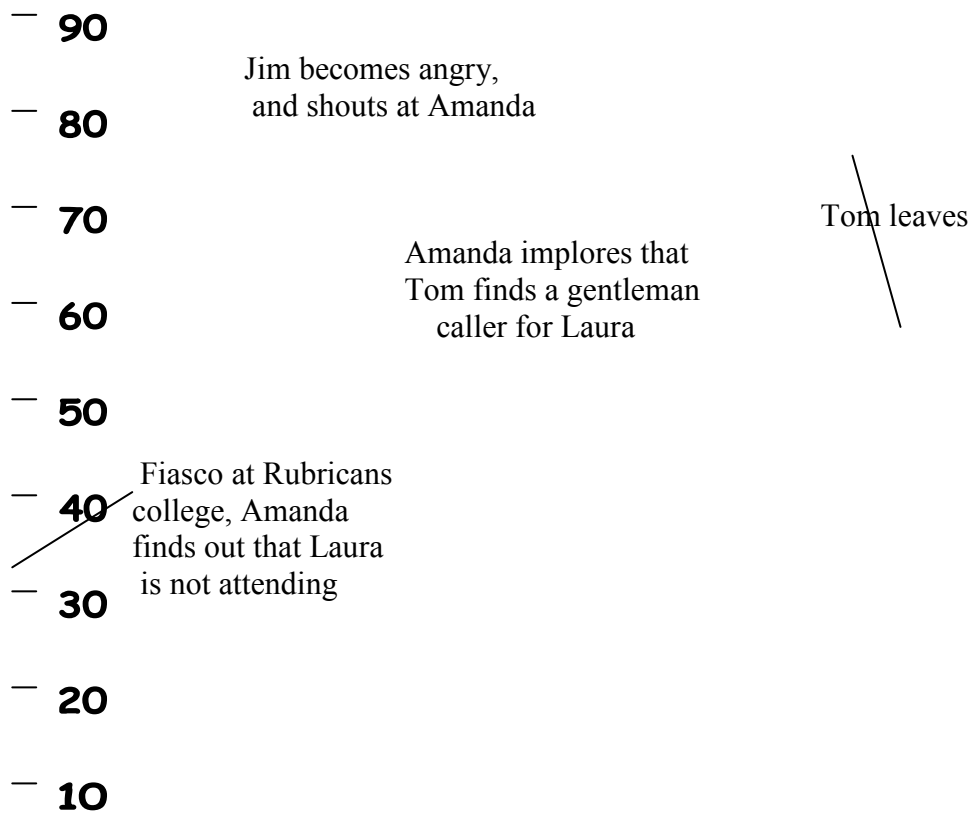
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I. TIME

Make a chart like in the example; try to remember events in the story and write them according to how interesting the story becomes. So think about the rising action, the climax and the resolution.





1930



1940

J. STATIC AND DYNAMIC CHARACTERS

In a story, there are static and dynamic characters. Static characters do not change in the story, they are not influenced by the plot, and they remain the same from beginning to end. Dynamic characters are the ones who change as the story develops. It is usually the protagonist who changes due to the experiences he/she faces in the story. These changes are related to the way he/she thinks and feels.

Mention two static characters in the story you are reading, say why you believe they are static, in what ways they don't change

Mention the most important dynamic character in the story; say how this character is changing either in attitude or feelings.

4.4.7. VERBAL – LINGUISTIC INTELLIGENCE

A. WRITE A NEWSPAPER

Name Your Newspaper

Give Each one of your Articles a Title

Put your sub-title here

By: Your Name

Down here you may begin writing your article. Maybe you may want to carry on an interview with one of the characters in the novel that you are reading right now.

If you wish, you may write a report in the story instead. Imagine you are a reporter; remember to make sure that

Give Each one of Your Articles a Title

Put your sub-title here

By: Your Name



B. WRITE A SPEECH

When you read a novel you can really feel that you are part of it if you read it carefully you can actually enter the story and start building up your opinion about issues. You feel like talking about it based on your previous knowledge.

Before you write the actual speech, brain storm your ideas, and then organize them.

Write a speech about a theme or an issue to address a group of people who will be your audience.

Make sure you use suitable language for the opportunity because this is a formal speech not a common conversation.

Try to sound persuasive, you want to convince your audience about something or at least make them think about an issue. You feel strongly about it. As on an essay, put your arguments in order and save the best argument for the end.

Speeches may be either emotional where you appeal to the emotions of the listeners and try to win their hearts, logical speeches appeal to the minds of the listener through arguments.

If your audience is composed of children, then an emotional speech would work better, if you are trying to discuss a global issue maybe a logical speech would suit more.

Imagine your type of audience; it could be your classmates, the entire school, a club or other, if you want you can actually say your speech in front of the class



C. WRITE A BOOK REVIEW

Verbal learners enjoy writing reviews of novels or plays. You must look back and remember what you read and how you felt about it. While writing this novel you must keep in mind these questions.

Did you enjoy the novel you read?

- If you did, which part was the part you enjoyed the most.
- If you didn't enjoy, then what was the failure of this novel.
- Are the characters okay? Are they realistic? Did they convince you?
- How did they present the characters?
- Which was the theme?

- Did you like the theme? Why?
- Why was the story interesting or why was the story boring?
- Did you like the ending? Would you change it?
- Would you tell other people to read this book? Why?

You may either write a formal book review or an informal one. If you write a formal one, then imagine that you are putting this review on the back of the book. If you have ever read a book review of the back of the book then you can imagine how formal it has to be, it has to call the attention so it can make the reader like the review and may want his to read it or dislike the review and drop the book

An informal review can be one for your friends to read and decide to read or not the book.

Don't forget to put a title!



D. ALTERNATIVE ENDING

After you read a novel sometimes you feel unsatisfied maybe you were expecting something different to happen, maybe along the story you have developed compassion for certain character and you expected a different outcome. This is the time when you can:

Write a last chapter for the story where your resolution is different.
Interrupt the story at a certain point and change the events.

You are the one who read the novel so you know the style of the author to keep up with the same style.

When you study literature, you also know that each chapter begins with a setting a rising action a mini climax and a resolution. So don't end up the novel abruptly. The novel has to maintain logic and sequence.

It is a good idea to start with a brain storm. So brainstorm the actual ending and what bother you and brainstorm the new ending.

Share your work with your classmates to get some feedback and see if they like it or not

10



¹⁰ <http://www.clip-art.com>

6. ESL students remembered the following day (long-term memory) just by putting a few pictures as clues.
7. When students are given MI assignments, they work neater and use different styles and techniques showing artistic presentations.
8. Students are aware of their differences and respect each other. Although they might become very competitive, they know that each student is graded to his/her own potential.
9. Before the final exam, I prepared a game containing the eight intelligences, the following day I took the exam and everyone got from 90% to 100% and they finished it very fast, they remembered the answers. (See the exam).

CHAPTER V

A PROPOSAL FOR NOVEL STUDY THROUGH THE MULTIPLE INTELLIGENCES

5.1. THE OUTSIDERS BY S.E. HINTON

5.1.1. PRE- READING ACTIVITIES

Before students begin to read the novel, it is important that they know about the author, the historical background, where and when the story takes place so that they understand the reason why the characters take different decisions, they understand the idiosyncrasy of the time and so on.

Through the Multiple Intelligences students present what they have researched, they make posters, they should use just a few words, the point is to test their ability to interpret concepts, meanings and information in general, to use symbols which is an economic method of exploring the unknown through the known, students develop their artistic abilities. They present it orally in front of the class. Students use the following intelligences:

- ☺ Verbal – linguistic
- ™ Bodily – Kinesthetic
- 👁 Visual - Spatial

5.1.2. BACKGROUND INFORMATION

The author: Susan Elliot Hinton was born in Tulsa, Oklahoma, in 1950. She began to write about the things that interested her- cowboys and horses – when she was in grade school.. As a high – school student, Hinton was quiet and shy. She nearly failed creative writing because she could not spell, and she found it impossible to write under pressure. Hinton did enjoy reading, but was disappointed with the shallow depictions of teenagers in most of the novels available. As a junior, she began working on a more realistic kind of novel. “The Outsiders” (1967) is loosely based on the gang-like activities of her high school classmates in Tulsa. Critics were impressed with the seventeen-year-old Hinton’s unpretentious narrative and skillful development of plot and character and hailed the book as new kind of novel for teenagers. The book quickly became popular with teenage readers across the country.

Hinton says that he characters are mixtures of people she has known, with a little of herself added in. Because all of her novels are written from a boy’s point of view, she has chosen to write under the name of S.E Hinton. She was afraid that teenage boys might not want to read the books if they knew a female had written them.

Hinton has written three other novels since “the outsiders”, all of them about lower class teenagers who came into conflict with their peers and a hostile social environment. “That Was Then, This Is Now” (1971), written while Hinton was in college, describes a boy whose best friend becomes a drug dealer. “Rumble Fish” (1975) and “Tex” (1979) concern the futility of acting aloof and invulnerable. Both “The Outsiders” and “That Was Then, This Is Now” were selected as Honor Books by Chicago Tribune, and both were included in the American Library Association’s “The Best of The best”, Alive in ’75, a list of recommended young adults books published between 1960 and 1975. “Rumble Fish”, was also named by the American Library Association as one of the Best Books for Young Adult in 1975.¹¹

¹¹ Hinton, S.E.(1990); *Study Guide for the Outsiders*, Illinois USA: Mc Dougal,Litell & Company

5.1.3. ABOUT THE OUTSIDERS

The Outsiders deals with a gang of teenagers who try to find their place in a world that cannot control or understand. Growing up on the wrong side of the tracks, the characters struggle for a sense of self-worth and belonging.

When The Outsiders first appeared, it was acclaimed by book critics and enjoyed by its teenage audience as a realistic portrayal of the feelings and lives of adolescents... Many parents, however, thought that the violent behavior of some of its characters would encourage young people to become lawless and destructive.

Hinton wrote the novel from her observations of the conflicts between the so-called hoods and the wealthier, more respected teenagers at her own high school in Tulsa. She said, "I felt the Greasers were getting knocked when they didn't deserve it.....But it was the cold- blooded beating of a friend of mine that gave me the idea of writing a book.

I wanted to do something that would change peoples' opinions of greasers" – "The Outsiders" has been the recipient of numerous awards for excellence in literature, including the "Media and Methods Maxi Award" in 1975. The novel also has been cited I the Chicago Tribune Book world's Children's spring book festival, and the New Your Herald Tribune's list of Best Teenage books for 1967.¹²

5.1.4. TEACHING THE NOVEL

OBJECTIVES:

1. To read and enjoy the novel
2. To become familiar with the elements in the novel
3. To develop an understanding of literature through written and oral analysis and through related writing activities.
4. To learn new vocabulary.
5. To identify the relationship between the events in the plot of a novel.
6. To develop analytical and creative writing skills through application of the process of writing.

¹² Ibid

5.1.5. INTRODUCING MAJOR THEMES

Before students read the novel, they should have the opportunity to think about the major themes that they will encounter. Through class discussions, they will discover that they already have very specific opinions about many of the themes treated in the novel.

Start by writing the numbered thematic statements bellow on the whiteboard, while students copy on their notebooks, the, use the follow-up questions listed after each thematic statement to prompt discussion.

During discussion, have students take notes expressing not only their personal relations to the statements but also interesting ideas, brought up during the discussion. You might encourage students by summarizing on the white-board some of the points that arise.

Explain that after students read the novel, they can look over their pre-reading notes to see whether they had changed their opinions. Emphasize that the important thing in this exercise is to formulate opinions about the issues, for there are no right or wrong answers.

☞ Verbal - linguistic

☺☺ Interpersonal – Social

♥ Intrapersonal – Retrospective



1. Conflicts arise from misunderstandings of attitudes and values.

Do you believe that this is true? Give examples from history, from today's world, and from your own experiences that prove or disprove this statement.

- Do wealthy people all share the same attitudes and values? Explain your answer.

- Can you give an example of this happening to someone you know or have heard about?

2. Understanding and kindness can overcome prejudice.

- Do you believe that this is true? Why or why not?

- Can you give a definition of prejudice?

3. People are usually not sacrificed with what they have.

- Do you believe that this is true?

- What are some of the effects of people wanting more in their lives?

- Can being dissatisfied be destructive? How?

- Can being satisfied be destructive? How?

4. Everyone needs to feel accepted.

- Do you agree with this statement?

- What are some ways that teenagers try to gain the acceptance of those around them?

- Do any of these ways of gaining acceptance have negative effects? Explain.

5. Loyalty is a necessary quality in human relationships.

- What does it mean to be loyal?

- To whom should you be loyal, and why?

- Is it ever permissible to be disloyal? Under what circumstances.

5.1.6. READING LOGS

THE OUTSIDERS

Check out the worksheets in the pockets at the back of the room!!!!

Please complete the assignments when due, even if you were absent, for a day.

KEY SYMBOLS FOR THE EIGHT INTELLIGENCES:

☞ **Verbal – linguistic:** As we know the Verbal Linguistic Intelligence is the ability to speak well and to write well. I have use the lips that represent talking. As this is a literature project, all the activities are combined with the Verbal Linguistic on.

Logical – Mathematical: I have use the number sign in order to represent this intelligence, we have charts to analyze, charts to feel out with data and so on.

👁 **Visual – Spatial:** The eye represents this intelligence which concerns the appreciation for shape and color, the literature assignments can be posters, drawings cartoons and so on.

🎵 **Musical – Rhythmic:** It is represented by the musical note, not only do we think in terms of songs but also poetry as it has rhythm.

☺☺ **Interpersonal – Social:** Represented by two smile faces, people who work together or people who represent homework through interviews, dialogues and so on.

♥ **Intrapersonal – Retrospective:** Represented by a heart, this assignments deal with feelings for others, or taking the place of characters by writing interior monologues, leers and so on.

🦶 **Bodily – Kinesthetic:** Represented by a person doing work outs, although we know that it also concerns to things done by hand. For literature we represent theatrically some important events, or we make models, anything we manipulate in three dimensions.

☁ **Naturalistic:** Represented by a cloud, assignments can be done outside, in touch with nature, or build up farms, rainforests an so on.

1. 👁️💬 Characters: Make a brainstorm bubble of adjectives and describe phrases for each character introduced so far; summarize in a paragraph.
2. ❤️💬 Interior Monologue: Write from Johnny's point of view about the mugging by the SOCS.
3. 📄💬 Word Bank: Cut and paste words which sum up the two groups, SOCS and Greasers. Give your work a title then write a summary paragraph.
4. ❤️💬 Personal response: Write your personal response to the events in this chapter.
5. ❤️💬 Journal Entry: Write from the point of view of Johnny or Pony Boy about the events in this chapter.
6. 👁️💬 Newspaper article: Write about the brave rescue by Johnny, Ponyboy and Dally include all the facts.
7. 🎨💬 Art work: Make two walls of graffiti, one painted by the SOCS about the GREASERS and the other one painted by the GREASERS about the SOCS. Use any technique.
8. #💬 Theme: Analyze and write about the theme of the

novel as you see it emerging in this chapter.

9. 🎵💬 Poem or song: Write your own poem or song, or find and bring in music which you feel embodies some of the feelings in this chapter.

10. 👁️💬 Cartoon Story board: Draw a cartoon story board about the events in this chapter.

11. ❤️💬 Speech: Write a speech from your own point of view to be given at the funeral of one of the characters in this story. Write about one of the social problems or family concerns you read about in the story.

12. ❤️💬 How the work affected me: Explore your personal feelings and thoughts in response to this novel.

13. 🌅💬 Watch the sunset or sunrise: The teacher will give you the song "Stay Gold" and write your feelings about it.

5. 1.7. FINAL ASSIGNMENTS

Pick one for a final project

Key to symbols, 8 intelligences:

☞ Verbal – linguistic: Write an essay comparing the movie and the novel make sure you include the themes, the characters, and most importantly the film making techniques and literary techniques.

Logical – Mathematical: Research on gangs in Cochabamba and analyze the data. (you can use charts).

👁 Visual – Spatial: Draw a cartoon storyboard recalling the main events of the plot, the characters, etc.

🎵 Musical – Rhythmic: Compose a song on the themes emerged on the story like friendship, death, loyalty, discrimination and society, or dance a suitable representation of the time when the novel was written.

😊😊 Interpersonal – Social: Speaking as yourself write a book review of this novel as if you were going to publish it in the “Bolivian Times”. Include an interview the characters.

♥ Intrapersonal – Retrospective: Speaking as yourself, write a moving speech either emotional or rational on the topics raised in the novel (minimum 500 words).

🙋 Bodily – Kinesthetic: Explore your response to the work, explore symbolism, themes and characters and express it in a visual art project or present a drama representing the most important event in the story like the climax.

☁ Naturalistic: Make a model of Windrikville, make sure you represent the abandoned church and the natural surroundings.

5.1.8. THE OUTSIDERS REINFORCEMENT ACTIVITIES

A. CHAPTER 2 - GRAMMAR SHEET

Part I: *Scrambles sentences* ➤ Verbal - linguistic# Logical – Mathematical

1. hated /Dally/the way /legal /do /to / things.....
2. my/ chair/ you / feet/ take /off.....
3. I/ look/ don't/ one bit/ like / Soda.....
4. With/ of/ cokes/ an armful /came /Dally.....
5. was/ pet / the / gang's / Johnny.....
6. mind / we don't/ greaser / called /greaser/.....
7. being / by/another.....
8. our/ one rule / , /together/ stick/ besides /.....
9. don't /caught /get / is.....

Part II: *Match the characters on the left with the descriptions on the right.* ➤ Verbal ➤ Visual I

PONYBOY	The eldest brother who has taken responsibility for the other two.
SODA	A good looking SOC.
DARRY	Youngest smart brother.
CHERRY	Quit school at 16 to work at the gas station.
JOHNNY	Poor gangs who used grease on theirs hairs.
TWO' BITS	The pet of the greasers.
GREASERS	Rich gangs who had nice cars, girls and money.
SOCS	A greaser good at voice imitations.

Part III: Answer the following questions. ♥Intrapersonal - Retrospective

1. Cherry was a SOC and was talking to a Greaser, this annoys the SOCS. Did anything similar happen to you

.....

2. "They are good at rumbles". Do you think it is fair to establish rules before a fight? Would you respect them?

.....

3. "A gang is like a pack" Explain this in what ways is it or is it not?

.....

B. CHAPTER 3: Ψ Bodily – Kinesthetic ↔ Visual – Spatial: First students come up with these definitions taken out from the book then they cut the definitions and glue them on two sheets of paper, one for the SOCs and one for the GREASERS.

Sophisticated *simple* had no families

think that a river blast on a river bottom is cool **UNEMOTIONAL**

owed nice cars

Cool to the point of not feeling anything

support themselves

talk to someone but don't feel half of what

+

**FOUGHT COLDLY,
PRACTICLY
AND IMPERSONALLY**

Live on their parents

TOUGHER GIRLS

την ψαρε σαψινγ

their hair was important

EMOTIONAL

feel too violently

C. CHAPTER 3 GRAMMAR SHEET

☞ Verbal – linguistic # Logical - Mathematical
Remember that there are different conditionals:

1. PRESENT POSSIBLE CONDITIONAL

IF + PRESENT	⇒	NOUN + FUTURE
--------------	---	---------------

If have enough money, I will go to the movies.

1. If Cherry meets Dallas,.....
2. If Johnny reads books,.....
3. If Ponyboy visits Cherry,.....
4. If the Greasers fight the SOCS,.....

2. PRESENT IMPOSSIBLE CONDITIONAL

IF + PAST	⇒	NOUN + WOULD + PRESENT COULD
-----------	---	---------------------------------

If I had enough money, I would go around the world.

1. If Ponyboy were 18 years old,.....
2. If Johnny's parents didn't fight,
3. If Soda went to school,.....
4. If Darry weren't' rude with Ponyboy,

3. PAST IMPOSSIBLE CONDITIONAL

IF + NOUN + PAST PERFECT	⇒	NOUN + WOULDN'T + PRESENT PERFECT
--------------------------	---	--------------------------------------

If Ponyboy and Cherry hadn't watched the sunsets, they wouldn't have gotten along with each other.

1. If Randy and Bob hadn't appeared,
2. If Ponyboy had liked his brother Darry,
3. If his parents weren't dead,.....
4. If Darry hadn't gotten two jobs,

D. VOCABULARY 3

Part I: *Discuss the meanings of these expressions with your friends, then Write sentences.*

1. Bawled:
2. Making ends meet:
3. Hard as a rock:
4. Pain in the neck:
5. You got it wrong:
6. Beat the tar out:
7. Beat me up:
8. Shut your trap:
9. Couldn't get along:
10. Dropout:
11. Beer blasts:
12. Tuck the shirt:
13. Cocked an eyebrow:
14. Outnumber:
15. Mouth dropped open:
16. Can't take much more:

Part II: Answer the following questions'

1. Have you ever been in a situation when you felt you didn't belong?
.....
2. What would you do if you had a company like Dally?
.....
3. Do you think it was fair that Ponyboy talked bad about his brother Darry?
.....
.....
4. Do you also prefer one of your brothers or sister?
.....
.....
5. What would your parents do to you if you returned home at 4 a.m.?
.....
.....

E. CHAPTER 4 # Logical – Mathematical

Part I: *Put the sentences in sequence.*

.....	JOHNNY KILLED THE BOY
.....	PONNY BOY GOT SICK
.....	PONNY FOUGHT DESPERATELY BECAUSE HE COULDN'T HOLD
.....	BUCK ANSWERED THE DOOR WHEN THEY KNOCKED
.....	THEY THOUGHT DALLY WOULD GET THEM OUT OF
.....	DALLY TOLD THE GUYS WHERE THEY WOULD BE SAVED
.....	PONNY WAS CHOKING ON THE PAVEMENT BY THE FOUNTAIN
.....	DALLY HANDED THEM A GUN AND A ROLL OF BILLS.

Part II: *Look for as many feelings as you can in this chapter. Write them down.*

♥ Intrapersonal - Retrospective

- | | | |
|----|----|----|
| 1. | 2. | 3. |
| 4. | 5. | 6. |
| 7. | 8. | 9. |

Part III: *Draw the events in the following sequence:* 👁 Visual – Spatial

The train slowed down as
They jumped into an
Open boxcar.

A farmer driving a tractor
told them to follow the
Road towards the hill.

They climbed in a back
window. It was a small
Spooky church.

--	--	--

F. REFLEXIVE PRONOUNS WITH IDIOMATIC EXPRESSIONS

☞ Verbal - linguistic

HELP YOURSELF :	To pick up some treat to eat without having someone to hand it to you.
KEEP IT TO YOURSELF:	Do not tell a secret..
BE YOURSELF:	Act the way you always are.
SUIT YOURSELF:	Do what you want.
MAKE YOURSELF AT HOME:	Feel comfortable in someone else's place.
ENJOY YOURSELF:	Have fun.
BY YOURSELF:	Alone/ without help.

1. Dally knew where the kids were hiding, but he couldn't tell anyone.
Dally had to
2. When you visited the Curtis, you could do whatever you wanted at their house. You could.....
3. Dally never changed his personality wherever he went.
He was.....
4. If you were a hood and went to a party, it was difficult to have fun.
You couldn't.....
5. Even in his own house, Johnny wasn't comfortable.
He couldn't.....
6. At the Curtis house, you could pick up a cookie, a cake, a glass of milk. You could.....

1. I carried the suitcase by myself.
2. You look at yourself in the mirror.
3. Dally practically killed himself.
4. She signed the checks herself.
5. The computer shuts itself.
6. We filmed the video ourselves
7. You hurt yourselves in that camp out.

I	.....	Myself
YOU	.....	Yourself
HE	.....	Himself
SHE	.....	Herself
IT	.....	Itself
WE	.....	Ourselves
YOU	.....	Yourselves
THEY	.....	Themselves

G. CHAPTER IV: REPORTED SPEECH THE OUTSIDERS

PRESENT \longrightarrow PAST

1. Ponyboy said, "Soda Pop is very handsome".
.....
2. Cherry said, "I don't like fights".
.....
3. Darry told Soda Pop, "I worry too much about Ponyboy".
.....
4. Johnny asked Dally, "Do you know of a safe place to hide?"
.....

PAST \longrightarrow PRESENT PERFECT

5. Johnny told Pony, "I bought you this book".
.....
6. Johnny told Pony, "I saw that Mustang before".
.....

PRESENT PERFECT \longrightarrow PAST PERFECT

7. Johnny told the Greasers, "I have been jumped".
.....
8. Pony told Cherry, "My parents have died in a car wreck".
.....
9. Johnny told Marcia, "Darry has had a bad reputation but he is nice".
.....

QUESTIONS

10. Darry asked Dally, "Where did you see Pony and Johnny?"
.....
11. Darry asked the boys "Are you hungry?"
.....

MODALS

12. Two Bit asked Pony, "Can you buy me a coke?"
.....
13. Darry asked Johny, "Will you turn yourself in?"
.....

Note: Grammar is: # Logical as you substitute formulas.

H. CHAPTER V: PREFIXES.

☞ Verbal – linguistic # Logical - Mathematical

PREFIXES: Prefixes are letters that come preceding the word and change its meaning, which is usually the opposite of the original word.

IN	These prefixes have a negative connotation
IM	
UN	
IL	

Exercise: Change the sentences using prefixes.

1. Ponyboy thought that it ***wasn't possible*** that Johnny was dead.
.....
2. Steve's shirt ***was not buttoned***.
.....
3. Pony ***wasn't injured***.
.....
4. I was dizzy, I ***wasn't focused***.
.....
5. ***Nobody was patient*** before the last rumble.
.....
6. They knew it ***wasn't legal*** to fight on the streets.
.....
7. Pony thought it ***wasn't essential*** to fight a last time, but Dally thought it was.....

I. CHAPTER VI: INVERSION OF SENTENCES

Some terms are used at the beginning of sentences for emphasis, in these cases; inversions of sentences should take place. E.g.

1. Ponyboy would fight **only if** he stays next to Darry.
ONLY IF Pony stays next to Darry, would he fight.
2. I have **never** seen such terrible fights.
NEVER have I seen such terrible fights.
3. Dally stole money and tore the magazines.
NOT ONLY did Dally steal money, **BUT** also he tore the magazines.
4. I saw a fire once.
ONLY ONCE did I see a fire.

1. Dally thought that Johnny could never die.
NEVER.....
2. You survive only if you get tough.
ONLY IF
3. Ponyboy and Darry seldom had nice conversations.
SELDOM
4. Ponyboy felt better but sad after he realized Johnny was dead.
ONLYONCE.....
5. The police couldn't find Johnny and Pony anywhere.
NOWHERE.....

J. CHAPTER VII

☞ Verbal – linguistic # Logical - Mathematical

TYPES OF SENTENCES: It is nice that you vary the type of sentences when you write an essay. Here are some examples for the Novel “The Outsiders” by S.E Hinton.

Exercise: Write in the blank paces sentences following the example

SIMPLE: *A simple sentence contains only one clause and gives only one idea.*

E.g. the introduction of hoods gives us hints about the theme of the novel.

1.
2.
3.
4.

COMPOUND: *A compound sentence is formed by two simple sentences separated by 1. A comma 2. By a coordinate conjunction or 3. By an adverbial conjunction.* ☞ Visual – Spatial

<i>COORDINATE CONJUNCTIONS</i>	<i>ADVERBIAL CONJUNCTIONS</i>
F A N B O Y S	, Currently, , hence,
<i>o n o u r e o</i>	, finally, , however,
<i>r d r t t</i>	, Nevertheless, , also, etc.

Example:

1. S.E Hinton was born in Tulsa, Oklahoma, she was born in 1950.
2. Dally knew where the kids hid, **so** he later looked for them.
3. Johnny was a timid, quiet boy; **however**, when it came to defend Pony he killed the SOC.

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....

COMPLEX: *It uses a subordinate conjunction to join two clauses.*

SUBORDINATE CONJUNCTIONS

Although	Because	Unless	.....	.....	.....
When	As	If	.....	.....	.....
While	Since		.....	.....	.....

E.g.

1. Soda cannot stand being asked to side with Darry or Pony **because** he thinks they are both right.
2. Soda explains the importance of loyalty **when** he tells Pony and Darry "We ought to be able to stick together against everything..
1. I got confused when I saw the reporters **because**.....
2. I combed my hair back **so that**.....
3. Soda got a kick out of the entire situation **since**.....
4. **If** we hadn't rescued those kids,
5. Dally would be released in two days **on account of**.....
6. **In spite of** my tiredness,
7. Darry would have stayed with me **unless**.....
8. **While** Johnny was in the hospital,
9. **During** the fire,
10. I was preparing breakfast **when**

COMPOUND- COMPLEX: *It combines both formulas.*

E.g. Hinton nearly failed creative writing **because** she could not spell, **and** she found it impossible to write under pressure.

- 1.....
- 2.....
- 3.....
- 4.....

PASSIVE VOICE: *When the receiver of the action is used as subject.*

E.g. the poem **is recited** by Pony.

- 1.....
- 2.....
- 3.....
- 4.....

K. CHAPTER 7

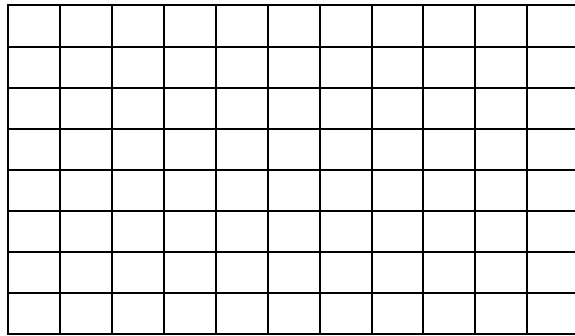
VOCABULARY ➤ Verbal – linguistic ☺☺ Interpersonal - Social

Before you read the chapter, gather in groups of three, distribute the words, look up the meanings in the dictionary, share your answers, and write them down.

1. Bucks:.....
2. Oversized
3. Fault
4. Gleeefully
5. Dropped
6. Embarrassed
7. Struggling
8. Rumble
9. Sunset
10. Oughtta
11. Gang
12. Delinquents
13. Grown ups
14. Daze
15. Nightmare.....
16. Bragging.....
17. Switchblade.....

Part I: *Put the same words in a cross word puzzle.*

Logical – Mathematical 👁 Visual - Spatial



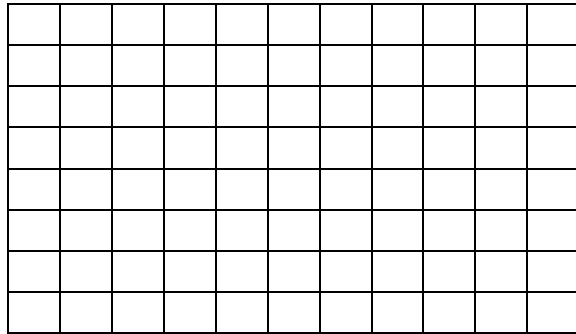
MORE VOCABULARY

WORDS 💬 Verbal - linguistic 😊😊 Interpersonal - Social

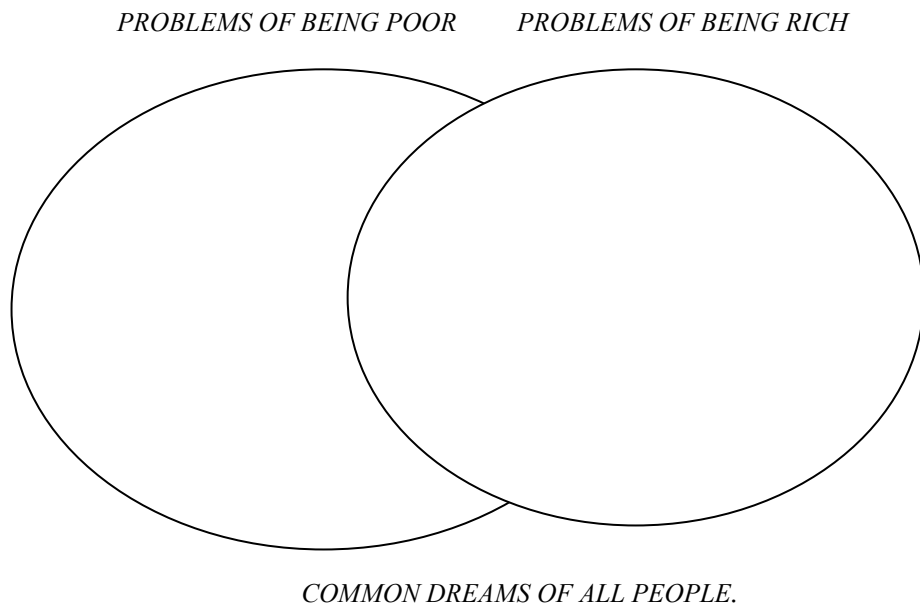
Gather in groups of three, distribute the words, look up the meanings in the dictionary, share your answers, and write them down.

1. Jumped:
2. Asset:
3. Madras.....
4. Loping:
5. Unfathomable:
6. Rumble:
7. Hacked off:
8. Savvy:
9. Nonchalantly.....
10. Elite:
11. Soused:
12. Bootlegging:
13. Contemptuously:
14. Premonition:
15. Peroxide:
16. Imploringly:
17. Quavering:
18. Indignant:

Part II: *Put the same words in a cross word puzzle.* # Logical – Mathematical 👁 Visual - Spatial



L. VENN DIAGRAM: COMPARISON CONTRAST: Brain storm the problems of the poor and the ones of the rich. 👁 Visual - Spatial



Part III: Write a comparison contrast paragraph after your findings, with the help of a Venn Graph. ➤ Verbal – linguistic

.....
.....

M. SONG: Musical – Rhythmic **Activity:** *The following song is played at the beginning of the movie. Let the students sing along, write one more stanza, and draw a sunset.*

 ● **STAY GOLD THE OUTSIDERS** ● 

When I stepped out into the bright sunlight
from the darkness of the movie house.....

Seas upon the moment long ago
One breath away and you will be so young and carefree
Again you will see
That place in time so gold
Still away into that way back home
You thought that all will last forever
But like the weather nothing can ever
And... be in time....stay gold
But can't it be when we can see
So vividly a memory
And yes you say so
Lost that day
To fade away and leave a ray of sun so gold
Life is both the twinkling over night
Yes filled with sorrow and compassion
Though not imagine all things that happen
Will age too old
Though gold, though gold

.....
.....
.....
.....

N. USING THE MULTIPLE INTELLIGENCES THROUGH THE OUTSIDERS GAME

Each of the following questions is cut in a slip of paper of different colors, students use a dice and go on the squares until they find a question. If they answer it correctly they keep the paper which represents punctuation. Yellow: 10 points, green: 20 points, red: 30 points.

The winners get 2 points extra for the exam which is the following day and contains the exact same questions.

☺ Verbal – linguistic: This game requires speech

Logical – Mathematical: The plaid board studies options such as the ones on chess game, which requires looking for logical alternatives

👁 Visual – Spatial: The board has pictures of many novels studied throughout high School. It is also colorful; indeed, the colors have a code.

🎵 Musical – Rhythmic: Background music is chosen for each novel, this is played while the game takes place.

😊😊 Interpersonal – Social: The students play the game in groups and discuss answers and options for moving the pieces.

♥ Intrapersonal – Retrospective: Some of the questions contain situations where they have to answer pretending they are the characters, they also contain personal questions.

👐 Bodily – Kinesthetic: This is a tri-dimensional game that requires moving the pieces with the hands.

☀ Naturalistic: Questions contain naturalistic information; also, the game can be played on the ground in the school campus

O. THE OUTSIDERS FINAL EXAM

Part I: *Circle whether the answer is true or false. (1 point each)*

- 1. The Outsiders is 30 years old, but people still enjoy it.**
True – False
- 2. Greasers were proud of their Hairs.**
True - False
- 3. Ponyboys's parents died in a rumble.**
True - False
- 4. The gangs are considered as heroes in the paper.**
True - False
- 5. The Socs and Greasers had racial differences**
True - False.
- 6. Dally kills himself**
True - False.
- 7. The day of the rumble Ponyboy was sick**
True - False.
- 8. The only one who helped them after the murder was Dally.**
True - False.
- 9. Soda Pop and Ponyboy sleep together.**
True - False.
- 10. Randy is a dynamic character.**
True - False.

Part II: *Circle one of the three options. (2 points each)*

- 1. One theme in the Outsiders is:**
 - A. Self destruction
 - B. Darwinism
 - C. Everyone needs to feel accepted

- 2. What symbols are there in the novel?**
 - A. Cherry's red hair
 - B. Cigarettes
 - C. Socs' Mustangs

- 3. Pony is the**
 - A. Protagonist.
 - B. Antagonist
 - C. Foil.

- 4. The point of view of the novel is that of:**
 - A. First person narrator.
 - B. A third person, limited omniscient.
 - C. Omniscient.

- 5. Who was in jail when he was young?**
 - A. Darry
 - B. Dally
 - C. Two- Bit.

- 6. One example of irony is:**
 - A. Pony's meeting with Randy
 - B. The names of the three brothers
 - C. Johnny is a pet

- 7. The climax is**
 - A. Johnny dies
 - B. The fire
 - C. The last rumble

8. **Randy admits to Ponyboy that:**
 - A. He no longer believes in fighting
 - B. Can never forgive greasers.
 - C. Is afraid to fight in the last rumble.
9. **Ponyboy remains convinced that Darry hates him until Darry:**
 - A. Saves him from being beaten by Socs.
 - B. Shows his deep concern at the hospital.
 - C. Comes to Ponyboy's defense trial.
10. **The conflict between the Gangs is:**
 - A. A racial conflict
 - B. Inter- school rivalry
 - C. Social conflict.

Part III: *Answer the following questions as complete e as possible (3 points each).*

1. Who is the Author of the Outsiders?
.....
2. What kind of language does the author use?
.....
3. How did Johnny get hurt?
.....
4. What is theme?
.....
5. What is symbolism? Mention a symbol in the novel?
.....
6. Who establishes a nice relationship with the Greasers?
.....
7. Are Johnny and Pony regarded as Gangsters by the press?
.....
8. Why does the author only use her initials?
.....
9. What is conflict? What is the in the novel?
.....
10. What is plot?
.....

Answers for part III.

1. Sue Elliot Hinton.
2. Common language, full of slang.
3. The roof collapses and breaks his back
4. It is an observation of life which serves as the controlling idea in a literary work.
5. It is an economic method for exploring the unknown through the known; a familiar object can be a symbol.
6. Realistic.
7. Cherry Valance.
8. No, they are regarded as heroes.
9. Because she didn't want the readers to know she was a woman
10. It results from the struggle of two opposing forces. One of the forces is usually a person and the opposition can be: Other people, nature, society, fate or an internal conflict. In the novel the conflict is between two groups of people.
11. It is a progression of events in a literary work.

5.2. THAT WAS THEN THIS IS NOW BY S.E. HINTON

5.2.1. PRE READING ACTIVITIES

That was this is now is a book written by S. E. Hinton, after having great success with "The Outsiders", the setting is the same, so to avoid time we don't do the analysis of the setting any more, we just remind the students, then we have the debate questions which serves as a motivation for the themes that will be seen in the novel.

DEBATE QUESTIONS: 🍷♥️😊😊 *Cut out the slips and discuss the questions in groups of three.*

Is it easy to overcome a problem in order to be happy? Or is it easier to act like a victim?

When you make a mistake, do you look for somebody else's fault?

Do you transfer responsibility?

Have you ever felt guilty for someone else's fault?

Does poverty lead to break laws?

If you are poor, many of your faults can be accepted. Do you agree with this statement?

Have you ever hurt someone thinking that you were doing the right thing?

5.2.2. READING LOGS FOR THAT WAS THEN THIS IS NOW

Check out the worksheets in the pockets at the back of the room!!!!
Please complete the assignments when due, even if you are absent

Key to symbols, 8 intelligences:

👄 Verbal – linguistic	# Logical - Mathematical
👁️ Visual – Spatial	🎵 Musical - Rhythmic
😊😊 Interpersonal – Social	🦶 Bodily – Kinesthetic
♥️ Intrapersonal - Retrospective	🌿 Naturalistic

1. 👁️👄 Chapter 1 p 9-17 Characters: Make a brainstorm bubble of adjectives and describe phrases for each character introduced so far; summarize in a paragraph.

2. ♥️👄 Chapter 1 p 18 -24 Interior Monologue: Write the thoughts of M&M at the end of chapter one, especially his feelings about his two friends Mark and Bryon.

3. ♥ ➡ Chapter 2 p 25 -42. Enter the story: Write about how you would feel if you were I the story at this point. Be sure to express both, the facts and your feelings.
4. ¶ ➡ Chapter 3 Word Bank p. 43 – 52: Cluster map Explore friendship, cut and paste words which sum up friendship. On a paragraph, describe or define it, say what is needed for friendship to survive. Write about it mentioning the friendship presented on the book and your own friendship.
5. ♥ ➡ Chapter 4 p 53 – 75 Theme: What is the message: Identify and write about the theme presented in this few pages. Write personally; what is your take on all this?
6. ♥ ➡ 🌲 Chapter 5 Journal Entry p 76 - 88: Go to the school forest, make yourself comfortable. Write from the point of view of Mark or Bryon sharing your feelings, thoughts, fears about what happened here..
7. 🎵 ➡ Chapter 6 p 89 - 102 Write a poem or a song p 89 - 102: You may also find lyrics of a song suitable for this, adapt it and comment on it.
8. ¶ ➡ Chapter 7p 103 – 118 Art work: Make a two column news paper where you write a speech on parenting and how parents should treat their kids. Use your computer knowledge.
- 9.♥ ➡ Chapter 8 p 119 – 129. Imaginary letter. Write a letter from Mark or Bryon's point of view to Angela.
10. # ➡ Chapter 9 p 130- 141-Flow chart: In a flow chart show how the character is changing.
11. # ➡ Chapter 10 p 142- 149 Motivation flow chart: Analyze Mark's decision to call the police.
12. ♥ ➡ Chapter 11: p 150 – to the end: How the work affected me: Share your personal response.

5.2.3. FINAL ASSIGNMENTS

PICK ONE FOR A FINAL PROJECT

Key to symbols, 8 intelligences:

☞ Verbal – linguistic Write an essay comparing the movie and the novel make sure you include the themes, the characters, and most importantly the film making techniques and literary techniques.

Logical – Mathematical Research drugs in Cochabamba and analyze the data. (You can use charts)

👁 Visual – Spatial Draw a cartoon storyboard recalling the main events of the plot, the characters, etc.

🎵 Musical – Rhythmic Compose a song on the themes emerged on the story like friendship, taking away the freedom, loyalty, discrimination and society, or dance a suitable representation of the time when the novel was written. (1960`s)

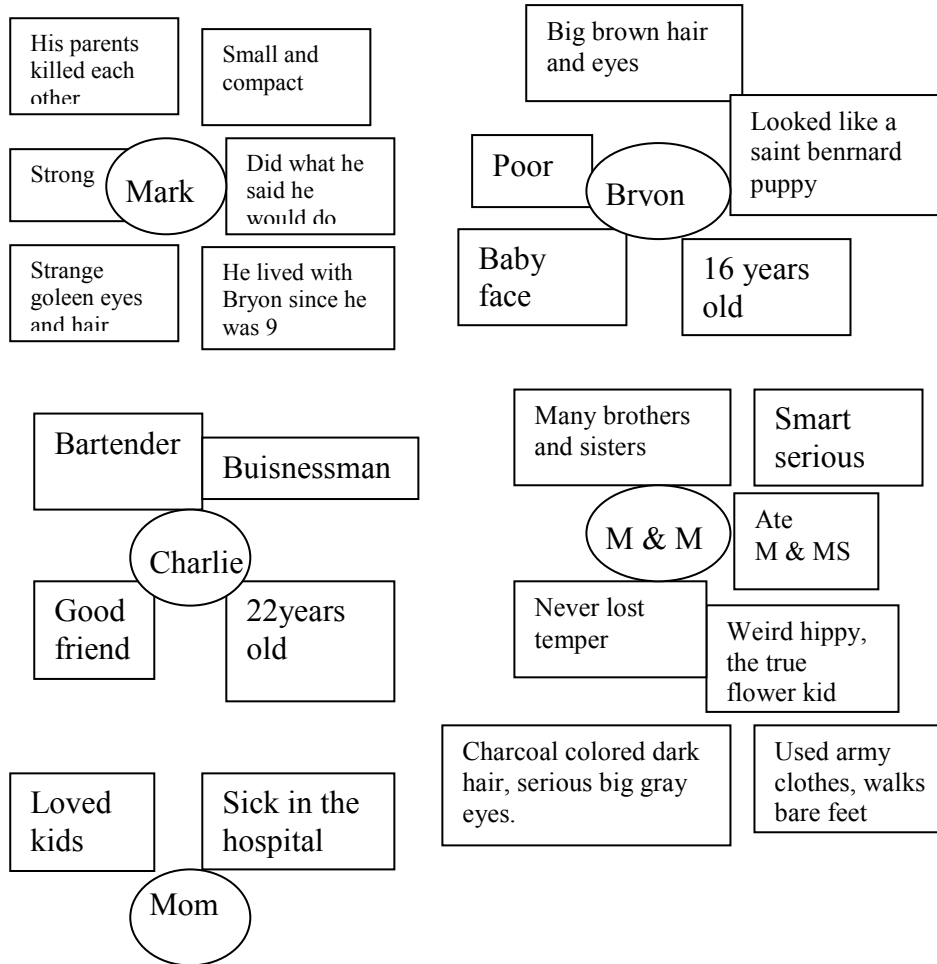
😊😊 Interpersonal - Social Speaking as yourself write a book review of this novel as if you were going to publish it in the “Bolivian Times”. Include an interview the characters.

♥ Intrapersonal – Retrospective speaking as yourself, write a moving speech either emotional or rational on the topics raised in the novel (minimum 500 words)

🎭 Bodily – Kinesthetic Explore your response to the work, explore symbolism, themes and characters and express it in a visual art project, this could be a collage of pictures and words. Or present a drama representing the most important events in the story like the climax.

☂ Naturalistic Make a model of the setting, you may include the ribbon, the hospital, the negro neighborhoods, and the other neighborhoods.

A. CHAPTER I: DESCRIPTION OF CHARACTERS 👁️ 💋 The first assignment as seen in the reading log sheet is to brain storm characters and write about them. The activity is visual spatial, they learn to summarize concepts, and then they write the paragraph in full. This system avoids the copying from the book.



Likes action

Friendly

13 years old

Wore a pe sign in his neck

.....

.....

.....

.....

.....

.....

B. CHAPTER III: SENTENCE ANALYSIS #👁️💡

Verbs: Verbs are words that indicate the action that the subject is doing. The verb can be regular or irregular. The verb can also express a tense.

CRY	RUN	WALK	SLEEP	SWEEP	STUDY
PAINT	MAKE	JUMP	IRON	GO	EAT
	DRINK		PRAY		

Subjects: *They are objects , animals or things that do the action or the word that is being described.*

I	YOU	HE	SHE	IT	WE	THEY	THE CAT
THE ROOSTER			CLOCK			THE COMPUTER	
THE SCREEN			THE STREET			THE WAR	
THE OCEAN			MOUTH		NOSE		ROCK

Part I. *Underline the subjects blue and the verbs red.*

1. The next afternoon, Mark and I went downtown to the hospital.
2. He stole things and sold them.
3. Mark and I looked like tough guys.
4. Mom was glad to see us.
5. We had the kind of neighborhood where everyone knew everybody else's business.
6. "How do you know that?"
7. "I'll go see him."
8. I figure it was because of this cop.
9. That stuff tasted terrible.

HELPING VERB: It is also called auxiliary verb, this verb helps the main verb.

CAN	COULD	AM	IS	ARE	SHOULD
WOULD	MIGHT	CAN'T		COULDN'T	
AM NOT	ISN'T	AREN'T		SHOULDN'T	

Part II. *Underline helping verbs with green and main verbs with red.*

1. There aren't too many chicks who can wear their hat like that.
2. I was lucky to get this job.
3. I couldn't see why that should shock her so much.
4. You should never be too eager with chicks.
5. That explains the way I acted.
6. She would have driven.
7. I could tell, she was beginning to calm down.
8. For somebody who'd been practicing in her mind how to get the door open.

C. QUICK QUIZ FOR CHAPTERS I, II and III. ☺

Part I: *Answer the following questions after you finish reading the three first chapters.*

1. Why is Mike in the hospital?
.....
2. Where did Bryon see Cathy?
.....
3. How do Mark and Bryon get money to pay for the hospital?
.....
4. Did M & M fight back when they were trying to attack him?
.....
5. Why is M & M a weird guy?
.....

Part II: ➤ *True and False. Circle the correct answer.*

1. T F Ponyboy Curtis liked Angela
2. T F Bryon wants to borrow Charlie's car
3. T F M & M doesn't want to lend them money
4. T F M & M doesn't mind taking care of their little brothers
5. T F Cathy looks prettier now than ever before
6. T F Angela was Mark's girlfriend in the past
7. T F Mike was beaten up by Charlie's friends
8. T F Bryon's mother was at the hospital
9. T F Mark and Bryon didn't care much for each other
10. T F Mark thinks there is nothing wrong with stealing

Part III: ➤ ☺☺ *Find out the meaning of the following idiomatic expressions presented in this chapter.*

1: I ran to catch up with him:

2: I am here to see my old lady:

3: A lady – killer should never remind a girl of her gawky age:

4: I always had this soft spot for chicks:

D. CHAPTER IV: GRAMMAR CONDITIONAL

➤ remember that there are different conditionals:

1. PRESENT POSSIBLE CONDITIONAL

IF + PRESENT	➡	NOUN + FUTURE
--------------	---	---------------

If I have enough money, I will go to the movies.

1. If M & M has money,.....
2. If Charlie lends Bryon a car,.....
3. If Mark goes to the police every day,.....
4. If Cathy is in love with Bryon,.....

2. PRESENT IMPOSSIBLE CONDITIONAL.

IF + PAST



NOUN + WOULD + PRESENT
COULD

If Bryon's mom had enough money, She would have many more kids.

1. If Bryon were 18 years old,
2. If Mark didn't hotwire cars,
3. If Bryon had a car,
4. If Angela weren't so rude,
5. If M & M didn't eat M&Ms,

3. PAST IMPOSSIBLE CONDITIONAL

IF + NOUN + PAST PERFECT



NOUN + WOULDN'T +
PRESENT PERFECT

If Mike hadn't picked up the dark girl, he wouldn't have gotten jumped by the blacks.

1. If Mark and Bryon hadn't appeared, M&M.....
2. If Ponyboy had liked Angela,
3. If Mark's parents weren't dead,
4. If Charlie hadn't gotten a bar,

PAST IMPOSSIBLE CONDITIONAL – PART II#

Exercise: Follow the examples

E.g.

Why did Mark and Bryon go to the hospital?

They went to see their mother.

If Mark and Bryon's mother weren't in the hospital, they wouldn't have gone to see her.

1. Why was Mark a thief? Because he stole anything.....
If
2. Why was Bryon just a hustler? Because.....
If
3. Why didn't M&M like fights? Because.....
If

4. Why hadn't the mother been lacking company? Because.....
If
5. Why didn't Bryon respect cops? Because.....
If
6. Why didn't Bryon recognize Cathy at first? Because.....
If.....
7. Why is Mike Chambers in the hospital? Because.....
If
8. Why did the girl accept a ride from Mike? Because.....
If
9. Why was the girl holding the door handle? Because.....
If

E. CHAPTER V: EXERCISES #👁️💋

Part I: The following sentences are scrambled. Arrange them in the correct order.

1. at school fight don't get spelled you'll.....
2. mood was Charlie in rotten day that.....
3. Angela I remember don't liking ever.....
4. \$5 racked I get to lawns some.....
5. cut a throat guy's I when was I twelve.....
6. midnight by had I \$25.....
7. you we're give gonna lesson a.....

Part II: 🍷😊😊♥️👩 In groups of three, talk discuss about the following topics, then go to your seat and write your conclusions.

1. Parents never know what all their kids do
.....
.....
2. Girls are too open if they haven't dated before, they need to learn the strategies.....
.....
.....
3. People usually confuse what love and like is
.....
.....

.....
 4. Talk about you friend's qualities, tell what you admire the most from him / her.

.....
 5. Bryon felt guilty for Charlie's death. Have you ever felt guilty of something? How do you overcome that feeling?

.....
 6. Do you have a friend with whom you can share everything? Say what you would do for him /her

Part III: 📖 🎵 📝 On a separate sheet of paper write a poem for Charlie. Use the models on the pockets

F. CHAPTER VII: AUXILIARIES

👁 🗨 Auxiliaries in the affirmative and negative

Am am not Is isn't Are aren't	Was wasn't Were weren't will won't	Has hasn't Have haven't
Would wouldn't Should shouldn't	Do don't Does doesn't Did didn't	Could couldn't Can can't

Part I: Change the following sentences into negative like the example.
 E.g. Her father was sitting waiting for us. Her father wasn't standing.

1. He'll be home tomorrow

2. It's just a stage

3. We drove around for a while

4. He was looking for somebody to buy the booze

5. Mark hopped back into the car

6. Tomorrow she would be tough again

7. It destroys my faith in human nature

8. I sat and watch Mark cut all her hair

9. I was sick of all the hot mess

10. They were driving around the Ribbon

Part II. *Write questions for the following answers.*

1. I was still crying when I got home.

Why.....?

2. I finally quit and sat sniffing and wiping my eyes.

What.....?

3. He got beaten up trying to do a black chick a favor.

How.....?

4. He's been gone all these weeks.

Where.....?

5. I drank all that rum myself.

How much.....?

6. I passed out.

Why.....?

7. It made me even sicker.

How (fell).....?

8. Charlie tried to help somebody.

Who.....?

9. I was asleep before I could get the words out.

When.....?

G. CHAPTER VIII: EXERCISES

Part I: # ♡ ♡ Find verbs in this chapter and write their corresponding tenses. Make a poster for the class with your classmates, try to make a complete list.

PRESENT	PAST	PAST PARTICIPLE
Do	did	done
.....
.....
.....
.....
.....
.....

Part II: ♡ Checking understanding.

1. Why was Bryon feeling so bad that morning?.....
.....
2. How would you feel if you had to choose between your best friend and your boy friend or girl friend?.....
.....
3. Why do you think Mark know where t find M&M?
.....
.....
4. How do you like the writer's style?
.....
.....

Part III: ♡ ♡ Arrange the sentences.

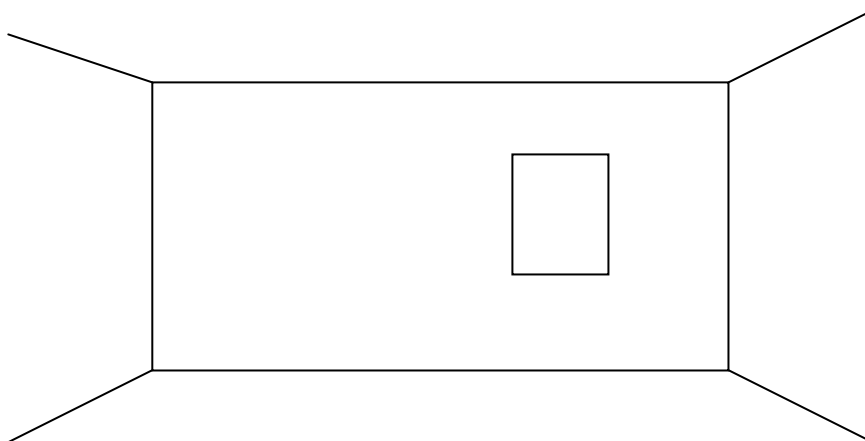
1. shows / this / you / how / I / sick / was.....
2. have / what / got / against / her / you.....
anyway.
3. opened / mark / door / just / the / in /
and / front / walked.

4. fingernails / one / his / kid / watching /
was / lying / bed / a / on.
5. ribbon / the / drove / we / down / and /
up.

Part IV: ☹️😊😊 Check with the teacher or classmates the meanings of these words, and then come up with your own sentences.

1. DROPPED OFF.....
2. WIPING OFF.....
3. HURTS LIKE HELL.....
4. STABBING PAINS.....
5. BACKED UP.

Part V: 👁 Draw a hippie room.



H. CHAPTER IX: QUIZ

♥️☺️ Answer the following questions:

1. What did the Shepards do to Bryon?.....
.....
2. Why did Mark burst out? Why is he feeling so sad?.....
.....

3. In what ways is Bryon changing so far? What does it tell you about the protagonist?
4. Have you ever felt that way?.....
5. Was his mom used to se Bryon in a situation he is now?
6. What is a hippie commune house?
7. Why do you think Bryon goes to the cemetery?... ..
8. Have you ever gone to the cemetery and felt you were talking to someone?
9. Explain the expression. "Baby freak is in a bad trip.....
10. What has happened to M&M?.....

Part II: ☞ *Say whether the sentence is true or false*

- | | | |
|---|---|---|
| T | F | Bryon's mom and Cathy were getting along pretty good. |
| T | F | This is probably the last chance Cathy had to bring M&M home Without dragging the police into it. |
| T | F | At the door of the Commune house, there were two chevettes. |
| T | F | Floating for a couple of days refers to what we do in water. |
| T | F | M&M had another nick name which was baby freak. |
| T | T | M&M is really afraid of spiders. |
| T | F | M&M is crazy. |

Part IV: 👁 🎵 ♥ *Write a poem expressing your feelings at this time of the novel.*


.....

.....

.....

.....

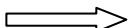
I. REPORTED SPEECH THAT WAS THEN THIS IS NOW

PRESENT  **PAST**

1. Charlie said, "There are a couple of Texans over there".
.....
2. The Texans said, "We don't like hustlers".
.....
3. Mark told Charlie, "We are going to pay you tomorrow".
.....
4. M&M told Mark, "I like looking after my brothers".
.....
5. Bryon asked M&M, "Do you have money?"
.....

PAST  **PRESENT PERFECT**

6. Mark told Charlie, "I paid for this beer".
.....
7. Mark asked Bryon, "Did you ask Charlie for his car?".
.....
8. Bryon said, "Mark and I grew up together".
.....
9. Cathy replied, "Ponyboy Curtis called me up."
.....

PRESENT PERFECT  **PAST PERFECT**

10. The nurse told Mark and Bryon, "Mike's father has come".
.....
11. Mike told Mark, "I have been beaten up".
.....
12. Bryon said, "Charlie has had a rep".
.....

QUESTIONS

13. Charlie asked Mark, “How much money did you make tonight?”
.....

14. M&M asked, “When are you going to return the money?”
.....

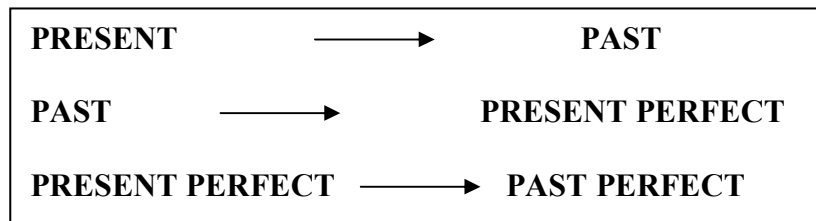
15. Bryon asked Mark, “Where are you going to get the money from?”
.....

MODALS

16. Bryon asked, “Can you give us a lift?”
.....

17. Bryon asked Mark, “Will you go to the police?”
.....

18. Bryon asked Mark, “Where are you going to get the money from?”
.....



J. TYPES OF SENTENCES

SIMPLE SENTENCES

Are those that take only one message, they have a subject, a verb and a complement; they may also have an introductory phrase.

Mark and Bryon were like brothers.

Noun verb complement

In the rumbles, they were very skillful.

Introductory phrase

Cathy had big eyes like her brother

Noun verb complement

1.
2.
3.
4.
5.

COMPOUND SENTENCES

It is the joint between two simple sentences. They can be connected by a comma, by a coordinate conjunction preceded by a comma or by an adverbial conjunction between commas.

COORDINATE CONJUNCTIONS	ADVERBIAL CONJUNCTIONS
For	, Hence,
And	, However,
Nor	, Nevertheless,
But	, Currently,
Or	, Finally,
Yet	, Thus,
So	etc.

1. I love you with all my heart, **for** you are my soul, my only one.
2. Charlie had a bar, **and**.....
3. Mark didn't have money, **nor**.....
4. Mark's mother loved kids, **but**.....
5. Bryon might call the police, **o**.....
6. Mark loves Bryon, **yet**
7. Mark was injured, **so**.....
8. The black chick said "kill the white bastard", **hence**,.....
9. Bryon was a "Lady killer", **however**,
10. M&M had a nice family, **Nevertheless**,
11. I couldn't feel any anger, any jealousy, any anything; **thus**,
12. I had learned something from everyone, **indeed**,

COMPLEX SENTENCES: They are connected by a subordinate conjunction; they have one independent clause and one dependent clause. One characteristic of the complex sentences is that they can be inversed and still mean exactly the same

K. SUBORDINATE CONJUNCTIONS

CAUSE –EFFECT	CONCESSION	CONDITION	CONTRAST TIME
Because When Since While As Until After Before	Although Even though Though	If Unless	While
Because of During On account of Due to	In spite of Despite	In case of	

Part I. Complete the complex sentences with a logical idea.

1. Bryon wouldn't have felt that bad *if*.....
2. Bryon was more impotent *because*.....
3. *On account of* my guilt.....
4. Bryon tried to make Cathy feel bad *since*.....
5. *Although* he loved her.....
6. At times he thought he didn't love her anymore *as*
7. *Even though* he has always been able to talk his way out of anything
.....
8. *While* Mark was in the state reformatory
9. I couldn't help feeling sorry for him *because*
10. *If* I hasn't met Cathy,.....

Part II. Look up the words in the dictionary. Make a cross word puzzle.

Rolled over.....

Glanced.....

Sweat

Grudge.....

Strolled.....

Swallowed.....

Humble.....

Bewildered.....

Holding.....

Worn out.....

Shock.....

Buddy.....

Blur.....

Mixture.....

L. THAT WAS THEN THIS IS NOW EXAM

Part I: Circle whether the answer is true or false.(1 point each)

- 1. “That Was then this is now” is a realistic novel.**

True - False

- 2. There were racial differences at that time.**

True - False

- 3. Bryon thought Angela was very pretty.**

True - False

- 4. Bryon was invited to Soc's parties because they liked him**

True - False

- ### 5. Mark's mother shoots his real father

True – False

6. Mark is just a hustler.

True - False

7. M&M went on a bad trip and can not recover completely

True – False

8. Bryon got drunk and told Mark how important he is to him.

True - False

9. Cathy had experience with boys.

True - False

10. The setting is back in the 1960's.

True – False

Part II: Circle one of the three options. (2 points each)

1. One theme in the “That was then this is now “is:

- A. Friendship
- B. Darwinism
- C. Everyone needs to feel accepted

2. What symbols are there in the novel?

- A. The peace sign
- B. Charlie's bar
- C. Charlie's car

3. Bryon's mother said:

- A. I don't really care what you do outside.
- B. I'll kill you if I see you fighting
- C. Don't fight at school

4. The point of view of the novel is that of:

- A. First person narrator.
- B. A third person, limited omniscient
- C. Omniscient.

5. Who was in jail when he was young?

- A. Charlie
- B. Mark
- C. Bryon

6. One example of irony is:

- A. Angela got her hair cut.
- B. Mark is a pusher
- C. M&M was the nicest kid, but burned his brain.

7. The climax is:

- A. Bryon found the pills
- B. M&M burned his brain
- C. They cut Angela's hair

8. The black chick said:

- A. I am afraid of whites
- B. Don't hurt him.
- C. Kill the white bastard.

9. The Ribbon is a place for:

- A. movies and restaurants
- B. A hangout for teens
- C. Finding drinks and drugs.

10. Which of the following is true?

- A. Cathy is in love with Bryon.
- B. Bryon is in love with Cathy
- C. Angela is in love with Bryon.

Part III: Answer the following questions as complete e as possible (3).

1. What other books did S.E. Hinton write?.....
.....
2. What kind of language does the author use?
.....
3. How did Mike get hurt?
.....

4. What is theme?.....
-
5. What is symbolism? Mention a symbol in the novel.
-
6. What type of novel is the “That was then this is Now”?
-
7. Why do they cut Angela’s hair?
-
8. Why did M & M go into drugs?
-
9. Mention one theme in the novel. Explain.....
-
10. What is conflict? And what is the conflict in the novel.
-
1. What is plot?
-

5.3. THE GLASS MENAGERIE

5.3.1. PRE READING ACTIVITY I: Gather in groups assigned by the teacher and work on the portion of biography. Represent it in a collage, you can cut out magazines, make your own drawings and use a few words. Be prepared to present it in front of the class.

5.3.2. HISTORICAL BACKGROUND INFORMATION: BIOGRAPHY

About the author: Thomas Lanier Williams (Tennessee Williams) was born in Mississippi. He was raised there and in St. Louis, he showed great talent from an early age. At fourteen he published his first story.

“Weird Tales”. When he was seventeen he adopted his pen name “Tennessee” under which he was to become famous. Unfortunately he received little support for his early expectations. His father was upset of his failure at the University, so he forced him to work in a shoe factory, yet he continued writing feverishly at nights until he had a health breakdown in 1935. He recovered, but very soon his sister Rose, the close companion of his youth, was committed to a mental institution, this made him very sad.

Williams attended the Universities of Washington and Iowa. He then entered a period of chaotic transition working at odd jobs moving from Chicago, to St. Louis, to New Orleans to California, but he never stopped writing.

He began his career as a play writer in 1939, the public applauded his production of short protest plays, however, in 1940 Williams presented "Battle of Angels" that was immediately closed because audiences were not ready for the violence and overt sexuality of the play. He did not stop writing since he was convinced of his messages and new style, indeed, some critics labeled William's work "Southern Gothic" which is characterized by extremes of passion and by a dark and romantic view of human nature.

For a while he lived on a Grant provided by the Rockefeller Foundation, then he began developing the idea of a semi-autobiographical work based on his sad and painful family experiences. The first attempt was with "The Gentleman Caller", then "Portrait of a Girl in Glass" and "The resemblance between a Violin Case and a Coffin."

In 1943 he was hired as a screen writer for MGM, but was fired shortly after the rejection of his finished play. Williams then submitted his work to his agent Audrey Wood. Actor and director Eddie Dowling accepted the work, and it went into production under the name "The Glass Menagerie". American audiences were deeply moved by the lives of the characters and Williams's career was finally launched.

After his success he led a luxurious life which made him unhappy, so he decided to move and live a simpler life in Mexico.

In Mexico he began to write "A Streetcar Named Desire" which would become a winner of a Pulitzer Prize in 1947. He continuously wrote other plays "The Rose Tattoo" (1950); "Camino Real" (1953), "Cat on a Hot Tin Roof" (1955); "Suddenly Last Summer" (1958); "Sweet Bird of youth" (1959); and "The Night of the Iguana" (1962). Williams also published a novella entitled "The Roman Spring of Mr. Stone" (1952).

Williams became alcoholic, yet he continued writing to the end. In 1975 his “Memoirs” were published and also one of his last plays “A House not meant to Stand”. He died in 1983.¹³

PRE READING ACTIVITY II: Group discussion, gather in groups of three, find a comfortable place, express your personal reactions or ideas you have.

After you have read the play, you can look over the pre-reading notes to see whether your opinions have changed.

♥ Intrapersonal - Retrospective ☺☺ Interpersonal – Social

“Dreams can be a double – edged sword. They lead people to build a better future or they can blind people to reality.”
Give some examples of dreams that are constructive.
Give some examples of dreams that are really destructive illusions
Do you consider yourself primarily a realist or primarily a dreamer?
Are the two compatible?. Is it possible for a person to combine in his or her personality the best attributes of both?
“Being true to yourself inevitable hurts those closest to you”
What does it mean to be true to yourself?
Do you agree or disagree with this statement? Explain.
Think of examples that prove or disprove the statement
“Some problems in life have no clear-cut solutions”
Do you believe that there is a solution to every problem?

¹³ Williams, Tennessee, (1990); *Study Guide for the Glass Menagerie*, Illinois USA: Mc Dougal, Littell & Company.

EXERCISE: After having discussed in groups, ask the students to write their conclusions. ♡ Verbal – linguistic ♡ Intrapersonal – Retrospective

1. “Dreams can be a double – edged sword. They lead people to build a better future or they can blind people reality
.....
.....
2. Give some examples of dreams that are constructive
.....
.....
3. Give some examples of dreams that are really destructive illusions
.....
.....
.....
4. Do you consider yourself primarily a realist or primarily a dreamer? Why?.....
5. Are the two compatible? Is it possible for a person to combine in his or her personality the best attributes of both?
.....
.....
6. “Being true to yourself inevitable hurts those closest to you”.
.....
.....
7. What does it mean tot be true to yourself?
.....
.....
8. Do you agree or disagree with this statement? Explain.....
.....
.....
9. Think of examples that prove or disprove the statement.
.....
.....
10. “Some problems in life have no clear-cut solutions”. Do you believe that there is a solution to every problem?.....
.....

PRE READING ACTIVITY III:

Research for a Pair or group presentation: Students take a class and some time at home to research some topics, then they present it in front of the class with the help of a poster or power point.

☞ Verbal – linguistic # Logical – Mathematical ☞ Visual – Spatial
♪ Musical – Rhythmic ☺☺ Interpersonal – Social ♥ Intrapersonal –
Retrospective ¶ Bodily – Kinesthetic 🌱 Naturalistic

UNDERSTANDING EXPRESSIONISM: Have a group of students research on this topic and find the web pages, after they have done it, they show it to the class by enabling them to have a session in the computer lab to find in the internet some famous expressionist paintings by artists such as Paul Gauguin, Paul Cezanne, Vincent Van Gogh, Georges Rouault; Max Beckmann, and Edvard Munch. They should also find expressionism music and bring it to class.

Definition: “The anti- realistic exaggeration of elements in a work of art to achieve emotional effects.” As we read the novel students will identify elements that make William’s novel expressionist.¹⁴

THE DEPRESSION: A group of students present the depression and its effect on American’s belief in the dream of material prosperity for all. Students may refer to encyclopedia articles and to John Kenneth Galbraith’s excellent treatment of the subject The Age of uncertainty. Students could also gather pictures of life in America during the Depression. They could photocopy and display it on our bulletin board.

AMERICAN ATTITUDES DURING THE THIRTIES: Other students can find magazines from the thirties or forties see what is being advertised, what the people were looking for and how scarce jobs were especially for women (homemaker, nurse, secretary, and teacher).

THE SPANISH CIVIL WAR: Often called the prelude to World War II, the Civil War in Spain not only had political implications for Europe but affected the artistic and intellectual community in the United States as well. Have students find information on General Francisco Franco and

¹⁴ Ibid

the fire bombing of the town of Guernica. Students should also locate the reproduction of Pablo Picasso's famous painting "Guernica".

UNDERSTANDING TENNESSEE WILLIAMS: Students prepare an oral report for the class on the early life of Tennessee Williams, which provides the source material for much of the play. William's memoirs are a good source for information about his sister, Rose the model for Laura.

5.3.3. THE GLASS MENAGERIE Scenes I, II, III

A. The setting:

Setting is when and where the story was written; it gives us the historical background of the events so that we better understand the way people act, the problems that arise and the tools they have to solve them.

The Depression:

American attitudes during the thirties:.....

The Spanish Civil War, the bombardment of Guernica and Picasso's representation of the events:

.....
.....
.....

GUERNICA



B. SCENE I - GRAMMAR SHEET

Part I: Scrambles sentences ♡ Verbal - linguistic # Logical - Mathematical

1. faces/ apartment/the/alley/an.....
2. a / memory/ nonrealistic /play / is
3. dressed Tom/ merchant / enters / as a / sailor.....
4. The / scene/ appear/ the / father/ doesn't/ on
5. Gentleman/ had /17/ Amanda / callers.....
6. Matriculating/Americans/ were / in a/ the
for / blind/ school/.

Part II: Match the characters on the left with the descriptions on the right. ♡ Verbal 👁 Visual I

AMANDA

The most realistic character in the play. An emissary from the outside world.

LAURA

The narrator of the play

TOM

Appears on a larger than life-size photograph over the mantel

JIM

THE FATHER

A woman of great but confusing vitality clinging frantically to another time and place.

GENTLEMAN

She has failed to establish contact with reality. Extraordinarily shy.

Part III: Answer the following questions. ☞ Verbal

1. Who is the author of the novel
.....
2. Is this play realistic or unrealistic? Why?
.....
3. Why do we say that the lighting of the play is unrealistic?
.....
4. What setting is presented in the theater? Describe
.....
5. Whose portrait hangs on the wall of the Wingfield apartment?
.....
6. What does Amanda tell Tom about his eating habits?
.....

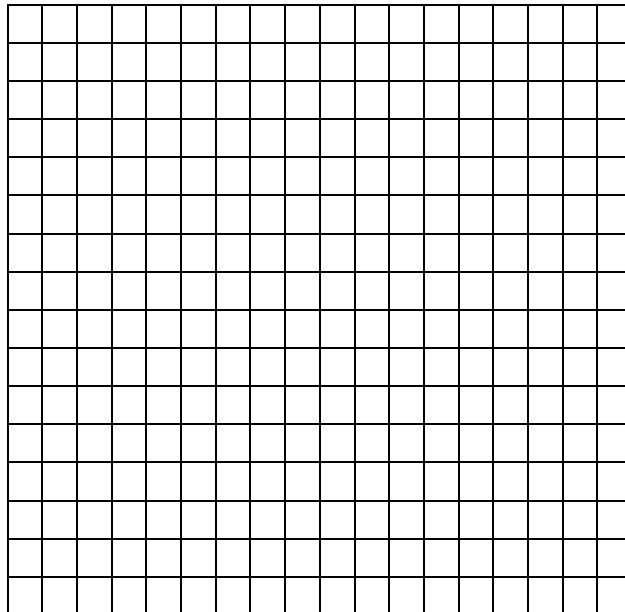
Part IV: Personal answers. ♥ Intrapersonal - Retrospective

1. Amanda corrects the way Tom eats. Has anything like that happened to you? Explain. If not, how would you feel? Scene 1
.....
.....
.....
.....
2. Amanda tells Laura to be ready for gentleman callers, do you or your parents worry about you having or not having a boyfriend or girlfriend? Scene 1
.....
.....
.....
.....
3. Do you know a person who loves to talk about the past to the points that he forgets reality?.....
.....
.....
.....

C. VOCABULARY Scenes 1 – 3

Get in groups of three to find the words in the dictionary, share your answers. ♡ Verbal - linguistic ☺☺ Interpersonal - Social. # Logical – Mathematical 👁 Visual – Spatial

1. Conglomerations.....
2. Automatism.....
3. Implacable.....
4. Matriculating.....
5. Emissary.....
6. Deception.....
7. Menagerie.....
8. Humility.....
9. Pleurosis.....
10. Vivacity.....
11. Martyr.....
12. Imprudent.....



Part III. Scenes 1 – 3 Getting the meaning ☹ Verbal – linguistic #
 Logical – Mathematical

1. What does Amanda's story about the seventeen gentleman callers reveal about her character?.....

2. Why does Amanda insist that Laura either apply herself to Business College or find a suitable young man to marry, what fears does Amanda have about her daughter's future?

3. How do Amanda and Tom differ in their attitudes towards the job in the ware house?

4. Why does Tom make up the string of exaggerated statements about what he does in the evenings, what do these statements reveal about his character.....

5. Foreshadowing: What conflicts do you believe they will face?

D. SYMBOLS: Gather in groups of 3 and try to discuss the possible meanings of the following symbols. ☹ Verbal – linguistic
 😊😊 Interpersonal - Social

Gentleman Caller.....

 The movies

 The coat

The gauze curtains

 Blue roses

 Now get the hand out from the teacher and find out whether you were
 right

SYMBOLISM STUDY SHEET ➤ Verbal - linguistic

GENTLEMAN CALLER: This character represents the long-delayed but always expected something that we live for, which is one of the primary themes of the play, the importance of dreams for the future and the ways in which these dreams can go away.

MOVIES: They symbolize for Tom the life of adventure that he wishes to lead.

GLASS MENAGERIE: It is associated with Laura and symbolizes her delicateness and fragility.

SHATTERING OF GLASS: In scene 3 Tom accidentally tosses his coat into Laura's glass collection; it symbolizes the emotional state experienced by Laura as a result of the fight between Amanda and Tom.

THE COAT: This appears also in scene 3 when Tim becomes trapped in it as he is trying to leave. Tom's rage over his clumsiness with the coat symbolizes his feelings of entrapment and powerlessness.

BLUE ROSES A rose is a conventional symbol of beauty and Laura certainly has a beautiful and delicate soul. However a blue rose is more than a little strange, suggesting sickliness and rarity at the same time, both characteristics that Laura exhibits. Perhaps William is saying that Laura is too unusual, that she has a too beautiful and sensitive nature to survive in a modern world of typing charts and Business College.

5.3.4. SCENES 4, 5, 6 # Logical – Mathematical ☹ Visual - Spatial

A. VOCABULARY

Alley.....
Pitcher
Coffin
Shushing
Apologize
Sips.....
Drunkard
Gulp.....

Check test Scenes 4, 5, 6 ☹ Verbal – linguistic

1. Where has Tom been when Laura finds him looking for his door key?
.....
2. What one thing does Amanda make Tom promise her after he apologizes?
3. What does Amanda want him to do for his sister?
.....
4. What news does Tom reveal to Amanda when the two of them are looking at the moon from the fire escape?.....
.....
.....

INTERPRETING ☹ Verbal – linguistic ♥ Intrapersonal – Retrospective

1. What analogy does Tom make between himself and Malvolio the magician? What does this analogy reveal about Tom's desires?
.....
.....
2. With what special lightning effect does Scene 4 end? What is the significance of that effect?
.....
.....

3. What sort of person is Laura? What is significant about her falling on the fire escape as she leaves the apartment to go to Garfinkel's Deli? In what other ways does Laura feel short of being able of handling ordinary tasks?.....

.....

.....

.....

4. Expressionism is the use of nonrealistic techniques to portray or express emotion in a work of art. What nonrealistic, expressionistic elements are present in this play?

.....

.....

.....

B. SCENE V QUICK QUIZ

Logical – Mathematical 👁 Visual - Spatial

Fiasco Fuss.....

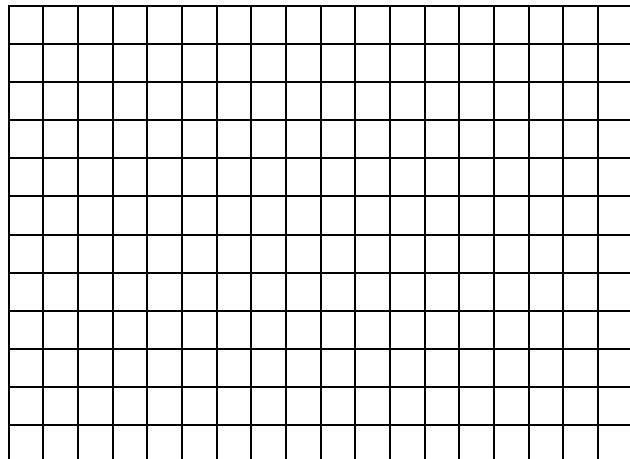
Warehouse.....Untidy.....

Gloom.....Chandelier.....

Fetch.....Puzzled.....

Call it off..... Homely.....

Make a cross word
Puzzle with the
previous words.



☺ Verbal – linguistic ♥ Intrapersonal – Retrospective

1. What does Tom tell Jim about going to the movies, and what does this reveal about Toms character? Scene 7.....

.....

.....

.....

2. Explain Amanda’s behavior toward the gentleman caller. Why does she wear the old dress? Why does she slip into a strong Southern accent when talking to Jim? Scene 7

.....

.....

.....

.....

.....

3. At the beginning of scene five, tom says “All the world is waiting for bombardments. What events does he refer to?

.....

.....

4. The world wrapped in “brief deceptive rainbows...waiting for bombardments”. How does this metaphor apply to the Wingfields?

.....

.....

.....

.....

C. GRAMMAR

AGREEMENT IN THE AFFIRMATIVE

☛ Verbal – linguistic # Logical – Mathematical

The agreement in the affirmative is done by: SO + AUX +NOUN or NOUN + AUX + TOO
--

2. I *am* a Christian martyr

So am I

I am too

3. Tom *is* feeling trapped

.....

4. The Wingfields *are* arguing a lot.....
5. I like this play
6. Amanda nags Tom.
7. We learn about the depression.....
8. I *was* at the movies.
9. They *were* doing magic tricks
10. Jim *was* taking public speaking.....
11. I went to see your grades.
12. Amanda made a wish on the moon.....
13. He applied for the Merchant Marine.....
14. I *can* play the vitrola
15. I *would* buy that nice unicorn
16. You *should* dress up for
gentleman callers.

As practice. Make a similar sentence about the Glass Menagerie and its corresponding agreement.

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....
- 6.....

AGREEMENT IN THE NEGATIVE

☛ Verbal – linguistic # Logical – Mathematical

The agreement in the:	NEITHER +AUX + NOUN
negative is done by	or NOUN + NEG. AUX + EITHER

1. I *am not* crazy about the ware house
2. Laura *is not* attending Rubicans College
3. Americans *are not having* a good time
4. I don't like being cripple
5. Amanda doesn't live in the present
6. We don't have jonquils anymore
7. I *wasn't* looking at the menagerie

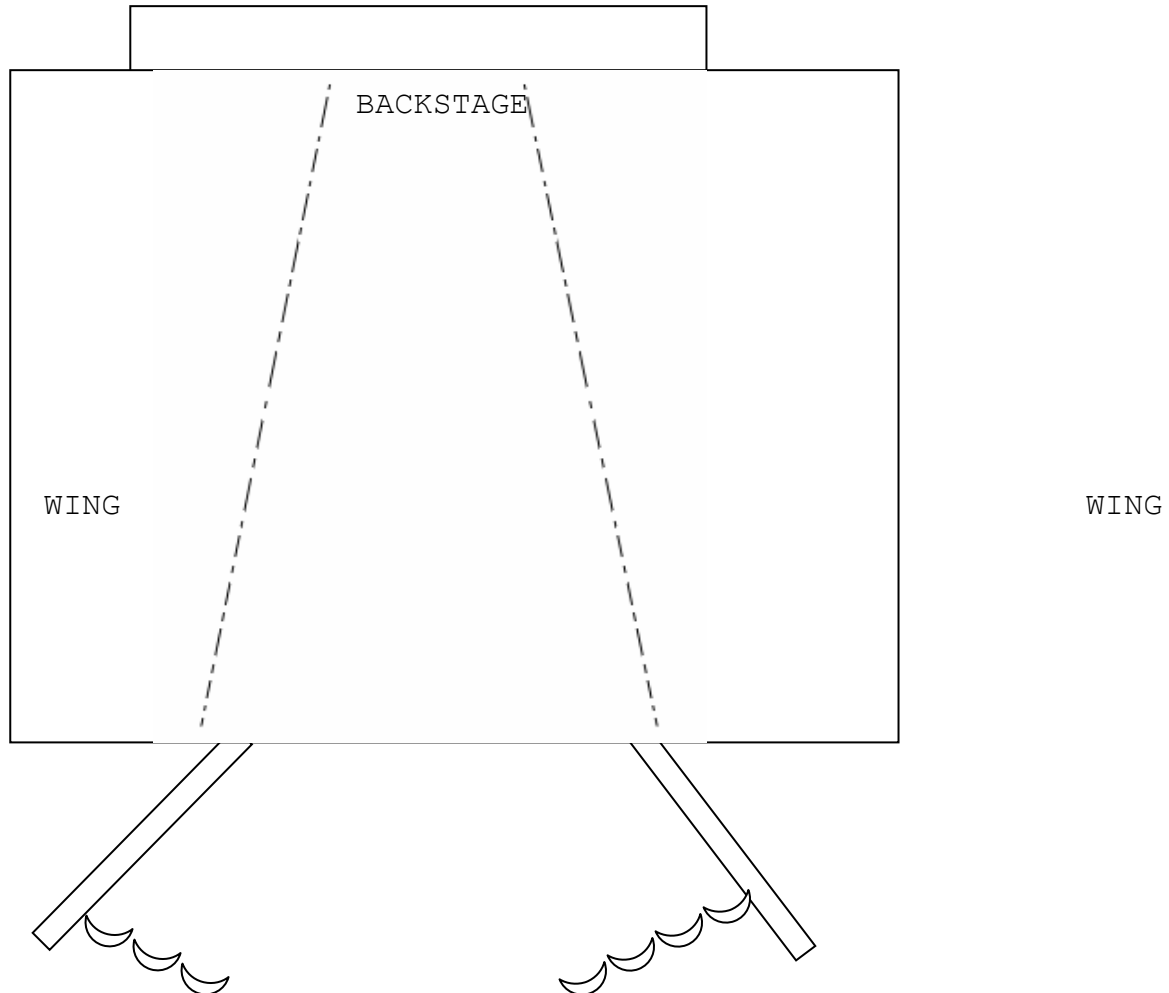
8. Jim and Tome *weren't* regular people
9. The candelabrum *wasn't* burned
10. I *didn't* go to my meeting
11. Tom didn't pay the light bill
12. He didn't take pictures
13. I *can't* talk in front of people
14. I *wouldn't* like to be Amanda
15. You *shouldn't* dress up like a 17
year old girl

As practice, make one more example of each negative sentence. Use the context of the Glass Menagerie.

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....
- 6.....
- 7.....
- 8.....
- 9.....
- 10.....

D. DESIGN THE SET 👁 Visual - Spatial





The diagram below shows a typical layout of the stage area of a theatre. Imagine that you are the technological director of a theatre company that is going to present *The Glass Menagerie* use Tennessee William's description at the beginning of act one to make a sketch showing how you would arrange the set for the play, make any changes in your sketch that seem to be required. Not only mention the furniture and characters, but also the lightning and music effects.



E. SYMBOLISM IN THE GLASS MENAGERIE

👁 Visual - Spatial ➡ Verbal – linguistic # Logical – Mathematical

Fill out the following chart to examine the significance of various symbols used in the play. In the box to the immediate right of the symbol, explain what each symbol represents. In the box at the far right, explain why you think the symbol has the meaning that you assigned in the preceding box.

SYMBOL EXPLANATION		SIGNIFICANCE
 The Gentleman Caller	➡	
 “Blue Roses”	➡	
 The Gauze Curtains	➡	
The Glass Menagerie	➡	
The Breaking of the Glass Unicorn	➡	
 Jim’s Giant Shadow	➡	

F. GRAMMAR SHEET • Verbal – linguistic # Logical – Mathematical

The Everest is very high.
The Everest is too high to climb
The Everest is so <u>high</u> that only a few people reached its top.
<i>Adjective</i>
The Everest is such a <u>high mountain</u> that only a few people can reach top
<i>adjective noun</i>

Very: It is just an intensifier of an adjective such as extremely, pretty, quite.

Too: It is used when there is a purpose; this purpose can be in the previous question, for example: Why don't you drink your coffee? Because it is **too** hot.

So: It is used next to an adjective and with a that clause

Such: It is used with an adjective, a generic noun and that clause.

Exercise: Fill in the blanks with: **very, too, so, such.**

1. Laura wasshy.
2. She was..... shy to attend school with other people.
3. She was.....shy that she couldn't talk to anybody.
4. Amanda was.....a dominating woman that she was on Tom all the time.
5. Jim was extrovert that he couldn't understand Laura at first.
6. He was..... an ambitious person that he worked and studied at the same time.
7. Tom wasupset.
8. Amanda was.....happy before that she keeps on talking about her past.
9. The time of the depression was.....different that you hardly understand why Laura doesn't have any other option.
10. Jim was..... handsome.
11. Things wereexpensive to be able to buy them.
12. Laura was overwhelmed when she saw Jim that she became sick.
13. Amanda wore..... an old dress that she looked ridiculous.

14. Tom smoked..... much that it was affecting his budget.
15. Tom was.....adventurous to give up his dream.
16. Jim was..... talkative.
17. Jim waseducated to make Amanda quiet.
18. Amanda was.....worried that she forced her son to invite a gentleman caller.

Write five sentences on your own about the book you are reading.

1.
2.
3.
4.
5.

5.3.5. LAST SCENE OF “THE GLASS MENAGERIE.”

☛ Verbal – linguistic

A. ANALYSIS

Part I: *Check questions.*

1. Which glass figurine does Laura show Jim from her collection?
.....
2. What does Amanda learn about the gentleman caller at the very end of the evening?.....

Part II: Getting at meaning. ☛ Verbal – linguistic ♥ Intrapersonal – Retrospective

1. Jim’s encounter with Laura seems to bring out two opposing qualities in him. Which of his actions and statements show his kindness toward Laura, and which show his egotism?
.....
.....
2. Does Laura have a reason to believe, in the first half of the scene that Jim is becoming romantically interested in her?
.....
.....

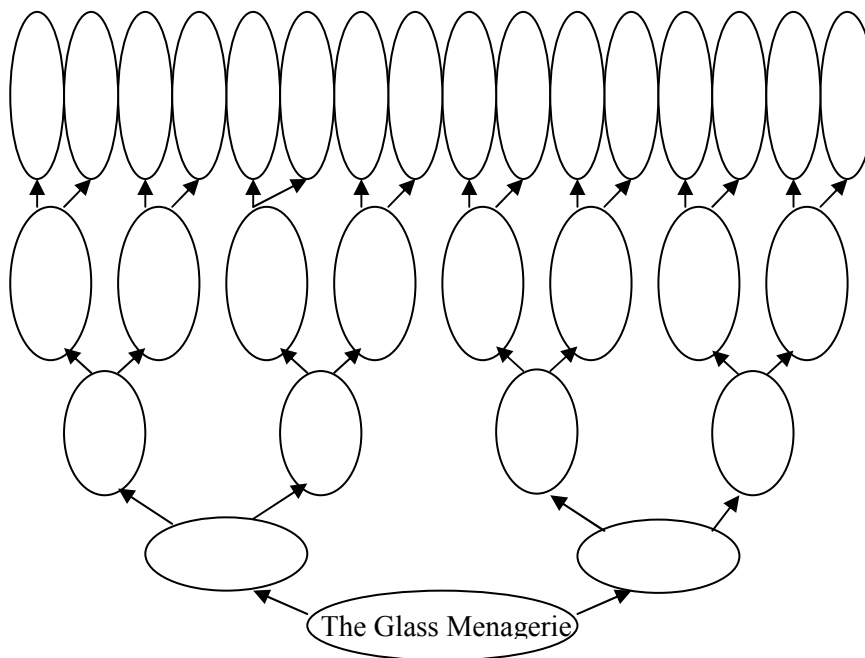
3. Why might Laura find Jim's admission of his engagement particularly devastating?.....

Part III: Critical thinking. ♡ Verbal – linguistic ♥ Intrapersonal –

1. Shortly after Jim arrives, it becomes apparent to him that Amanda is attempting to kindle a relationship between Laura and him. Did Jim do the right thing in going along with Amanda and trying to make the best of an awkward situation, or should he have brought up his fiancée early on, perhaps over dinner?

2. At the end of the play, Amanda accuses Tom from being cruel. Is Amanda right about Tom? Explain

B. BUBBLES: Starting with the word Glass Menagerie, brain storm as many words as possible connected with the book. 👁 Visual – Spatial.



C. USING THE M. I. IN THE GLASS MENAGERIE GAME

Each of the following questions is cut in a slip of paper of different colors, students use a dice and go on the squares until they find a question, and if they answer it correctly they keep the paper which represents punctuation. Yellow: 10 points, green: 20 points, red: 30 points. The winners get 2 points extra for the exam which is the following day and contains the exact same questions.

- 1. Williams writes “The Glass Menagerie” based on his life.**
True False
- 2. Eating the crust of humility means to receive bread from the rich.**
True False.
- 3. Amanda was happy in the South.**
True. False
- 4. Tom feels like being nailed in a coffin.**
True False
- 5. Laura quit Rubican’s college because she got pleurosis.**
True False
- 6. Williams like Tom was the perpetual adolescent, drunkard and dreamer suffocated by his family.**
True False
- 7. Laura is a dynamic character.**
True False
- 8. Magvolio is Tom’s friend.**
True False
- 9. Tom shouts at her mother because he hates her.**
True False
- 10. The movies symbolize technology.**
True False

Part II: Multiple choice: Circle the correct answer

- 1. One theme in the Glass Menagerie is:**
 - A. Change
 - B. Darwinism
 - C. Everyone needs to feel accepted

- 2. The brief deceptive rainbows waiting for bombardments means:**
 - A. Guernica was bombarded by Franco
 - B. The paradise hall is across from their house.
 - C. The Wingfields are waiting for a Gentleman caller, but something might happen.

- 3. Laura is the:**
 - A. protagonist
 - B. Antagonist
 - C. Foil

- 4. The point of view of the novel is that of:**
 - A. First person narrator.
 - B. A third person, limited omniscient.
 - C. Omniscient.

- 5. Where have Jim and Laura seen each other before?**
 - A. At Rubricans College
 - B. In the Merchant Marine
 - C. In the school choir.

- 6. One example of irony is:**
 - A. The Gentleman caller was brilliant as he expected to be.
 - B. Laura takes out the gay deceivers.
 - C. Tom eats like a pig

- 7. The climax is when:**
 - A. The horn of the Unicorn breaks
 - B. Jim kisses Laura
 - C. Tom leaves.

- 8. Jim:**
- A. Kisses Laura for compassion
 - B. Brings Laura into the world of time
 - C. Is not touched by Laura
- 9. Pleurosis is:**
- A. type of flower
 - B. A respiratory illness
 - C. The opposite of singular.
- 10. The depression finished when:**
- A. Females got power
 - B. Tom left
 - C. World War II began

Party III: Answer the following questions as complete e as possible.

1. Who is the Author of the Glass Menagerie?

Thomas Lanier Williams (Tennessee)

2. What type of novel is the Glass Menagerie?

Expressionist

3. Mention 5 symbols in the novel:

The Unicorn, the moon, Jim's big shadow, the gauze curtains, the gentleman caller, blue roses, the falling on the stairs.

4. Explain expressionism:

It employs a number of anti-realistic techniques to render emotional values. The features and emotions are contrasting and exaggerated

5. Mention elements of expressionism:

Projection of imagines or sarcastic messages, the gauze curtains, imagery, exaggerated effects of lighting and music to punctuate the emotions exhibited by the characters.

6. What is theme?

It is an observation of life which serves as the controlling idea in a literary work.

7. What is symbolism?

It is an economic method for exploring the unknown through, the known, a familiar object can be a symbol.

8. What is plot?

It is a progression of events in a literary work. Each part of the plot is so essential that if one part were removed, the whole structure would be disturbed.

9. What is the conflict in the novel?

Laura has an inferiority complex and is shy which prevents her from being successful or doing any task.

10. Give an example that shows Amanda's inconsistency.

When she says that Laura has a little Defect and later when Tom wants to leave she says she is crippled and that they won't be able to do anything by themselves.

10. What is conflict?

It results from the struggle of two opposing forces. One of the forces is usually a person, also nature, society, fate or internal conflict.

11. What events were going on around the world?

The depression in the United States, the Spanish civil war, the bombardment in Guernica.

☞ Verbal – linguistic: This game requires speech

Logical – Mathematical: The plaid board studies options such as the ones on chess game, which requires looking for logical alternatives

👁 Visual – Spatial: The board has pictures of many novels studied throughout high school. It is also colorful; indeed, the colors have a code.

🎵 Musical – Rhythmic: Background music is chosen for each novel, this is played while the game takes place.

☺☺ Interpersonal – Social: The students play the game in groups and discuss answers and options for moving the pieces.

♥ Intrapersonal – Retrospective: Some of the questions contain situations where they have to answer pretending they are the characters, they also contain personal questions.

✋ Bodily – Kinesthetic: This is a tri-dimensional game that requires moving the pieces with the hands.

☂ Naturalistic: Questions contain naturalistic information; also, the game can be played on the ground in the school campus.

5.4. THE GIVER BY LOIS LOWRY

5.4.1. PRE READING ACTIVITY I: Gather in groups assigned by the teacher and work on the portion of the auto biography by Lois Lowry. Represent it in a collage, you can cut out magazines, make your own drawings and use a few words. Be prepared to present it in front of the class.

A. BACKGROUND INFORMATION

Auto biography of the author:

I've always felt that I was fortunate to have been born the middle child of three. My older sister, Helen, was very much like our mother: gentle, family-oriented, eager to please. Little brother Jon was the only boy and had interests that he shared with Dad; together they were always working on electric trains and erector sets; and later, when Jon was older, they always seemed to have their heads under the raised hood of a car. That left me in-between, and exactly where I wanted most to be: on my own. I was a solitary child who lived in the world of books and my own vivid imagination.

Because my father was a career military officer - an Army dentist - I lived all over the world. I was born in Hawaii, moved from there to New York, spent the years of World War II in my mother's hometown: Carlisle, Pennsylvania, and from there went to Tokyo when I was eleven. High school was back in New York City, but by the time I went to college (Brown University in Rhode Island), my family was living in Washington, D.C.

I married young. I had just turned nineteen - just finished my sophomore year in college - when I married a naval officer and continued the odyssey that military life requires. California. Connecticut (a daughter born there). Florida (a son). South Carolina. Finally Cambridge, Massachusetts, when my husband left the service and entered Harvard Law School (another daughter; another son) and then to Maine - by now with four children under the age of five in tow.

My children grew up in Maine. So did I, I returned to college at the University of Southern Maine, got my degree, went to graduate school, and finally began to write professionally, the thing I had dreamed of doing since those childhood years when I had endlessly scribbled stories and poems in notebooks.

After my marriage ended in 1977, when I was forty, I settled into the life I have lived ever since. Today I am back in Cambridge, Massachusetts, living and writing in a house dominated by a very shaggy Tibetan terrier named Bandit. For a change of scenery Martin and I spend time in Maine, where we have an old (it was built in 1768!) farmhouse on top of a hill. In Maine, I garden, feed birds, entertain friends, and read.

My books have varied in content and style. Yet it seems that all of them deal, essentially, with the same general theme: the importance of human connections. A "Summer to Die", my first book, was a highly fictionalized retelling of the early death of my sister, and of the effect of such a loss on a family. Number the Stars, set in a different culture and era, tells the same story: that of the role that we humans play in the lives of our fellow beings.

The Giver - and Gathering Blue, and the newest in the trilogy: Messenger - take place against the background of very different cultures and times. Though all three are broader in scope than my earlier books, they nonetheless speak to the same concern: the vital need of people to be aware of their interdependence, not only with each other, but with the world and its environment.

My older son was a fighter pilot in the United States Air Force. His death in the cockpit of a warplane tore away a piece of my world. But it left me,

too, with a wish to honor him by joining the many others trying to find a way to end conflict on this very fragile earth.

I am a grandmother now. For my own grandchildren - and for all those of their generation - I try, through writing, to convey my passionate awareness that we live intertwined on this planet and that our future depends upon our caring more, and doing more, for one another.¹⁵

B. ASSIGNMENTS TO DO WHILE READING THE NOVEL

👁️ R.L. 1: Chapter 1: Draw a picture of how you imagine the setting by the few descriptions you have seen so far.

💡 B: Underneath, write a descriptive paragraph where you present the society and how it works, write a second paragraph introducing the characters and describing them. Be ready to share your findings orally.

💡 R.L 2: Chapter 2: The ceremony of twelve approaches. Write a paragraph where you make a prediction of what this ceremony is about and say why Jonas might feel very apprehensive. 🎵 B: Write a poem of your feelings.

♥️ R.L 3: Chapters 3, 4, 5: At this point “Release” takes some sinister connotations, and through those connotations the understanding of the whole community begins to shift. Write a paragraph where you explain your perception of the community so far; consider two aspects, one release and the other one conformity.

♥️ R.L 4: Chapters 6, 7, 8: The Ceremony Day finally arrives, everybody is given assignments, and there are many events that day. Write an entry diary pretending you are Jonas, first recall what had happened that day. Describe your feelings when you were not given an assignment yet, then the fact that now you are the receiver.

¹⁵Lowry, Lois. (1980): *The Giver* On line. June 20th, 2007. Accessible in <http://www.loislowry.com/bio.html>

🎨B: Make a collage using elements of the ceremony and also subjective elements that tell your feelings.

R.L 5: Chapters 9, 10, 11: A. Make a flowchart describing the events of the ceremony.

☞ B. Write a paragraph where you explain the importance of the receiver. Say why Jonas begins to question his community values after receiving only one memory.

😊😊R.L 6: Chapters 12, 13. We finally learn what seeing beyond means. Jonas is becoming critical of his community rules. It is also hard for him to form his own conclusions; he expects The Giver to tell him what to think. An important theme in The Giver is the importance of memory for human emotion before he became The Giver apprentice; Jonas understood humanity in a cold emotionless, scientific way. Now that he experienced real emotion, he has come to see things differently. Write a dialogue between The Giver and the receiver where you include the fact mentioned above.

🎵B: Find a song where the lyrics express how a person sees things differently and use real emotion.

🎵R.L 7: Chapters 14, 15, 16, 17: Through the guidance of The Giver, Jonas learns why memory is the key to guidance to wisdom. Jonas recognizes that an emotion as intense as LOVE could threaten his communities' way of life. And as he gains more memories and more memories, he begins to question more seriously whether sacrificing love for stability was worth it. Write a poem about these topics; make sure to include Jonas's feelings towards these memories.

🎨B: Make a card that talks about love.

♥R.L 8: Chapters 18, 19: No one in the community except Jonas and the Giver remembers a time or knows of a time in which the term DEATH actually meant something. Therefore, the community can practice institutionalized execution: Jonas's father is supposedly a kind of a gentleman, but can actually inject an infant with lethal poison as though it

were no different than stepping on a bug. Write a letter to Jonas's father pretending you are Jonas's.

👁️B: Make a drawing that reflects DEATH.

😊😊R.L 9: Chapters 20, 21, 22, 23: Jonas and the Giver love one another. Their love is a threat to the community's way of life; they plan to change the community irrevocably because of the appreciation of the value of human life. Write a dialogue between Jonas and the Giver were they talk about saving their community and their plan.

👁️B: If you wish you can do it artistically using pictures (as a comic strip) but not comic, instead figuratively.

👁️R.L 10: The ending to the Giver is ambiguous. We don't know for sure that Jonas actually sees the signs of human habitation when he rides the sled down the hill. It is possible that he is merely hallucinating that the Christmas morning memory that the Giver gave him. In that case Gabriel and he could very well have died of exposure at the bottom of the hill. In any case the community from which he fled cannot avoid confronting the memories of the past. Perhaps with the Giver's help, they will be able to become fully human by sharing the burden of the Giver's memories. However it is up to the individual reader to form his or her own conclusions about the ending. In this way, Lois Lowry allows her readers the freedom that Jonas community denies to its citizens. Nevertheless, sometimes the reader feels uncomfortable with the ending, so write an alternative ending for the giver.

Note: After students come up with a written work, I find out mistakes and at random I write them on a transparency. We correct the mistakes as a class, from the problems that arise; I come up with the grammar explanations and further exercises.

This means that the class is dynamic and open, I have a plan, but it can change according to the needs of the students.

5.4.2. CHAPTER I, II, III

☛ Verbal – linguistic # Logical - Mathematical

Part I: Adjectives qualify nouns, find as many adjectives as you can in the chapter and add it to any noun you want, following the example:

Sickening feeling	terrible sound	sleek jet
High speed	frightening event	rasping voice
Ironic tone	overwhelming statement	clumsy people

Part II: The names of novels usually suggest the content, take guesses about the giver.

The giver might mean.....

The giver might be.....

The giver might have.....

Part III: Using the past tense recall the night that the family shared feelings.

E.g. Lily **shared** a feeling of disappointment, when a boy from another community **broke** the rules and **didn't respect** his turn.

Mother.....

Father.....

Jonas.....

Part IV: Using the simple present tense write sentences telling what happens at each age in the community.

At the age of twelve, they **receive** their assignments.

At the age of eight.....

five.....

Now talk about your society and say what people can do or can't do.

One year old kids can crawl. They can't talk.

Two year old kids can walk. They can't write.

Three.....

Four.....

Five

Six

Seven

Part V: Look up in the dictionary the meaning of the following words:

Unstrapping.....
Chastise.....
Chatter.....
Unsettling.....
Shrugged.....
Lurk.....
Nurturer.....

Part VI: Use the following structures to write sentences about the chapters you have read so far.

The mother was **surprised by** what Lily wanted.....
Asher is **interested in** games.....
No body can be **bored with** their assignments.
Jonas was **afraid of** Gabriel's future.....

5.4.3. CHAPTER IV

☛ Verbal – linguistic # Logical - Mathematical

Part I: The following words are scrambled. Write sentences in the correct order.

1. around	2. against	3. Jonas	4. Volunteer	5. Jonas
frequently	the rules	looking	hours	in a
Asher	bragging	was	all the	variety
Foiled	was	on his	tabulated	did his
.	.	bike	are	of places
		for Asher	carefully	hours
		.	.	.

1.....
2.....
3.....
4.....
5.....

Part II:

1. When Jonas bathed the old women, he remember last night when his father bathed the new born: “The fragile skin, the soothing water, the gentle motion of his hand slippery with soap, the relaxed, peaceful smile of the woman’s face remembered him of Gabriel being bathed”. Why would this be? Is old age connected to childhood?

.....
.....
.....
.....
.....

2. What kind of volunteer program would you like to participate in? Explain.....

.....
.....

3. How is nakedness seen in our society? Do you agree with it? Explain

.....
.....
.....

Part III: *Mention the volunteer places where the following people are attending and say what their duties are:*

Jonas:.....

Asher:.....

Fiona:.....

Benjamin:.....

5.4.4. CHAPTER V

☞ Verbal – linguistic 👁 Visual – Spatial ♥ Intrapersonal - Retrospective

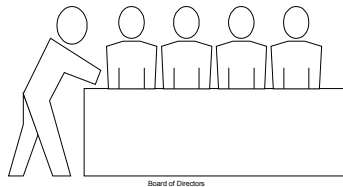
1. What would a good title for this chapter be

Rules	Bike	Ritual	Describe
Feelings	Pills	Basket	Guards

Part I: Fill in the blanks with a word from the box.

1. Sharing a dream every morning was a
2. Being caught by the securitywhile riding a was against the.....
3. Gabe was laying down in his
4. Jonas had to.....the strongest.....of his dreams.
5. Everyone has to take.....to get rid of stirrings.

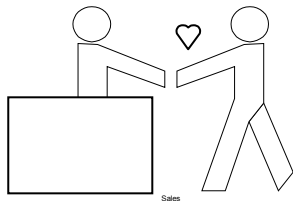
Party II: Describe the pictures bellow and say which one was reality and which one was a dream.



.....

.....

.....



.....

.....

.....

Part III: Answer the questions

1. Describe a dream you had last night, use the simple past and the past continue tenses.

.....
.....

2. Make a prediction about the pills, use the future tense

.....
.....

3. “ATTENTION, A REMINDER THAT STIRRINGS MUST BE REPORTED IN ORDER FOR TREATMENT TO TAKE PLACE”. What is your opinion about this?

.....
.....

5.4.5. CHAPTER VI

Part I: *Complete the chart.*

AGE	WHAT HAPPENS?	WHAT DOES IT MEAN?
1 years old.....		
4, 5, 6 years old.....		
8,9 years old		
10 years old		
11 years old		
12 years old		

Part II: *Put the sentences in order.*

1. The entire attended community year each the ceremony	2. Jonas in the seated balcony elevens with was the	3. Gabriel to be wasn't ready placed family in a	4. inadequate child an from the released would be community	5. was Phillipa Asher's sister
---	---	--	---	--------------------------------

1.
2.
3.
4.
5.

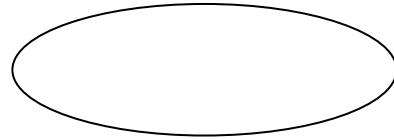
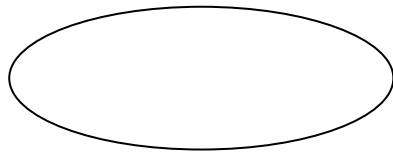
Part II: *Answer the questions.*

1. What is the ceremony of lost?.....
.....
2. There was as boy called Fritz who had been chastised. What were the reasons?.....
.....
3. Where spouses also assigned?.....
.....

Part III:

Write inside the oval all the names presented I this chapter.

Write inside the oval all the new words.



5.4.6. CHAPTER VII

What would a good title for this chapter be? Why?.....
.....
.....

Part II: *Put the words in the correct order.*

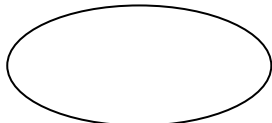
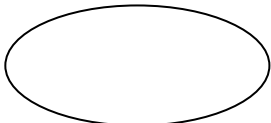
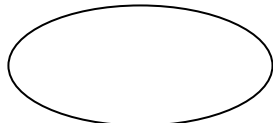
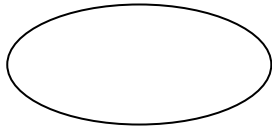
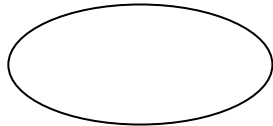
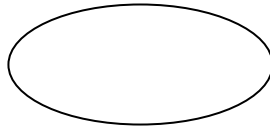
1. number	2. sat	3.The speech	4. You couldn't	5. birthmother?
Jonas Was Nineteen?	between Jonas Fiona Pierre and	the importance about talked assignment of	impulses set you that apart have	was Inger assigned

1.
2.
3.
4.
5.

Part II: *Circle the correct answer.*

1. T F Asher acquired the language perfectly by the age of three
2. T F When small children made mistakes talking, they received painful lashes.
3. T F The Chief Elder forgot to give Jonas an assignment.
4. T F Jonas's parents tried to calm him during the ceremony
5. T F Asher was very pleased with his assignment
6. T F The Chief Elder was a man.

Part III: *Write in the oval the different assignments they were given.*

5.4.7. CHAPTERS XVII, XVIII, QUIZ

Part I: *Circle whether the answer is true or false.*

- | | | |
|---|---|--|
| T | F | After the memory of war, he didn't want to return to his training. |
| T | F | Birthdays were celebrated in the community. |
| T | F | He received the memory of animals. |
| T | F | The most beautiful memory was that of a Christmas. |
| T | F | There were many grandparents in the community. |
| T | F | They love each other deeply. |
| T | F | His father was shocked when Jonas asked if he loved him. |

Part II: *Answer the questions as fully as possible.*

1. Jonas' mother sometimes said, "I felt sad today" and everyone comforted her, but Jonas had a new depth of feelings that he was experiencing. Explain this.

.....

.....

2. Asher and his own friends were playing with imaginary weapons, and Jonas felt really bad about it. Why?

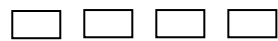
.....

.....

.....

.....

3. Jonas has a beautiful feeling for both of his friends. What is it?

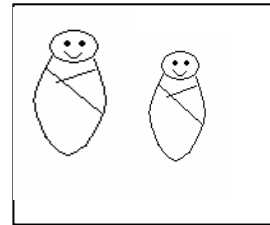


4. Explain the following picture:
"One for here and one for elsewhere"
"One for here and one for elsewhere"

.....

.....

.....



5. Who was the last receiver?

.....

6. What has really happened to her?

.....

.....

.....

7. Explain what happened when she was gone.

.....

.....

.....

8. How could the Giver and Jonas help the whole community if they receive memory again?

.....

.....

.....

.....

5.4.8. CHAPTER XIX:

☞ Verbal - linguistic ☞ Visual - Spatial 🎵 Musical - Rhythmic

Complete the details shown in the drawing. Challenge yourself by using the letters in the word “release” when you find them. In the first sections write all the facts and in the second write feelings.

.....**R**.....

.....**E**.....

.....**L**.....

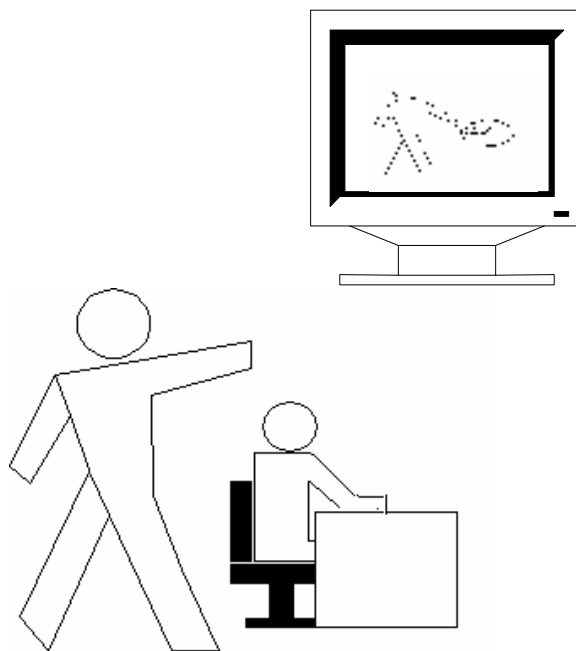
.....**E**.....

.....**A**.....

.....**S**.....

.....**E**.....

RELEASE



5.4.9. CHAPTER XX

☞ Verbal – linguistic ♥ Intrapersonal - Retrospective

Part I: *Answer the questions.*

1. How is Jonas feeling towards his family now?

.....
.....

2. What would happen if Jonas asks for release? What would happen to the whole community?.....

.....

3. Jonas could actually see beyond. What was it?

.....
.....

4. But the Giver began to hear beyond. What was it?.....

.....

5. What is the importance of each memory to you? How would life be without it?

.....

Part II: *Arrange the sentences in sequence.*

The Giver and Jonas are sure that there is elsewhere, Jonas is the only one who can find it, but for that, The Giver has to give him courage and strength. They make a plan, tomorrow there will be “The Ceremony of twelve” in the mean time Jonas could escape.

**Cut the sentences and glue them on another paper in the correct order.*

☞ Verbal – linguistic # Logical – Mathematical 'Y' Bodily – kinesthetic.

He would just say that he was on an important errand, and that it wasn't really his fault, but "The Giver's fault"

Jonas will leave his dwelling by midnight, there won't be anyone to see , unless of course someone is out on emergency business.

His parents won't say anything to anyone; they won't call the attention to his rudeness because it would reflect on their parenting.

The Giver will leave the door unlocked. He will simply slip into the room. The Giver will be waiting for him.

When his parents wake up, they will find a cheerful note from Jonas saying that he was going for an early morning ride along the river.

By the time his bicycle and clothing were found, the Giver would be returning. Jonas, by then would be on his own, making his journey elsewhere.

In the early morning the Giver would order a vehicle and driver from the speaker. He visited the other communities frequently meeting with his Elders, so this won't be unusual.

He would make the solemn announcement that Jonas had been lost in the river. He would immediately begin "The Ceremony of Loss".

The Giver on his return would find the community in a state of confusion and panic. Confronted with a situation that they had never faced before, and having no memories from which to find either solace or wisdom, they would not know what to do and would seek his advice.

When the driver arrived, he would send him on a brief errand. During his absence, The Giver would help Jonas hide in the storage area of the vehicle. He would have with him a bundle of food which the Giver would save from his own meals during the next two weeks.

5.4.10. GRAMMAR EXAM

☞ Verbal – linguistic # Logical – Mathematical ☞ Visual - Spatial

Part I: *Complete the sentences below then make an inversion of the sentence.*

SUBORDINATE CONJUNCTIONS.

1. **When** the Giver was exhausted,
.....
2. **While** Asher Fiona and the other kids were playing “at war”,.....
.....
3. **Because** Asher had never seen colors,.....
.....
4. **Although** Gabriel was almost 2 years old,
.....
5. **Since** Rosemary - the previous receiver- failed,.....
.....
6. **If** Jonas gets lost in the river,
.....
7. **Unless** there is someone to help the community cope with the
memories,
.....
8. **As** Jonas arrived to his dwelling,
.....
9. **After** Jonas put Gabriel crossed the river,
.....
10. **Before** Jonas had the memory of Christmas and family and LOVE,
.....

COORDINATE CONJUNCTIONS	ADVERBIAL CONJUNCTIONS	SUBORDINATE CONJUNCTIONS
.....
.....
.....
.....
.....
.....
.....

5.4.11. CHAPTER XXI

☞ Verbal - linguistic ☞ Visual – Spatial 🎵 Musical - Rhythmic

Part I: *After reading page 164, write a poem to GABRIEL, and place a picture.*

G.....
A.....
B.....
R.....
I.....
E.....
L.....



Part II: The events didn't occurred as they were planned, they turned out to be totally different as shown In the sentences bellow. *Use connectors to join the sentences and make them more interesting.*

- A.Jonas has left the dwelling with Gabriel.
- B.Jonas has left the dwelling at night.
- C.He had robbed the community's food.
- D.He had stolen his fathers bicycle.
- E.He transmitted Gabe the most soothing.
memory of a slow- swinging hammock under palm trees on an island.
- F.At dawn Gabriel began to stir.....they
were in an isolated place
- G.....” Morning meal Gabe! “ He unwrapped some of
the food and fed them both.....filled the cup with water
.....drank thirstily.

Part III: *Answer the following questions.*

1. Why did they have to sleep during the day?

.....
.....

2. How does Jonas make Gabe sleep?

.....
.....

3. To prevent being searched by the heat seeking device, Jonas does something. What is it?.....
.....
.....

4. Where there always as many planes?.....
.....
.....

5. Do you think it is easy to give up your life? Why?
.....
.....

5.4.12. STUDY SHEET

METHODS OF CHARACTERIZATION

Refers to the methods use by the author to create characters; characterization may be direct: The narrator tells the reader what to think about the character (He was an evil man with an empty heart); it might be indirect: We learn about the character from the way other characters see him, or other indirect elements.

1. DIRECT: The narrator provides direct description and commentary. It is important to know the narrators attitude.
.....
.....
.....
.....

2. INDIRECT: We receive information indirectly through:

A) DIALOGUE: by what the character says.
.....
.....
.....
.....

B) INTERACTION: By how the character interacts with and responds to others.

.....

.....

.....

.....

C) ACTION: By how character behaves and acts.

.....

.....

.....

.....

D) SYMBOLICALLY: (A color of hair, eyes, a way a person stands)

.....

.....

.....

.....

5.4.13. WRITE A POEM EXERCISE

Write a poem similar to the following where you describe your ideal utopian place ♡ Verbal – linguistic 🎵 Musical - Rhythmic

My Utopian Place

There is a place I'll always go to,
a place that changes its mood when I do.
It can be peaceful, It can be noisy.
I can lie down if I feel lazy,
I can move around if I want to act crazy.
I can see rain or shine.
I don't care because it's all mine
Turn on my music, dance around.
Then jump or sit on the ground.

[illegible]

Each would help the society with their talents and each would be very special in a certain way, but without hate, jealousy or competitiveness.

All of the people in this society have different cultures and races, but they respect one another as they are. Discrimination wouldn't exist. As soon as children are born, they would go to a same nursery school and then school that teaches each of them the same moral values. The children would only be taught one language since it would be very hard to understand each other if it wasn't that way.

No violence would exist because everyone loves each other, meaning that wars wouldn't exist and neither would violence. No human in my society could own electric things such as cars and others, because we must lower the risk of death. Pain relievers would exist so no one suffered but, the pain relievers wouldn't harm, and they would work against sentimental pain and also physical pain. People should only die of being old.

Nature would be a big part of my society. Everyone would have to spend some time of their lives with the nature, with the animals and no one could harm any living thing. People would have to meditate because that fills every person with peace and releases stress. Everyone in my ideal world would have the same clothes because there wouldn't be differences, but they would be colorful so it wouldn't be boring. All of my society would be colorful and full of music, but relaxing, peaceful music. In this society everyone would be happy and they would only cry of joy. They might also cry from pain, but just a little bit so they can see what happiness is really about. This is the dream of the perfect society that is desired by all humans: happiness.

By Ushy Figueroa, 10th grade

5.4.15. LITERATURE SHEET

1 .What are the methods of characterization?

Direct and indirect:

Dialogue, interaction, action

2. What is direct characterization?

The narrator provides direct description and commentary of the character.

3. Give an example of direct characterization

When the author says that Asher was clumsy Gabriel has curly blond hair, pale eyes.

4. What is indirect characterization?

We receive information indirectly through:

- A. **Dialogue:** by what the character says.
- B. **Interaction:** By how the character interacts with and responds to others.
- C. **Action:** By how character behaves and acts.
- D. **Symbolically:** (A color of hair, eyes, a way a person stands)

5. Give an example of dialogue that reveals indirect characterization

Lily tells his mom that she wants to be a birthmother.

6. Give an example of interaction that reveals indirect characterization

When Asher wants to play with Jonas

7. Give an example of action that reveals indirect characterization

When Jonas breaks down I won't I won't go home. It reveals how he is and feels. Seeing the video with the release makes him think he has to do something to change the situation. While Rosemary asks for release when seeing the memory of loneliness.

8. Give an example of symbol that reveals indirect characterization

Fiona's red hair.

9. What is the climax in the novel?

When Jonas sees his father release the twin.

10. Who or what is the antagonist?

The whole community

11. Who is the foil?

Each member of his family unit.

12. What is the conflict?

Jonas wants to change his community

13. Is the protagonist a dynamic character?

Yes because as the novel develops the character changes

5.4.16. THE GIVER GAME AND FINAL EXAM: I have created a game which contains all the intelligences and the questions we use for the game are the same ones that come in the exam. Those students who win the game get 2 extra points in the exam. After playing the game students take the final exam.

Part I: *Circle the correct option.*

An important theme in the Giver is:

- a) The importance of memory for human emotion.
- b) Love
- c) The receiver of memory.

Asher was assigned:

- a) A director of recreation
- b) A nurturer
- c) An assistant

Jonas learns why:

- a) The apple became red
- b) Memory is the key guidance to wisdom.
- c) Jonas recognizes that an emotion as intense as LOVE could threaten his community's way of life.

The blue eyes symbolize:

- a) That they were brothers
- b) They could see color
- c) They were the chosen ones

Rosemary couldn't cope with the memory of:

- a) Loneliness
- b) War
- c) Hunger

The planes could identify:

- a) moving objects
- b) heat
- c) color

The ending of the Giver was:

- a) Happy
- b) Sad
- c) Ambiguous

The voice of the narrator is:

- a) First person
- b) Third person Omniscient
- c) Third person limited omniscient

Jonas couldn't cope with the memory of:

- a) loneliness
- b) war
- c) hunger

The planes could identify:

- a) moving objects
- b) heat
- c) color

Part II: *Say whether the sentence is true or false. Circle the correct option.* T F

After the memory of war, he didn't want to return to his training.

 T F

Birthdays were celebrated in the community.

 T F

The most beautiful memory was that of a Christmas.

T F

He received the memory of music.

T F

They loved each other deeply.

T F

Stirrings were taken away with pills.

T F

There were many grandparents in the community.

T F

His father was shocked when Jonas asked if he loved him.

T F

The first wisdom of the Giver was hearing beyond.

T F

Nakedness was Ok for everyone.

T F

Birthdays were celebrated in the Community.

T F

After the memory of war, he didn't want to return to his training.

T F

There were grandparents in the Community.

T F

He received the memory of animals.

T F

Caleb fell in the river.

T F

Part III: *Answer the following questions.*

1 .What are the methods of characterization?

.....
.....

2. What is direct characterization?

.....
.....

3. Give an example of direct characterization.

.....
.....

4. What is indirect characterization?

.....
.....

- A)
B)
C)
D)

5. Give an example of dialogue that reveals indirect characterization.

.....
.....

6. Give an example of interaction that reveals indirect characterization.

.....
.....
.....

7. Give an example of action that reveals indirect characterization

.....
.....

8. Give an example of symbol that reveals indirect characterization

.....
.....

9. What is the climax in the novel?

.....
.....

10. Who or what is the antagonist?

.....
.....

11. Who is the foil?

.....
.....

12. What is the conflict?

.....
.....

13. Is the protagonist a dynamic character?

.....
.....

CONCLUSIONS

1. The theory of Multiple Intelligences is not an accident, it is a response to an issue, to a problem or a goal that we have in our schools. The theory was launched by Howard Gardner, some educators have applied the theory and practiced in their schools, I have implemented the use of multiple intelligences in the “American International School of Bolivia” and I can still say that there is not a recipe to use. Each population and each individual is a different world because they are in different settings (time and space) and there are many variables that intervene in their learning, the mission and vision of each school are some how different, and the interaction within each class is also unique. Therefore, it is the specific school and the specific teacher that will apply the theory in the way that is most suitable for that population.
2. The strategies used by teachers should constantly be evaluated, improved and implemented considering that teaching is a dynamic process. Teachers have to be open to new suggestions and new ways of teaching.
3. Through this work we have demonstrated that not everybody is successful with the traditional strategies of education. The multiple

intelligences theory gives us more options especially for those students who struggle at school.

The general hypothesis has been demonstrated “The focus of class activities around the individual’s multiple intelligences will result in a higher level of learning and greater overall success in the teaching of literature to ESL students in the classroom”. The theory works specially with people who seem to struggle in some areas, thus, at the end of the process all the students get to learn the language. Those students, who were always considered as bright in a traditional class, do not seem to mind learning in either way.

4. With Multiple Intelligences strategies properly applied, teachers reach all students; no one is left out for any reason. We have proved that because students differ in personalities and interests, they also are attracted to different ways of learning.
5. Multiple Intelligences requires creativity, and imagination, it demands more time especially in the preparation of material and also in the application, but in the long run it is an investment and a pleasure to see the miracle of achieving especially for those struggling students.
6. The society demands high academic standards, therefore, in the process of teaching ESL students, we should never loose focus on our objectives and we should constantly redefine the strategies in order to achieve our goals.
7. We teachers are not only responsible for knowing the content of the subject to teach, but also we should be aware of the scientific and psychological findings of the brain and behavior, so that we continue in the search of the best standards of education.
8. In order to multiply the efforts, teachers can not just be islands of excellence, we need to take a step forward and work together in a team.

9. The responsibility of education lies not only on the teachers but also on the parents, administration and the students who, through multiple intelligences, will learn meta-cognitive skills to be responsible for their own learning.
10. The theory of Multiple Intelligences is not only to be applied in schools, it gives adults a whole new way to look at their lives, examining potentials that they left behind in their childhood (such as a love for art or drama) but now have the opportunity to develop through courses, hobbies, or other programs of self-development, thus, the parents of our students would benefit from “Multiple Intelligences”.

AFTER WORD

When a teacher sets up a task, it becomes a passion. The present work has been very rewarding for me. Teaching itself has become a passion and it is a passion for many teachers.

As we know teaching is a dynamic process, it changes according to time, according to the needs of the students, to the kind of students, to the resources available and to the academic objectives; no body has discovered the perfect recipe for teaching.

I have challenged myself to create new strategies for teaching literature to ESL students through the multiple Intelligences, and I had discovered interesting things which make my life as a teacher easier.

My proposal is something that works out for this environment but I invite teachers to constantly try new methods, new techniques. Multiple intelligences is a rainbow of possibilities, when I use the word rainbow, it also contains the meaning of having fun during the process and have an indefinite set of possibilities. We teachers as well as the students have the right to enjoy the experience.

I think with the Multiple Intelligences theory, teachers become psychologists, friends, monitors, guides, artists, and so on. On the other hand, students become creative beings, responsible for their own learning; they have choices as everything in life. Multiple intelligences more than a theory becomes a philosophy and a way of living.

As human beings, we learn to appreciate each other and we know that we are different, everybody with his / her own potential. As Maya Angelou said that humans are like the strands of a textile, each of them with different strengths and colors, yet together is how they work and it is the beauty of all together that is appreciated. Not one strand is better than another, all of them are as important.

After we learn to see people with those eyes, then we can not judge students or classify them as better or worse, we don't label students anymore. We can say that all of them are our stars, shining with their own light. One can be our star musician, the other one our star poet, or dancer. We as teachers give them the opportunity to feel important and develop their self-esteem.

I can assure that once they graduate from high school, they will know for sure what they want for their future because we had given them the opportunity to develop the ability of knowing their strengths and weaknesses. However it is important to say that if the student has been in the ESL program and has been in the school for some time, they had the opportunity to develop all the areas of intelligence.

When I finished studying the masters program everything started to click, the experiences as a teacher that I previously had, started to have names and labels, so I believe that we as teachers develop certain criteria and empiric management of situations. As I studied my modules and chapters, and all the studious people that do research on education and how to teach English better, I felt the need to find something new, like the teaching of literature to ESL students, in order to take advantage of time and do two things at a time. I found that as a fascinating experience. I look forward to do more findings and to share them with my colleagues.

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



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**ANNEX 1:
QUALITATIVE ANALYSIS CHART**

Class A

STUDENT NAME	MI QUALITIES	TIME OF ENGLISH BACK GROUND	WEAKNESSES & STRENGTHS	PERSONA LITY	ACADEMIC ACHIEVEMENT W. TRADITION	ACHIEVEMENT W. MI
Daniel Claure	Bodily, visual verbal	9 years	Is getting psychological help	Playful, doesn't know limits, makes voices all the time	Fair	good
Matias Salinas	logical	9 years	unmotivated	Quiet, shy,	Fair	good
Maria Torrico	visual	6 years	motivated	Sweet, happy	Fair	good
Jorge Vrsalovic	Visual, interper sonal, bodily	5 years	Dyslexic Very bright Can't remain in a place	Playful , communica tive, sweet	Fair	Exce llent
Dana Schejtman	visual	9 years	Dyslexic slow	Nice, loving, quiet	Fair	good
Daniel Cors	Kinesthe tic, interper sonal verbal	9 years	Plays an instrument, has many friends, sometimes lazy		Good	Exce llent
Paulo Flores	Bodily, inter, intra, verbal	1 year	Outstanding football player, he doesn't do very well academic	He complains that his family doesn't love him	Good	good
Hong Rhen	Logical, verbal	3 years	Loves chess,	Quiet, happy, respectful (Chinese)	Good	Exce llent
Andrea Toro	Verbal, inter, intra	3 years	all areas strong	Helpful, sweet, outgoing	Exce llent	Exce llent

ANNEX 2: M.I. TEST RESULTS CHART Class A

NAME		#						
Daniel Claure	7	5	7	5	6	2	8	4
Matias Salinas	4	8	5	5	6	6	5	3
Maria Torrico	4	5	8	2	7	5	2	7
Jorge vrsalovi	3	4	8	4	8	6	8	8
Dana Schejtman	5	4	9	2	7	7	4	4
Daniel Cors	7	3	5	6	6	5	8	5
Paulo Flores	7	5	5	4	7	7	10	7
Hong Rhen	7	9	3	6	5	7	5	8
Andrea	10	8	6	7	10	9	6	7
Marco Escalera	8	7	6	5	5	3	8	4








-  Verbal - Linguistic
- # Logical - Mathematical
-  Visual - Spatial
-  Musical - Rhythmic
-  Interpersonal - Social
-  Intrapersonal - Retrospective
-  Corporal - Kinesthetic
-  Naturalistic

ANNEX 3: QUALITATIVE ANALYSIS CHART Class B

STUDENT NAME	MI QUALITY	TIME OF ENGLISH BACK GROUND	WEAKNESSES & STRENGTHS	PERSONALITY	ACADEMIC ACHIEVEMENT W. TRADITIONAL	ACHIEVEMENT W. MI
Edwin Coronado	All of them especially Interpersonal, intrapersonal, bodily	5 years (1 month in school)	Excellent student	Very serious	excellent	excellent
Andres Arce	visual, interpersonal	3 years	Is influence by friends.	Friendly and sweet	fair	good
Karen Moran	All of them, mostly interpersonal	2 years and a half	Top student		Excellent: Didn't make any difference	Excellent Didn't make any difference
Santiago Chiarella	Kinesthetic, interpersonal, visual	4 years and a half	He lacks concentration and understanding in deep levels, he knows what he sees not what is beyond.	Friendly, likes to call the attention, takes care of his appearance.	During the experiment he did great because he knew he was being filmed, but through the years he didn't achieve regular standards	He does much better with MI, but tasks have to be smaller.
Claudia Kabelitz	Visual spatial	7 years (3 years in this school)	Medicine dependent	Shy	fair	Good

Gabriel Ramos	Bodily interpersonal, music	4 years (1 month in the school)	Unmotivated	Natural leader Works as a DJ	Fair	Fair
Diana Jimenez	Inter, intrapersonal, verbal	3 years	Deep analysis	Popular	good	excellent
Mariana Loayza	Intrapersonal, interpersonal, verbal	2 years	Emotional	Friendly	Good	excellent
Andrea Revuelta	Visual logical	5 months	Timid	Artistic	Good	Excellent
Angel Herrera	Musical	4 months	Highly verbal,	high self esteem	Good	Excellent
Gabriela Oliveira	Musical, kinesthetic, interpersonal	1 year	Low self esteem	Caring	fair	excellent

ANNEX 4: M.I. TEST RESULTS CHART CLASS B

NAME		#						
Edwin Coronado	5	7	5	5	8	8	8	4
Andres Arce	5	5	10	5	10	9	6	5
Karen Moran	6	4	6	4	10	7	8	9
Santiago Chiarella	3	4	6	5	7	4	10	5
Claudia Kabelitz	4	3	9	4	4	5	4	6
Gabriel Ramos	6	4	6	10	9	2	6	5
Diana Jimenez	6	4	9	7	8	10	6	9
Mariana Loayza	5	4	6	4	6	6	6	9
Andrea Revuelta	6	7	8	3	5	7	6	8
Angel Herrera	8	5	5	7	4	8	10	6
Gabriela Oliveira	4	5	7	10	7	9	10	7

ANALYSIS

For many years we have seen that education was done through strategies that were mostly verbal / linguistic and logical / mathematical, students were trained only with both strategies what we call the traditional classes. The chart above shows us that students scores vary greatly but they are mostly interpersonal, kinesthetic and visual spatial.

These intelligences have always existed but were not encouraged and practiced. With the development of the computer and internet, our brains train more and use the visual spatial area of the brain.

For some students either class was fine .These are students who are academically successful and are naturally motivated. They reported having enjoyed both classes the same.

The MI works better with students who lack English

MI works better on students who have a lack of certain abilities

ANNEX 5: CHECKLIST FOR ASSESSING STUDENTS' MULTIPLE INTELLIGENCES

The following test was invented by Howard Gardner and it is a tool that helps a lot. We give the test to high school students. There is a similar test which talks in the third person, and it is filled out by the parents in cooperation with the teacher. We also have to take into consideration that some students might not know themselves well; therefore, the results of the present test would be relative.

Name of Student: _____

In each of the following categories, check all items that apply.

Verbal - Linguistic Intelligence

- _____ I enjoy writing. I wrote something lately that I really like.
- _____ I tell tales, jokes or stories.
- _____ I have a good memory for names, places, dates, or trivia.
- _____ I enjoy word games.
- _____ I enjoy reading books.
- _____ I spell words accurately.
- _____ I appreciate nonsense rhymes, tongue twisters, etc.
- _____ I enjoy listening to the spoken word (stories, commentary on the radio, talking, books).
- _____ I have a good vocabulary.
- _____ I communicate to others in a highly verbal way

Other Linguistic Strengths: _____

Logical-Mathematical Intelligence

- _____ I ask a lot of questions about how things work
- _____ I compute arithmetic problems in my head quickly.
- _____ I enjoy math classes.
- _____ I find math computer games interesting.
- _____ I enjoy playing chess, checkers, or other strategy games.
- _____ I enjoy working on logic puzzles or brain teasers.
- _____ I enjoy putting things in categories or hierarchies.
- _____ I like to experiment in a way that shows higher order cognitive thinking processes

_____ I think on a more abstract or conceptual level than peers
_____ I have a good sense of cause-effect. I am interested in new scientific findings.
Other Logical-Mathematical Strengths: _____

Visual - Spatial Intelligence

_____ I report clear visual images.
_____ I read maps, charts, and diagrams more easily than text.
_____ I enjoy art activities.
_____ I draw figures very well.
_____ I like to view movies, slides, or other visual presentations.
_____ I enjoy doing puzzles, mazes, where's Waldo? Or similar visual activities.
_____ I used to build interesting three-dimensional constructions (e.g., LEGO buildings).
_____ I get more out of pictures than words while reading.
_____ I doodle on workbooks, worksheets, or other materials.
_____ I love to take pictures or film.
Other Spatial Strengths: _____

Bodily-Kinesthetic Intelligence

_____ I excel in one or more sports.
_____ I move, twitch, tap, or fidget while seated for a long time in one spot.
_____ I cleverly mimic other people's gestures or mannerisms.
_____ I love to take things apart and put them back together again.
_____ I put my hands all over something I've just seen.
_____ I enjoy running, jumping, wrestling, or similar activities.
_____ I enjoy woodworking, sewing, mechanics, or good fine-motor coordination in other ways.
_____ I have a dramatic way of expressing myself.
_____ I report different physical sensations while thinking or working.
_____ I enjoy working with clay or other tactile experiences.
_____ I come up with the best ideas while walking or running.
Other Bodily / Kinesthetic Strengths: _____

Musical- Rhythmic Intelligence

- _____ I can tell when music sounds off-key or disturbing in some way or other.
- _____ I remember melodies of songs.
- _____ I have a good singing voice.
- _____ I play a musical instrument or sing in choir or other group.
- _____ I have a rhythmic way of speaking and/or moving.
- _____ I unconsciously hum to myself.
- _____ I tap rhythmically on the table or desks as I work.
- _____ I am sensitive to environmental noises (e.g., rain on the roof)
- I like to dance.
- I have a collection of CDs or tapes.
- Other Musical- rhythmic Strengths: _____

Interpersonal- Social Intelligence

- _____ I enjoy socializing with peers.
- _____ I seem to be a natural leader.
- _____ I give advice to friends who have problems.
- _____ I belong to clubs, committees, or other group organizations.
- _____ I enjoy informally teaching other classmates or kids.
- _____ I like to play games with other people.
- _____ I have two or more close friends.
- _____ I have a good sense of empathy or concern for others.
- _____ I love going to parties.
- _____ Others seek out my company.
- _____ I like doing community service

Other Interpersonal – Social Strengths.....

Intrapersonal Intelligence

- _____ I display a sense of independence or a strong will.
- _____ I have a realistic sense of my strengths and weaknesses.
- _____ I do well when left alone to play or study.
- _____ I march to the beat of a different drummer in my style of living and learning.
- _____ I have an interest or hobby that I don't talk much about.
- _____ I have a good sense of self-direction.
- _____ I prefer working alone to working with others.

_____ I accurately express how I am feeling
_____ I am able to learn from my failures and successes in life.
_____ I have high self-esteem
Other Intrapersonal Strengths: _____

Naturalistic Intelligence

_____ I like to talk about environmental changes
_____ I care about pets
_____ I like to use binoculars, telescopes, microscopes or magnifiers.
_____ I take pictures of natural objects
_____ I like listening to natural sounds (birds, river, wind).
_____ I love visiting the zoo
_____ I love going to the botanical garden
_____ I have a collection of leaves ¹³

Other Intrapersonal Strengths: _____

¹³ Armstrong, Thomas (1995), *Inteligencias Múltiples en el salón de clase*, Alexandria, VA USA: ASDC

ANNEX 6: TEST FOR MORE HINTS ABOUT MI

	•	#	👁	Υ	♪	😊😊	♥
To memorize facts, you...	Create phrase or saying	Place the event in a logical sequence	Draw the event	Write it out a number of times	create a rhyme about event	Ask someone to quiz you	close your eyes and feel the situation
In a conflict, you...	Use sarcasm of put-downs	Seek a fair solution develop a winning strategy	Keep your distance and picture a solution	Run, hit or make threat Ning gestures	Punch, shout, talk, move or gesture in a rhythm	Ask friends or an authority for help	Walk away to calm down
If some thing breaks or wont work, you...	Read the instruction book	Examine the pieces figure out how it works	Study a diagram of how it works	Play with the parts to fit them together	Tap your finger to a beat while figuring what to do	Find someone who is mechanical to help	Question if it is worthwhile repairing the object
For a team presentation, you...	Write the lines	analyze the data	Create a graph	Move the props	Put new words to a popular tune	Help team mates coordinate efforts	Orchestrate the feeling tone
To add to your portfolio, you...	Write an essay	Use numbers to analyze and present	Design a graphic organizer	Create a model	record a rap or song	Create a dialogue	Describe your personal reactions.
To make the next move at a board game, you...	Talk to yourself through the moves	Weigh the consequence of each possible move	Picture what the board would look after moving	Hold your hand on your piece to try out different moves	Enjoy the rhythm of moving the pieces	Discuss possible moves with others	Go with which move feels right

You like board games if you can...	Talk with others	Analyze the possibilities	Picture the moves	Play with the pieces	Enjoy the pace and rhythm of the game	Be with friends	Experience feelings and learn about yourself
For a present you like...	A book	A board game	A jigsaw puzzle	Sports equipment	Ticket to a concert	Surprise Party	A diary
During your free time, you like to...	To read or write	To solve problems	Drawing and painting	Working with your hands and practicing sports	Playing or listening to music, singing	Spending time with friends, helping others	Taking time alone to think or feel
Score							

ANNEX 7: PEOPLE THINK, LOVE, NEED

CHILDREN WITH THE FOLLOWING ABILITIES...	THINK	LOVE TO...	NEED
verbal -linguistic	In words	read, write, tell stories, play word games	Books, tapes, writing material, diary, paper, dialogue, debates, stories.
logical-mathematical	Through reason	experiment, question, solve puzzles, calculate	Things to explore and think, materials to manipulate, field trips to the planetarium or science museums.
visual - spatial	In images and drawings	design, draw, visualize, doodle	Art, Lego, videos, movies, games puzzles, excursions.
bodily- kinesthetic	Through somatic sensations.	dance, run jump, build, touch, make gestures	MIMO games, theatre, movement, construction items, sports, physical games, tactile experiences, hand learning.
Musical Rhythmic	Through rhythms and melodies	Sing, whistle, hum, tap with hands or feet	Time to sing, go to concerts, play music at home and in school, musical instruments.
Interpersonal-social	By asking others what they think about his/her opinions	Lead, organize, tell, meditate, go to parties	Friends, team games, socialize community events, clubs, and mentors.
Intrapersonal-retrospective	Personally	Define goals, meditate, dream, be quiet, plan	Secret places, time alone, projects that they can to at his/her own pace.

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¹⁴ Armstrong, Thomas (1995), Inteligencias Múltiples en el salón de clase, 2nd ed., Alexandria, VA USA: ASCD

ANNEX 8: Activity Chart for Multiple Intelligences

Linguistic Intelligence	<ul style="list-style-type: none"> - Use storytelling to explain. - Conduct a debate or a talk show radio program, interview. - Write a poem, myth, legend, short play, or news article.
Logical-Mathematical Intelligence	<ul style="list-style-type: none"> - Translate into a mathematical formula. - Design and conduct an experiment. - Make up syllogisms to demonstrate, analogies to explain. - Describe the patterns or symmetry.
Bodily-Kinesthetic Intelligence	<ul style="list-style-type: none"> - Create a movement or sequence of movements to explain. - Make task or puzzle cards, build or construct. - Plan and attend a field trip. - Bring hands-on materials to demonstrate.
Visual Intelligence	<ul style="list-style-type: none"> - Chart, map, cluster, or graph. - Create a slide show, videotape, or photo album. - Create a piece of art that demonstrates. - Invent a board or card game to demonstrate. - Illustrate, draw, paint, sketch, or sculpt.
Musical Intelligence	<ul style="list-style-type: none"> - Give a presentation with musical – accompaniment. - Sing a rap or song that explains something. - Indicate the rhythmical patterns. - Explain how the music of a song is similar to something. - Make an instrument and use it to demonstrate something.
Interpersonal Intelligence	<ul style="list-style-type: none"> - Conduct a meeting to address. - Intentionally use social skills to learn about something. - Participate in a service project. - Teach someone about something. - Practice giving and receiving feedback on use technology.
Intrapersonal Intelligence	<ul style="list-style-type: none"> - Describe qualities you possess that will help you successfully complete a task. - Set and pursue a goal. - Describe one of your personal values. - Write a journal entry and assess your own work.
Naturalist Intelligence	<ul style="list-style-type: none"> - Create observation notebooks. - Describe changes in the local or global environment. - Care for pets, wildlife, gardens, or parks. - Use binoculars, telescopes, microscopes, or magnifiers. - Draw or photograph natural objects.¹⁵

¹⁵ Ibid

ANNEX 9: Career Areas for Multiple Intelligences

Interpersonal / Social Intelligence:

- teacher - therapist - travel agent/counselor
- business person - chess player
- child care worker - clergyman - coach
- community organizer - consumer service advocate
- counselor - homemaker - manager - mediator - nurse
- politician - probation officer - psychologist
- psychotherapist - public relation promoter - receptionist
- recreation assistant - religious leader - salesperson - waiter/waitress
- secretary - social leader - social director - social worker

Intrapersonal / Retrospective Intelligence:

- entrepreneur - consultant - counselor - creative writer
- guru - leadership trainer - philosopher - psychiatrist
- psychologist - psychotherapist - researcher - sage
- self employed people - spiritual counselor - therapist
- writer

Verbal / Linguistic Intelligence:

- lawyer - legal assistant - comedian - editor - historian
- interpreter - journalist - lawyer - librarian
- manager - novelist - orator - philosopher
- play writer - poet - politician - proof reader
- psychotherapist - public speaker
- public relations person - reporter - sales people
- secretary - social scientist - story teller
- supervisor - talk show host - teacher
- technical writer - translator - writer

Logical / Mathematical Intelligence:

- accountant - bookkeeper - analyst - banker
- investment broker - lawyer/ Para-legal - logician
- biologist - chemist - microbiologist - pharmacist - physician
- chess player - computer programmer
- economist - city planner
- engineer - financial service - inventor
- mathematician - mechanic/mechanical engineer - technologist
- programmer - records clerks - researcher
- scientist - statistician - tax accountant

Visual / Spatial Intelligence:

- photographer - graphic designer
- advertiser - architect - artist - builder - carpenter
- cartographer - chess player - coach - commercial artist
- computer specialist - craftsperson - decorator - dentist
- draftsperson/drafting engineer - engineer
- fashion designer - film editor/director
- furniture restorer - geographer - geometrician
- industrial design - interior designer - inventor
- landscape architect/designer - makeup artist
- mechanic - navigator - outdoors guide - painter
- pilot - sailor - sculptor - seamstress
- set designer - sign painter - surgeon - surveyor
- tailor - urban planner

Bodily / kinesthetic Intelligence:

- acrobat - dancer - aerobic teacher - coach
- physical education teacher - athlete - ballet dancer
- actor - actress - drama coach
- jockey - rodeo rider - equestrian
- assembler - building trade person
- carpenter - choreographer - clown
- massage therapist - gymnast - pianist

- commercial artist - construction worker - craftsperson
- inventor - juggler - magician - manual laborer
- mechanic - mime - physical therapist
- sculptor - stunt people - surgeon - trainer - architect

Musical / Rhythmic Intelligence:

- conductor - composer - band member - choir director
- critic - dancer - disc jockey - figure skater
- instrumentalist - instrumental instructor
- music critic - musical performer - music teacher
- music therapist - professional performer
- recording technician - rock group - singer - song writer
- sound engineer - teacher - violinist

Naturalistic Intelligence:

- biologist - botanist - chef - environmentalist
- landscape artist - navigator - park ranger - sailor
- veterinarian - weather tracking specialist
- zoo keeper - animal handler - anthropologist - astronomer¹⁶

¹⁶ Ibid

ANNEX 10: OTHER ACTIVITIES THAT HELP THE LEARNING OF LITERATURE

MAKING AN OUTLINE FOR A RESEARCH PAPER.

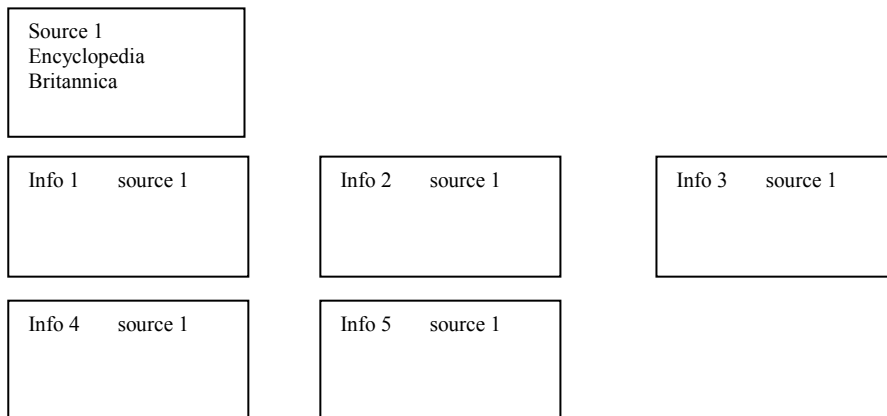
RESEARCH PROJECTS: As a pre – reading activity we do research with the students according to the novel they will read, the aim of this activity is to prepare them for the reading. To make them understand the setting of the novel which is the historical background, when and where the story takes place. We will present an example for one of the novels; nevertheless, this activity could be used for other novels or issues of interest.

THE GLASS MENAGERIE: These are the topics of research.

1. Background. About Tennessee Williams
2. The civil war in Spain.
3. The depression in the U.S.A. 1930.
4. Theater and plays.

RESEARCH PROJECT.

1. The teacher will provide you with a range of topics you can choose from.
2. Refine and limit your topic.
3. Use at least 15 index cards.
4. Use 5 cards for each source, so you need at least 3 different sources
E.g. an Encyclopedia 📖 , a book 📖 , internet 🌐 🎧 🎵 ,
interview 🗣️ 😊 😊 🗣️ , Encarta 📖 🎧 🎵 .



5. Examine the information you have gathered to formulate a thesis.

Thesis: #

.....
.....
.....

6. Now, lay your cards out on the table.
7. Gather the cards into piles, one pile for each area or question#.
8. Organize the cards in each pile into a logical order#.
9. Then, determine an effective order for the piles of cards#.
10. Organize your source cards into alphabetical order, using the first letter of the first entry on each card to determine the ordering#.
11. Use the information from steps 5 - 9 to make your outline. ♡
12. Use the information from step 10 to write your bibliography.
13. Refine your outline to form your table of contents.

**WRITE YOUR TOPIC
HEADING HERE ♡**



.....
.....

**WRITE YOUR
THESIS HERE ♡**



.....
.....

- I. Sub Topic One ♡ #: Go to step 8 above. Each pile of cards becomes a numbered section in your outline. The first pile of cards goes first, so take the topic heading from that pile of cards and put it here.
- A. Detail One: Now, look at the individual cards in the first pile. The detailed subject heading on each cards goes here as A, B, C, and so on.
- B. Detail Two: Put the heading on the second card in the first pile here.
- C. Detail Three: And so on.

- II. Sub Topic Two☞#: The second pile of cards goes next. Take the topic heading from that pile of cards and put it here.
 - A. Detail One: Now, look at the individual cards in the second pile. The detailed subject heading on each cards goes here as A, B, C, and so on.
 - B. Detail Two: Put the heading on the second card in the first pile here.
 - C. Detail Three: And so on.

- III. Sub Topic Three☞#: The third pile of cards goes here, and so on. Take the topic heading from that pile and put it here.
 - A. As you did above, continue with A, B , C and so on.

CONCLUSION: ♥ When we do research, we have to know how to look for information which is not too broad, neither too narrow. Whenever we use the exact words the author is using, we need to use quotation marks and foot notes, so that our readers know where we have gathered the information from. It is also important that we write a comment coming from our own critical thinking. This comment comes after each sub-topic and as a general conclusion.

Key to symbols, 8 intelligences:

- ☞ Verbal – linguistic
- # Logical - Mathematical
- 👁 Visual - Spatial
- 🎵 Musical - Rhythmic
- 😊😊 Interpersonal – Social
- ♥ Intrapersonal – Retrospective
- 👤 Bodily – Kinesthetic
- ☂ Naturalistic

ANNEX 11: WRITING AN ESSAY

- Every essay has three main building blocks: Introduction, Body, and Conclusion.
- An essay makes a statement of opinion and then sets out to prove it's true.
- To support this argument, the writer needs evidence, examples, facts.

I N T R O B O D Y B O D Y B O D Y C O N C L U	<p>The introduction should announce, explain or include:</p> <ul style="list-style-type: none">• The topic of discussion• The meaning or importance of this topic• A little of the background• Your thesis (a stated opinion about the topic which you are trying to prove)
	<p>The first body paragraph presents your first piece of evidence:</p> <ul style="list-style-type: none">• Begin with a topic sentence that introduces the first part of your discussion.• Follow with 3-4 sentences that provide specific examples or details• End with a few sentences that discuss these examples and link them back you your thesis statement
	<p>The second body paragraph presents your second piece of evidence:</p> <ul style="list-style-type: none">• Structure it like first paragraph. Use linking words that indicate addition, such as, similarly, furthermore, in addition, another example, moreover, and next.• Or if you are contrasting: on the other hand, however, on the contrary.
	<p>The third body paragraph present your third piece of evidence:</p> <ul style="list-style-type: none">• It too is structured like the first paragraph.• Use this type of structure for as many body paragraphs as your essay contains. For a long, complex argument, linking words are necessary to point the reader in the right direction, to lead them through your points of support.• In your final paragraph, use concluding words such as: finally, consequently, in conclusion, ultimately, and as a result.
	<p>Finally, you present your conclusion. You can either:</p> <ul style="list-style-type: none">• Present <u>your</u> reasoned, educated, informed opinion about the subject of your thesis• Explain how this particular topic is important, with regards to your thesis.

ANNEX 12: PLANNING YOUR ESSAY

NOVEL

AUTHOR

THESIS: an opinion statement you defend, illustrate, & support in the essay

STATEMENTS IN SUPPORT OF YOUR THESIS

1.

2.

3.

I. INTRODUCTION: At least 5 sentences long including author, title, brief summary, introduce protagonist, his problem, setting, theme, and thesis.

Begin with a quote, an incident from the novel, a personal statement, an interesting parallel connection, the opposite point of view, or historical fact.

BODY PARAGRAPHS: Include or begin with a supporting statement used as a topic sentence. Follow with examples, facts, quotes from the novel, or other details to support topic sentence. Then, explain how this evidence illustrates the main idea of your thesis. Each paragraph supports main thesis.

III. CONCLUSION: your closing statements might discuss the novel's message, tying this in to your thesis, or explain why you would or would not recommend this novel, tying this in to your thesis, or perhaps discussing how the novel changed your perspective and opinions on some issue.

ANNEX 13: WRITING EFFECTIVE PARAGRAPHS.

Paragraphing is a way to separate steps or parts of a large idea into smaller steps or parts.

An indentation tells the reader that you are going to present:

- A unit of thought; you will develop one main idea
- A step in the process of your plan to discuss a central thought.

UNITY	SUPPORT
COHERENCE	SENTENCE SKILLS

UNITY: Brain storm ideas before you start writing so that your ideas are properly connected. The main idea should be linked with the supporting ones without being repetitive.

Introduce each paragraph with a clear and direct topic sentence only

include ideas which develop this topic sentence

Bring paragraphs to an effective close.

COHERENCE: This is having a clear method of organizing evidence.

This is achieved with correct devices to join sentences and ideas. So we

ask students: Do you have a clear method of organizing our evidence?

Do you use transitions and connecting devices?

SUPPORT: Use examples that will give the evidence and the facts should always support your topic sentence because that is what you are trying to prove. We ask students: Do you supply specific evidence in the form of examples, details, elaboration of ideas, explanation, and discussion?

WHAT TO DO: Eliminate fragments, run-on sentences and comma-spliced sentences.

- Fragment: group of words not stating a complete thought; e.g. Going to school.
- Run-on: two sentences written as one; e.g. I went to school I was late.
- Comma: a comma connects two sentences; ex. I went to school, I was late.
- Use correct verb forms.
- Make sure subjects agree with their verbs in number.
- Make sure pronouns agree with their antecedents in number and person.
- Check for correct capitalization.
- Get rid of any repeated words or phrases.
- Get rid of the same old verbs like get, do, make and find more interesting verbs.
- Check spelling.
- Use a variety of sentence types.

ANNEX 14: GRAMMAR

VARIETY OF SENTENCES: It is nice that you vary the type of sentences when you write an essay. Here are some examples for the Novel “Fahrenheit 451”.

SIMPLE: A simple sentence contains only one clause and gives only one idea.

E.g. The introduction of Faber’s character into the novel is quite significant.

COMPOUND: A compound sentence is formed by two simple sentences separated by a comma, by a coordinate conjunction or by an adverbial conjunction.

E.g. Montag is the protagonist of “Fahrenheit 451”, he is by no means a hero.

. Faber’s control over Montag is not as menacing as Beatty’s, **but** he does manipulate Montag via his two - way radio.

. The antagonist prevents the protagonist to fulfill his desires; however the antagonist can also be the natural forces.

COMPLEX: It uses a subordinate conjunction to join two clauses.

E.g. Mildred is the one major character in the book **who** seems to have no hope of resolving the conflict within herself.

. **If** Montag reads the Bible fast enough, some of the material will stay in his memory.

COMPOUND- COMPLEX: *It combines both formulas.*

E.g. **Because** Beatty reads books, he knows about almost everything, but he calls books treacherous weapons, **yet** he uses his own book learning to manipulate Montag mercilessly.

PASSIVE VOICE: *When the receiver of the action is used as subject.*

E.g. The theme of self destruction **can be found** throughout the Sieve and the Sand.

ERRORS TO AVOID:

1. Commas are used to connect two sentences.
2. Run-on sentences are usually used when trying to translate ideas from one language to another. In English more periods are used.

3. Subjects have to agree with verbs in number.
4. Pronouns should agree with their antecedents in number and person.
5. Look for correct capitalization.
6. Repeated words should be omitted; the dictionary can help you find synonyms.
7. Find strong interesting verbs or adjectives.
8. It is a good idea to spell check with the help of the computer.

ANNEX 15: TRANSITIONAL DEVICES WILL HELP REACH COHERENCE

TIME RELATIONSHIP

After	eventually	next	sooner
Afterwards	first	now	then
Before	in the mean time	once	today
During	later	second	until
Earlier	meanwhile	soon	when
Currently	at once	thereafter	while
Soon	finally		

RELATIONSHIP BETWEEN IDEAS

And	accordingly	since	even though
Besides	furthermore	otherwise	also
While	unless	because	moreover
Therefore	if	similarly	nevertheless

RESTATE MAIN IDEAS

So	Since	Because of	for this reason
Hence	evidently	in conclusion	as a result of
Thus	as long as	summarily	it is evident
Due to	as a result	consequently	in view of

OPPOSITE POINTS OF VIEW

But	though	unless	conversely
Yet	although	in contrast	on the contrary
However	while	the reverse	on the other hand

LINKING SIMILAR IDEAS

Again	For example	Likewise
Also	For instance	similarly
And	Of course	equally important
Another	Besides	Furthermore
In addition	nor	Moreover

EXAMPLE OR SUMMARY

As a result
In conclusion

In summary
To sum up

For example
For instance

COMPARISON

Like
Same
Both
The same as

similar
in the same way
most important
similarly

as
too
have in common
as well as

CONTRAST

Although
However
Differ
Unlike
Even though
Otherwise

yet
but
instead
on the contrary
on the other hand
in spite of

whereas
while
unless
contrary to
the reverse
provided that

CAUSE

If
So
So that
Lead to
For

EFFECT

thus
since
because
therefore
as

PURPOSE

then
when
due to
as a result
hence

consequently
caused by
bring about
for this reason
as a result

POSITION

There
Above
Across from
Below
Beneath

Where
Nearby
Next to
In front of
Beyond

Wherever
Adjacent to
Behind
Beside
Far from

* **Note:** Each student has these devices in plasticized little cards that they use when writing paragraphs or essays.

Sternberg, R.J. (1983): *How much Gall is too gall?* (Review of Frames of Mind: the theory of multiple intelligences). Contemporary education review, 215-224.

Williams, Tennessee, (1990): *Study Guide for the Glass Menagerie*, Illinois USA: Mc Dougal, Littell & Company.