A Thematic Content-Based English Unit for Grade 7

A project by

Mira M. Alameddine

Submitted to the subcommittee of
Education and Social Division
of the
Lebanese American University

In partial fulfillment of the requirement for the degree of

Masters in Education

In

TESOL

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August 2005
To Saniya, Moussa and Hadi Aram

The ever soaring wind underneath my wings
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Abstract

Modern education should prepare the students to better adapt to the demands of daily life. The curriculum should be one that helps the students meet today's demands. This project aims at designing an English thematic unit for Grade 7 that covers the students' needs, learning style and process. The project discusses the steps and procedures that an author has to follow to develop a well-integrated lesson that will motivate the students and engage them in the learning process. Then it provides a kit which follows the Content-Based Approach to learning. The kit consists of the English unit *Animals and their Habitats* and its accompanying workbook activities. The unit is designed to make learning English as a Second Language for students more interesting, constructive and long lasting.
Abbreviation List

CBI: Content-Based Approach
CLT: Communicative Language teaching
CSR: Collaborative Strategic Reading
ESL: English as a Second Language
L1: First or Native Language
L2: English as a Second Language
NCERD: National Center for Educational research and Development
SLA: Second Language Acquisition
STL: Student Team Learning
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English Language Unit that Meets the Objectives of the Lebanese Curriculum

Introduction

Society today is saturated with information; it is more consumer oriented and overtly pluralistic in viewpoints and ideas. It requires greater capacity on the part of the individual to adapt to the demands of daily life. Education, in such a society, should prepare its students to become workers who can adapt easily to the specialized needs required for surviving and flourishing (Tomlinson et al, 2002). The new Lebanese curriculum was developed in 1997 (NCERD, 1997) to prepare future citizens in becoming specialized workers with the capability to adapt to various situations. Initiated by the Plan for Educational Reform of 1994 and the New Framework for Educational Reform of 1995, the new curriculum came as a result of the growing need of having one that can

- Enable students to communicate effectively and properly in different situations
- Enable students to communicate effectively in subject matter areas
- Equip students with the requisite linguistic skills for pursuing university education
- Assist students in developing their critical thinking skills
- Assist students in developing intercultural understanding
- Enhance students’ abilities to work with others (NRCD, 1997, p 148).

Statement

The purpose of this study is to develop a Grade 7 English unit, which meets the objectives of the Lebanese curriculum, to be used by schools teaching English as a Second Language.
Rationale/Significance of the Study

The general goals of the curricula are to construct a Lebanese citizen who is effective, productive, and able to function and adjust in a democratic society. Moreover, the curricula is the result of the need for education to construct a citizen who will build a free, just, equal and democratic community that is free of sectarianism (NCERD, 1997).

The general objectives of the English language, in particular, are to create a citizen that has high command of the English language to "promote openness to and interaction with other cultures" (NCERD, 1997, p 146). The curriculum for English as a Second Language (ESL) attempts to provide guidelines that adhere to the modern theories of second language acquisition. It also applies the recent trends employed in teaching methodology (NCERD, 1997).

In principle, the new curriculum works at developing tolerant democratic citizens who are open to new ideas. These citizens are critical analyzers who do not accept ideas and things on face value. However, on the ground, the new books developed by the NCERD fail to achieve the objectives. Some of these books are *English Language: Themes* (NCERD, 1999a) and *On Your Own* (NCERD, 1999b).

These books lack motivation and continuity of topics. The chapters or units in the book require well-developed introductions that prepare the students to the material they are about to encounter. Good introductions are those that include theme connections.

Limitations of Themes' Unit One

This section will discuss the limitations present in Unit One of the Themes by evaluating one of the two feature articles.
In the *General aims and objectives of the curricula* (NCERD, 1997), the National Center for Educational Research and Development included the theme "Animals and their Habitats" the Grade 7 requirements. Hence, the NCERD's (1999a) *English language: Themes* includes the theme in its content.

The unit is divided into four subtitles: Animal Homes; The Little Prince; Animal Defences; and The Rhino War. It is covered in 10 periods. The first subtitle, Animal Homes, includes only lesson one. The Little Prince covers lessons two and three; lessons four to seven discuss Animal defence; and finally the unit concludes with lessons eight to ten, which go under Rhino War subtitle.

The unit directly opens with lesson one: Animal Homes. There is no introduction that sets the stage for the students or relates the topic to them. The reading passage commences with the following questions, "1. Where do animals live? 2. Can all animals live in the same environment? Why? Why not? 3. Do animals have homes? Give examples" (p 13). These questions, which precede the comprehension passage, are labelled as Activity 1. Then the comprehension passage, a five-paragraph essay, is followed with Activities 2 to 6.

To begin with, the passage is written in a distant tone. The author is anonymous, thus distancing it from the readers. In a very dry style, even for a scientific expository, the passage informs the readers where some animals live and what type of homes they have. There are no connectors or transitions between the paragraphs. Each paragraph can stand on its own. The lack of transitions and connectors has fragmented the passage, thus giving it a sense of 'cut and paste'. The passage is dry and does not relate to the readers, thus will fail to motivate them to engage in it. The readers are not asked to actively respond to the selection nor reflect on the material. They are asked,
in Activity 2 which immediately follows the passage, to “guess the meaning of the following words from context” (p 14).

Activity 3, which is independent of the preceding two activities, requires the students to scan the text to complete exercise 1 in the work book. This exercise merely asks the students to match the animals with their habitats. No critical thinking is required. The activity only covers the first level of Bloom’s Taxonomy. Activity 4 is no different. The students are required to determine whether the statements are true or false. This, too, only covers the first level of Bloom’s taxonomy. Activity 5 is related to exercise 2 in the workbook. It asks the students to scan the passage again to continue the passage in the workbook which requires them to summarize the selection without reflecting upon it.

The lesson ends with Activity 6 that asks students to “learn about the usage of ‘between’ and ‘among’” (p 14) without explaining the differences, meaning and usage of them.

In the whole period, the time allocated to complete lesson one, the students do not interact with the article. Activities have rendered the passage a comprehension exercise where students only respond by directly referring to the passage. No critical analysis is required nor any personal reflection asked for.

Moreover, the passage lacks continuation. Each paragraph can stand alone and is not related to the other. This is mainly due to the lack of transitions. Finally, just as the lesson abruptly commences, it abruptly ends. The only objective of the lesson is to inform the students where the animals mentioned in the article live. No explanation is given to why they live there. Had this been done, perhaps it would have made it possible for students to engage in the text.
These theme connections should

- Introduce the reader to what the section is about, the relevance of the topic to the author (reveals the importance of the topic, personalizes the information and makes it more humane by including emotions);
- Place some facts and faces about the topic by including questions addressed to readers about the topic covered (such as *did they experience it? What do they know about it*?), present different cover stories related to the topic and ask students what to expect from them and what the stories will talk about;
- Contain a section that sets the background of the story with the new vocabulary words to be learned.

Each unit is made up of around seven chapters. The units directly start with the first lesson, which is composed of two pages and lack an appropriate introduction. The summaries are no different from the introduction. Good summaries are not present in the lesson. This absence has made the lessons end up in manner that leaves them open and un-concluded. Most of the lessons end up requiring students to “do the exercises in the workbook”. Good summaries are those that give closure to the topic. They should include

- A short reading excerpt that reveals another aspect of the topic;
- Links to social studies, science or daily life;
- Writing model activity with list of sources.

Since the current books available in the market fail to achieve the objectives of the curriculum, it is imperative that a book be developed that meets the requirements. The books in the market which the NCERD have developed lack

- Clear intended learning outcomes;
• The ability to prepare students for the market place and community;

• Latest methodological teaching techniques that incorporate technological development;

• Integration and cohesion, since the units are divided into five to seven chapters.

The unit to be developed should include material that prepares the students to everyday language that meets everyday needs, yet at the same time motivates the student and provides authentic learning experiences. It will consist of readings that are cohesive and well-developed, consisting of pre-reading, while-reading and post-reading activities that will cover the whole area of the topic.

Implications of the Study

Following the latest methods of teaching, the unit will be able to cater for the students’ needs and meet their differential learning styles. By using cooperative methods and following a Content-Based Approach, the lesson will engage most if not all the students in authentic learning experience and motivate them to gain knowledge of the material.

Division of the Kit

The kit will be composed of:

• One unit

• Corresponding workbook activities

  Thematic Unit

• Animals and their Habitats
Literature Review

Any curriculum should be flexible and its contents should respond to the learners' needs. In this sense, materials development is essential. In Tomlinson's words (2001, p66):

Materials development is both a field of study and a practical undertaking. As a field, it studies the principles and procedures of the design, implementation and evaluation of the language teaching materials. As an undertaking it involves the production, evaluation and adaptation of language teaching materials, by teachers for their own classrooms and by materials written for sale or distribution.

In other words, materials development is anything, which is done by writers, students or instructors to give sources of language input (Tomlinson, 1998) that promote learning and teaching (McGrath, 2002).

*Materials Development*

When one wants to develop materials, one needs to think of those that:

- help the learners feel at ease and develop confidence,
- are relevant, useful and facilitate learner self-investment,
- Expose the learner to language in authentic use,
- Provide the learners with opportunities to use the target language to achieve communicative purposes,
- Take into account that learners differ in learning style,
- Provide opportunities for outcome feedback (Tomlinson, 1998).
McGrath (2002) agrees with Tomlinson and states that the materials also have to "act as stimulus to learning, provide models of correct language use, and reflect the writer’s views" (p 156).

To develop such materials, the writer needs to create those that would expose the learners to authentic language and not to how the authors think the learners should use the target language. In this manner, the material will meet the specific needs of the learner group (McGrath, 2002). This is possible (developing materials) now that authors have access to data, which tells them how the target language is written and spoken depending on the context in which it is being used. Hence when developing materials, one must make sure that these language materials should be informed by data from a corpus of authentic language use. One needs to follow a language awareness approach to have and develop the most profitable way of helping learners gain the reality of language use from their exposure to it. This is so because learners can gain confidence by making discoveries for themselves from the earliest stages of language learning. When learners acquire these discoveries, teachers must come up with materials that would help learners make use of their language discoveries.

In developing materials, an author needs first to develop principled frameworks. Tomlinson (2003a) outlines a framework for materials development, which aims to be principled, flexible and coherent. Teachers and writers creating a course they intend to teach to their students have to take local realities into consideration. They also have to clearly be linked to the curriculum they belong to and encourage the learners to apply their growing language skills outside the classroom environment (McGrath, 2002).

When developing materials, the writer should first collect texts that will engage the learners to explore and evaluate their stimulating ability. When the texts have been chosen, the writer should start preparing activities that help the learners achieve
mental readiness to experience the text. The writer has to include activities that require the learners to articulate and develop their mental representations of the text, thus help them develop their analytical skills and their ability to make discoveries about the use of the target language for themselves. This, in its turn, will promote long-term learning in the learners.

**Writing a Course Book**

With the principles laid down, the developer needs to start her/his course book, which brings this paper to its second part – writing and humanizing the course book.

According to Mares (2003), when writing a new book, the author should follow a new paradigm for course book writing which "would involve a focus on natural acquisition and not on prescribed learning" (p.134). This approach could be a course book where the tasks are the ones that are graded and not the language. Alternatively, the approach could be one in which the work is graded within units, and the units consisting of a bank of texts and task types.

Nunan (2001a) states that Second Language Acquisition (SLA) is the process when an individual acquires at least one second or foreign language. Krashen (1982) (see also Schutz, 2002) believes that there is a silent period in the language acquisition process. This belief entails two consequences for the created materials. The first is that beginners learn that they will not be able to speak by the activities they have covered in the book. Secondly, for all types of learners at any level, the author or teacher needs to account and include a silent period or 'lag time' between input and output for processing and consciousness rising. What the author needs to do in this phase is to provide tasks that focus specifically on comprehension, both context and text (Mares, 2003). This could be done by developing units that require students to
read and analyze the passage. Students do not have to use their oral/aural skills to show that they understand the material.

Moreover, according to Onwuegbuzie, Baily and Daley (2000), the acquisition of a foreign language is impeded primarily by native-language learning difficulties in mastering the codes of language. They argue further that for these learners to overcome these difficulties, they need to use learning strategies that tend to be the most optimal for second language acquisition. These strategies according to Skehan (1998) are five: 1) an active learning approach; 2) realization of language as a system; 3) realization of language as a means of communication; 4) handling of affective demands; and 5) monitoring of language. He goes on to add that according to the Universal Grammar-based approaches, ‘learning’ is the result of imposing structure on the input data as a result of the built-in expectations. Only the data that fits the structure is allowed into the system of knowledge and the whole range of empirical possibilities are instantly disallowed because they do not conform. In this way, the universal grammar approach is similar to Krashen’s filtration.

Other theories, models, and hypothesis of SLA have also been formulated. One of which is the Multidimensional Model (Skehan, 1998). This model claims that second language is acquired through a cognitive process. In this cognitive process, language acquisition has to pass through different stages from the simplest to the more complex ones be it formulae, canonical order, adverb proposing, verb separation, inversion and verbal final. Each stage is responsible for a certain kind of learning acquisition. Moreover, unlike Snow, (Bucuvalas, 2002), Skinner believes that there is a critical period in language learning. This is because second language learning is cognitive in nature.
In short, when writing a course book, the writer needs to know that s/he is not writing for her/himself. Writers need to acknowledge that they are writing for a market. Yet, they need to keep in mind the needs of their target audience. Furthermore, the writer has to keep in mind that the process through which L2 is acquired is cognitive because the foreign or second language is developed in the mind and learners need to ‘code-switch’ from one language to the other (Cook, 2003). Hence, there is ‘transfer’ or ‘influence’ of one language over the other. In this manner, they will be guided by the principles discussed in this paper, thus write new materials that are interactive and appeal to the teachers and students.

When writing a new course book, the writer needs to make sure that this course book is humanistic. Humanistic course books are those that engage the learners and connect with the learners’ lives (Tomlinson, 2003b). To be humanistic, a course book should match the learners “psychological and sociological realities” (p163). If the writer wants to achieve effective and durable learning, her/his material should be able to make the learner relax, feel at east, develop self-confidence and self-esteem. It should also involve the learner intellectually, aesthetically and emotionally (Tomlinson, 2003b).

A writer, according to Tomlinson (2003b), can follow several different ways of developing course books that are more humanistic:

- Following a text-driver approach so the text’s content becomes important and helps the learners connect it to their lives.

- Multi-dimensional approach so that students develop the ability to produce and process L2 by using their mental capacities in ways similar to those that they use when communicating in their L1. To write such a multi-dimensional book, a writer should include materials that have an engaging affect. Examples of this
are imagining and inner voice activities which encourage learners to think and process information in L2; kinaesthetic activities which make learners engage in mental activity before following instructions in L2; and finally, process activities which help learners create their own version of the text before reading or listening to the whole text.

- Use literature as a way of stimulating multidimensional mental activity while learning the language. In this way, learners experience and not study the literature.

- Use a personal voice, the ‘you’, in a course book since it can bring about a deeper and more lasting learning.

- Ask students about their opinions, views, attitudes and feelings concerning the material they have just covered to relate their experience to what they have just read.

- Connect and localize the course book to the real world the learners live in. For instance, if learners are from Lebanon, then the course book has to talk about Lebanon, in all its different aspects (Tomlinson, 2003b).

McGrath (2002) argues for a humanistic course book is one where the learners themselves transcribe their own stories for them to use and for other learners, too. In this manner, the learners would become teachers of other learners. Moreover, when the developed book follows the learner-centered teaching approach, it will provide the teachers with numerous opportunities to discover more about their learners and their needs.

*Types of Materials Developing*

Writers should develop materials that engage learners affectively. If teachers want their students to develop the four skills of reading, listening, writing and speaking,
then they need to give their students texts that stimulate their cognitive and emotive responses. In other words, for students to learn, they need materials that facilitate learning by helping them gain self-esteem, develop positive attitudes toward their learning experience and engage themselves both cognitively and emotionally in the learning activities.

Material writers need to produce interactive course. The writers need to select appropriate language that responds to the needs and tasks of the students and at the same time the materials should respond to effective learning strategies. Although the course book should follow the course syllabus that indicates what kind and what amount of materials are needed, it should not become the syllabus (McGrath, 2002).

In writing the course book, the materials writer has to first determine the needs and preferences of her/his students so as to decide what kind of language contexts the course book will focus on. Then, the writer needs to decide on the categories that s/he wants to present the language in. After deciding the categories, the author needs to design the syllabus. Does s/he want it to be cumulative or will each lesson be independent? Of course, after the syllabus, the author needs to start thinking of the types of activities s/he wants to include in the course so as to start developing them.

After finishing the 'developing' part, the writer has to pilot her/his materials. S/He needs to try the materials on selected students, get their feedback along with their teachers', so as to revise the materials, if necessary. The author has to periodically revise and update the course (Bernard & Zemach, 2003).

*Materials for Language Teaching*

Stranks (2003, p329) quotes Widdowson:

Learners need to realize the functions of the device [i.e., grammar] as a way of mediating between words and contexts, as a powerful resource for the
purposeful achievement of meaning. A communicative approach, properly conceived, does not involve the rejection of grammar. On the contrary, it involves recognition of its central mediating role in the use and learning of language.

Hence, a materials ‘developer’ should, when writing materials for the teaching of grammar, remember that grammar should not be taught for itself but as a means for communication. In this manner, the writer has to think if an approach that asks its students to notice language forms as they are in the texts and to consider how the forms are actually used to establish a specific and certain meaning.

Stranks (2003) believes it is the teacher her/himself who is the best material developer for the students. He states: “classroom teachers producing their own materials for use with their own students perhaps have the greatest chance of innovating, and certainly have the best opportunity to take into account the learners themselves” (p 330). Yet, when it comes to publication, the teachers’ work ‘doesn’t see the light’. Pressures to conform to current forms of grammar framework are too heavy to evade. To compromise between what really is and how it should be, Stranks attempts to present a framework that “works within the traditional grammar areas” (2003, p 330), yet interactive, engaging and aiming at helping the student communicate the language. This framework should include considerations to the students’ age and level; the extent to which any adopted methodology meets the expectations of the students; teachers and educational culture of the teachers’/students’ cultures; and the degree to which any context and co-texts that are used to present the grammar areas are of interest to students. Following these guidelines, the writer will ensure that the materials s/he is producing will be those that are accepted as a part of the language and not a separate item to be learnt
independently for its own purpose. The developer of the grammar materials has to come up with materials that reflect the use of grammar in the learning process (Stranks, 2003).

Materials writers developing reading skills have a 'heavy responsibility on their shoulders' (Masuhara, 2003, p 355). They need to produce materials that are "fun and involving experience of connecting the language with multidimensional mental representation" (Masuhara, 2003, p 355), not materials that lead the students to develop text-bound inefficient way of reading. To produce such as engaging text, authors and writers need to make sure that their course books help L2 students

- deal with language problems in reading materials, and
- have higher self-esteem and start enjoying reading fluently.

In attempting to produce such engaging texts, the writers need to develop texts that are as 'worth reading' as those in L1. These texts have to engage the students in critical thinking; they should keep them motivated towards reading (Masuhara, 2003). The authors, therefore, need to develop course books that will allow the students to process the same text differently on separate occasions depending on their mental state. Moreover, these developed texts should provide proto-reading activities. A very simple activity would be for the teacher to read aloud the text before giving it to the students. This procedure will provide the students with aural-oral experience that they usually miss in English as a second or foreign language classes and situation. The teacher, in this case, is the appropriate authority in determining what the material needed is (McGrath, 2002).

Finally, when writing materials for developing reading skills, the writers must develop texts that help the students focus on the text’s content and achieve personal experience of it through multidimensional representation (Masuhara, 2003). To
accomplish this, the writers must put the activities of the text in sequence so that the students can experience the text before analyzing it.

In developing materials for speaking skills, the writers need not be alone in this process. Dat (2003), referring to Tomlinson and Nunan, declares that these materials can be created by teachers and students, as well. In other words, this developing act should be understood "beyond the act of writing scripts for course books and, in fact, can be a dynamic, creative process which stretches from the writer's desk to the real classroom" (Dat, 2003, p 376). In this manner, communication becomes a process and not a set of products.

Moreover, writers can not develop materials for speaking skills without acknowledging the dominant effect of Communicative Language Teaching (CLT) on what students and teachers do (Dat, 2003). Hence, they need to develop materials that are a more interactive exchange of factual information rather than mechanical rehearsal of the language structure.

Just like the grammar, reading materials development writers need a framework for developing materials for spoken for developing materials for spoken language. Writers need to follow these major guidelines if they are to develop appropriate interactive texts.

Materials, to begin with, have to enable the students express their needs; in other words, they should begin from who the students are so as to connect language study to the students' future use and to their present receptivity (Dat, 2003). After discovering the students' needs, the materials developer (in this instance the teacher) needs to translate those needs to subject matter and communication situations. Then, the writer is required to be able to identify what verbal communication strategies s/he wants to implore in the speaking lesson. Dat (2003, p 383) believes that these have to be:
• using less complex syntax;
• making do with short phrases and incomplete sentences;
• employing fixed conversational phrases;
• adding filler words to gain time to speak; and
• correcting or improving what one has already said.

Finally, the writer needs to develop materials that help the students in three basic aspects:

• acquire a new language,
• learn rules of interaction, and
• experience communication of meanings.

Nation (2003) believes that materials ‘developer’ needs to take cost/benefit approach to learning when designing vocabulary materials. The materials made for vocabulary need to generate activities that:

• encourage vocabulary learning,
• encourage deliberate attention to vocabulary, and
• have low densities of unknown vocabulary.

Moreover, the writer needs to produce materials containing fluency development activities that have the goal of making vocabulary readily available for fluent use. It is only when vocabulary can be used and accessed fluently, that it will be of use and purpose for the students. Therefore, the materials should be engaging; that is, students should take part in the activities where all the vocabulary items are within their previous experience. They should also be meaning focused, helping the students experience a ‘real-time’ situation with its demands of normal meaning-focused communication. Finally, it should give the students support and encouragement to perform at a higher than normal level (Nation, 2003).
In short, there should be certain learning conditions in order for learning to be achieved. These conditions can be met through careful materials development.

*Cooperative Learning*

Research on cooperative learning is one of the greatest success stories in the educational research. It started in the beginning of the last century and stretched continuously till its end (Walters, 2000). Numerous studies have compared cooperative learning to various control methods on a broad range of measures, but by far, this does not mean that the door to research is closed. There are many very important questions in research on this topic, and a great deal of development and evaluation remains to be done. One of these researches is the topic at hand- the effects of using cooperative learning on students' critical thinking in second language acquisition.

In Alexander Duma's (in *The Three Musketeers*) famous statement: “All for one, and one for all” lays the heart of the cooperative learning method. In this teaching method, small teams of students, at different levels of ability, use a variety of learning activities to improve their understanding of a subject. Each member of a team is responsible, not only for learning what is taught, but also for helping teammates learn, thus creating an atmosphere of collaboration and achievement. This is plausible because student interaction (Slavin, 1991) requires them to exchange ideas, make plans and propose solutions. Thinking through an idea and presenting it in a way that can be understood by others is intellectual work and will promote intellectual growth. The exchange of alternative ideas and viewpoints enhances the growth and stimulates broader thinking, thus creating a critical thinker.

In addition to intellectual growth which turns the student into a critical thinker, cooperative learning enhances the students' social and personal development (Slavin,
Group members can learn to work together in classrooms that reflect the complexity and diversity of the world. This is plausible because of the reward system used in cooperative learning. Slavin (1991, 1995) explains that the whole group is awarded when the students in the group have successfully completed their tasks. This is what he identifies as positive interdependence, for students know that the only means to successfully achieving their group goal is by making sure that all other members have learnt the material. In this manner, the students in the group become positively interdependent, yet when working together, each student is individually accountable for a part of the task (California Dep. Of Education, 2003).

There are many ways one can express cooperative learning. One way could be an informal one-to-one study group to reinforce skills; other could be more formal, including designated student roles and specific steps for completing long-term assignments. There isn't just one right way to develop cooperative learning. Teachers must choose the models and methods that fit their particular teaching styles, students, and lesson content (Slavin, 1991, 1995; California Dep. of Education, 2003).

Slavin (1991, 1995) identifies four leading models and Sharan (1990) explains why they work. There are four leading cooperative learning models. These models differ in how the structure is provided, the kinds of rewards offered, methods of holding students individually accountable and the use of group competition. There is the Student Team Learning (STL) which is developed by Slavin himself. STL emphasizes on team goals and success. Teams earn prizes for achieving results that are above a designated standard. The students are rewarded, therefore, for improving on their own performances, and team scores are important motivators, too. The second method is Learning Together, which is developed by D. Johnson and R. Johnson (Walters, 2000). This method emphasizes on team building activities and
regular discussions within groups about how well the students are working together. The third is Jigsaw II in which students read a common story but individuals meet and become knowledgeable on assigned topics. Finally, the fourth model is Group Investigation which is developed by S. Sharan and Y. Sharan (Walters, 2000). In this general classroom organization plan, students form their own two-to-six-member group, choose subtopics from a class unit, and produce group reports, and then share their findings with the whole class through a presentation.

These four cooperative learning models work because: one, they incorporate the social dimension of the classroom as a component of its basic procedures, thus dealing with the whole classroom population in terms of management and learning. Moreover, the methods find an active role for every student by creating small aggregates of students as interacting units, rather than attempting to relate to each individual separately while disregarding their relationship to their peers around them. Two, in these models, students are highly engaged in the task that is at hand. This active learning involvement renders the students motivated and greatly immersed in their work. This fact brings forth the third reason for why the four cooperative learning models work. Sharan states that cooperative learning positively affects student motivation to learn more that whole-class instruction does. In other words, students are more motivated to learn because they know that they are going to be rewarded in response to their group’s task-related effort (Sharan, 1990).

Content Based Approach (CBI)

Content based Instruction (CBI) is considered as one of the descendents of the Communicative Approach to Language Teaching (Richards & Rodgers, 2001). CBI regards students’ active involvement in communicating in the language as the most powerful means of acquiring it (Nunan, 2001b).
Krahnke defined CBI as “the teaching of content or information in the language being taught with little or no direct or explicit effort to teach the language itself separately from the content being taught” (in Richards & Rodgers, 2001, p 204).

The Content Based Instruction (CBI) promotes using the language as a medium for students’ learning of subject areas. Students in CBI classrooms learn the language while they are learning the content. Therefore, in CBI language learning is a by-product of content learning (Reilly, 1988). Crandall (1994) confirmed that “In this approach, the second or foreign language is used as the medium of instruction for mathematics, science, social studies, and other academic subjects; it is the vehicle used for teaching and acquiring subject specific knowledge (p1). Thus in such an approach students learn the language within a meaningful context rather than separately.

Richards and Rodgers (2001) stated that students learn a second language more when the emphasis is on mastery of content and not mastery of language. They supported their claim by referring to many studies conducted by several researchers over this issue. Short confirmed that “the integration of ESL language learning with curriculum content is now broadly accepted as supportive of second language learning” (Gibbons, 2002, p119).

Content Based Approach to Language Teaching has been supported from research on second language acquisition. Krashen’s Input hypothesis is one of the theories that provided strong grounds for the existence of CBI (Grabe & Stoller, 1997). A crucial condition for language acquisition to happen is that learners are exposed to comprehensible language input. The input should be at the proper level of difficulty. If the learners’ current level is “i” then the input should be at “i + 1. The input should be comprehensible to the learners, yet maintains its challenging quality.
Therefore, the content for instruction should be far enough beyond the learners’ current level of competency (Brown, 2000). In addition to the comprehensible input, Krashen’s theory supports methods which promote low anxiety situations and provide the learners with messages they want to hear (Schutz, 2002). These two qualities are basic in the CBI classroom.

Content Based Instruction attends to the comprehensibility of input as well as the authenticity of the materials that are presented in class (Richards & Rodgers, 2001) (see for instance, Themes limitations p. 7). When lessons are structured around real-life situations and related to the students’ backgrounds, learners are more motivated to take part in the teaching-learning process. Students’ involvement in activities that reflect real life leads to the retention and transfer of their learning (Morley, 2001).

The objectives of any teaching process should be students’ retention and transfer of their learning. Without providing students with opportunities to experience problems that are encountered in real life, there is little chance that students can relate whatever they are learning to their own lives. For this reason language classrooms should provide the learners with authentic situations that are either similar to or existent in the real world.

CBI classrooms promote authentic and contextual learning. Text books are not the main tool for instruction; on the contrary students are exposed to “realia”. Realia refers to materials that students deal with outside the classrooms, in their communities, houses, bus stations...everywhere. Magazines, tourist guides, newspapers, brochures, radio advertisements and other authentic materials are called realia (Richards & Rodgers, 2001; McGrath, 2002). When students learn the language through those media, the chances of transferring whatever they have learned to their
own lives outside the classrooms increase. When learners can relate the instruction to their backgrounds, better learning occurs.

Content relevance and instruction according to the learners’ needs are two main components of Content Based Instruction. In the domain of language teaching and learning, the learners’ needs are basically to use the language outside the classroom in the context of their living. Whether they need the language for their work, their travels, for everyday communication, etc… CBI caters for those needs. Classroom instruction is planned accordingly to fulfill those students’ needs. When curricula are designed to match learners’ needs, students are more motivated to engage in their learning process and eventually better language learning is achieved.

Valentine and Repath-Martos (1998) confirmed that relevant instruction and authentic learning are motivating for the ESL students. They added that CBI provides the learners with content that is relevant to their real-life needs, thus motivating them to acquire the language which is related to those specific needs.

The Content Based Approach to language teaching (CBA) believes in the integration of the four language skills which are listening, speaking, reading, and writing. As CBA is an approach that promotes authentic language learning, the integration of the four skills in the content-based classroom is a crucial practice. Students are engaged in activities that require the use of several skills. The rationale behind this practice is that in real life skills are not separated but rather integrated (Richards & Rodgers, 2001).

In CBI classrooms students’ previous experiences are very important for their learning and the learning of others. When new instruction is presented in class, learners bring about their existent schemes and start processing the new knowledge
they are exposed to. Therefore, CBI's concept of relevant instruction and students' learning are congruent with Piaget's theory of learning and his concept of schemata.

The Content Based classroom fosters good relations among the students. It is a low anxiety environment whereby materials are designed so as to engage the students in the learning process, enhance their creativity, provide self-satisfaction among the learners and motivate them for the sake of better learning. CBI selection of content is compatible with students' needs and interests as well. When these activities follow the Collaborative Strategic Reading (CSR), the students become better motivated. The CSR is an instructional method which combines cooperative learning and reading comprehension. It promotes content learning, language mastery and reading comprehension (Stoller, 2004).

Richards and Rodgers (2001) confirmed that for better language acquisition to occur, content should be at a high level of interest to the learners. In such a case, students could acquire the language of instruction more willingly. Another perspective of the discussed issue is that some content areas are believed to be of more interest to the students than others.
References


Animals and their Habitats
A World House

We share our planet Earth with a great number and variety of other creatures. Earth has become our "world house" where we are supposed to live in peace and harmony. How do we interact with the natural world? How do we interact with the animals sharing the house with us? How and where do these animals live? In this unit, through the poems, story and essay, you will find a variety of possible responses to these questions.

Getting Started

Human beings today often feel removed from the natural world. We spend more hours indoors than outdoors. In Lebanon, the concrete area, which consists of inhabited buildings, covers 95% of the country. People live in crowded small apartments most of their lives. How would you feel going outdoors after being locked inside for a long period of time?

Have you ever had an experience with an animal? What was it? What kind of an animal was it? Share your experience with the class.

Where does the animal originally come from? Was it a pet, a domesticated animal, or a wild animal?

What do the habitats consist of? Describe them in terms of physical features, the animals they contain and the plants that grow in them. If you do not have enough information, look up the information with your group and discuss it with the rest of the class.

Can you list the names of different animals you have encountered or read about? After you list the animals, try to place them in their natural habitats.

Do you know when, where and why animals were domesticated? Look for the answer to this question and share your information with the class.
Theodore Roethke
1908-1963

"Deep in their roots, all flowers keep the light."

Theodore Roethke was born and raised in a German family that immigrated to Saginaw, Michigan. As a young boy, he helped in a family-run greenhouse and market garden. In high school, he began a lifelong interest in writing.

Working with his family, Roethke’s early experiences affected his poetic talents. Through poetry, Roethke explored his love of nature and the challenges he faced while growing up. Through his love of nature, Roethke used the "greenhouse poems" as a metaphor to show how the open house passes into the figure of the glasshouse as the dominant symbol of the self’s interior. Theodore Roethke won many awards for his work, including the Pulitzer Prize.

Ted Hughes
1930-1998

"We think we’re writing something to amuse, but we’re actually saying something we desperately need to share."


From the beginning, Ted Hughes included the natural world in his poetry and made animals the major characters of his poems. His life in the beautiful nature of Yorkshire had an effect on his love of nature which was clearly reflected in his poetry. Through his poems, Hughes expressed the tenderness he felt for the
animals that he wrote about. His poems also articulated his overwhelming awareness of the constant presence of birth and death in farming life.

**Rudyard Kipling**
1865-1936

"I always prefer to believe in the best of everybody—it saves so much trouble."

Rudyard Kipling was born in Bombay on December 30, 1865. His father, John Lockwood Kipling, was an artist and teacher of architectural sculpture. His mother, Alice, was a talented and beautiful painter. He lived in India but was educated in England. He spent his early childhood in India where under the influence of his Indian nanny, he came in direct contact with the Indian culture, traditions and love of nature.

As a child, Kipling loved to read and write. Kipling’s stories about his Indian travels made him extremely popular in India. He returned to London in 1889 and wrote poems and new stories about India that made him famous.

When he had children of his own, Kipling turned to writing children’s stories. *The Jungle Book*, and *The Second Jungle Book*, include animal stories set in India about an Indian boy raised by wolves.

**J. Madeleine Nash**
1943-

"El Niño... what a wonderful topic for a book, I thought ...”

Starting her career in journalism in 1966 as a researcher in *Time* magazine, J. Madeleine Nash went on to become a reporter for the magazine. Her interest in nature and natural events started when she witnessed, as a toddler, a hurricane sideswiped the coastal city in North Carolina where she was born. She
stood at a window and watched the action with glee, clapping her hands each time the wild winds snatched the limb off a tree or bent its trunk to the ground.

Nash specializes in science and technology reporting for *Time*. Nash has also used her experience as a journalist to research and write a book about involvement in education called *Schools Where Parents Make a Difference*. The article that you will read in this unit was first published in the August 11, 1997 issue of the *Time*.
How should we read Poems?

Poetry is beautiful because it represents the world we live in in different images. By taking our everyday language and using it in a specifically structured way to present something through language, poetry attempts to perform the topic it is discussing, giving us a new impression and appreciation for what we say and write and how we say and write it. Reading poetry can have great effects on our feelings since poems are written to express emotions which readers could identify with.

To understand the poem you are reading you can use the skills listed below.

How to Apply the Strategies

Preview the Poem and Read it Loud. Look at the poem’s shape; how long it is, how long the lines are, and if it has stanzas. A Stanza is a division of a poem made by arranging the lines into units separated by a space, usually of a corresponding number of lines and a recurrent pattern of meter and rhyme.

Check what punctuation each line ends with to discover where each thought ends. As you read, listen for the music in the poem and for the overall sounds of the words.

Read for Sentences. If the work is punctuated, check for actual sentences and read to see what these sentences say.

Paraphrase. By paraphrasing what the poem is describing or talking about, you will gain a better understanding of what is happening. Then, you can look at the poem and look for how the poem works.

Visualize the Images. Create a mental image of the pictures the poem is conveying. Do the images contain deeper clues to the ‘real’ meaning of the poem?

Clarify the Words and Phrases. Reflect and wonder about the phrases and words that you think seem to stand out. Consider the value that these words add to the poem. Also, think about the poet, the poem’s speaker. What particular views of life does the poet hold? Search for clues that will help you make inferences, logical conclusions based on evidence about the poet’s experiences, attitudes and perspectives.
Create the Poem’s Theme. Ask, what does the poet want to tell us about through this poem? What message is s/he sending us?

Self-Conscious Analysis. Think about what the poem is saying to you. Can you identify with it? Does it relate to you or to anything in your life? Does it show you a new perspective on how to look at things? Rereading the poem and discussing it with others, will add to your understanding.

*The strategies have been adopted from the following resources:
The Bat  
by THEODORE ROETHKE  

Mooses  
by TED HUGHES  

The Elephant  
by RUDYARD KIPLING  

Life Connections  

Animal vs. Human Characteristics. At many times, we are compared to animals. For instance, we could be as wise as an owl or as patient as an ant. What other animal features are we compared to? With your group, list the animal characteristics that are sometimes given to humans and then share your list with the rest of the class.  

Animal Autonomy. Have you ever felt helpless and could not determine the events that are taking place in your life? Discuss, with your classmates, an instance when you or someone you know had to do or endure something which you had no choice about. Can you think of situations where the animal is facing such a situation?
These poems introduce three mammals: bats, moose and elephants, and their habits. Mammals are a class of animals. They have certain traits that distinguish them from animals such as fish and reptiles. There are many types of mammals but all share the characteristic of feeding their young with mammary gland milk.

Bats, moose and elephants are very different from each other. The bat is a small and agile flying mammal, while the moose is the largest member of the deer family. It lumbers along on the ground, and bears antlers that can weigh up to 40 kilos. The elephant is even much bigger. It can weigh up to a ton and is famous for its ivory tusks.

Bats are feared by human beings, who have created many scary stories about them. The reality, however, is different. Bats are actually helpful to humans. They help them by eating enormous quantities of insect pests. For instance, bats can eat 600 mosquitoes in one hour. Nowadays, many bats species are among the endangered ones.

Moose are luckier. Although they have disappeared from large areas of their former homes due to hunting and forests destruction, moose are now making a significant comeback in reservation and are in no danger of extinction.

Elephants, on the other hand, are becoming endangered. Indian and African poachers are killing elephants for their ivory. Many governments and animals organizations are working at protecting the elephants from becoming extinct. Elephants have a variety of physical features that help them keep cool in hot environments. Moreover, for centuries, elephants have been used for logging industry in some Asian countries. An elephant can carry a heavy load on its back and can carry a log as heavy as 300 kilos with its trunk.

**Science Application.** Classification is the arrangement of objects, ideas, or information into groups, the members of which have one or more characteristics in common. By classifying objects, we can easily find, identify and study them. Under what system would you classify the animals you have read about? Device a system under which you can classify the objects present in your classroom, school and environment.

**SYMBOL**

A symbol is an allusion that is concentrated in a single person, place, object or action. It is a metaphor which is generally used and recognized by a lot of people. It often has layers of meanings. The Cedar Tree, for example, is the symbol of Lebanon. Some symbols, such as the olive branch represents peace, a spider's web that represents cunning, traps and offensive strategy; and world tree that represents holding heaven and earth together, are universal. While reading the poems, look for clues that indicate what the bat and the moose in these poems might symbolize and what the chains and untainted kiss
represent in *The Elephant*. After reading *Mooes*, what do you think the moose that is described by the poet symbolize? What does the “winds’ untainted kiss” symbolize? Discuss your findings with your group, and then share your findings with the class.

**IMAGERY**

Words and phrases that create live sensory experiences for readers are called **images** or **sensory details**. It is a concrete representation of a sense impression, a feeling or an idea which appeals to one or more of our senses. Many images appeal to the sense of sight, hearing, small, taste and touch. Unlike a symbol, an image has only one meaning. As you read the poems, pay attention to imagery.

*After reading the *The Elephant*, what images do you find presented in the poem?*

**PARAPHRASE**

**Paraphrasing** is when you restate the information you have read using your own words. Paraphrasing helps the reader better understand what s/he is reading. A paraphrase often uses simpler language than the original. However, since it is not a summary, the paraphrase does not have to be shorter than the original. To paraphrase, you should

- Find the main idea the writer is sending.
- Notice details that reflect the writer’s thoughts.

**STUDENT’S NOTEBOOK.** As you read each poem, write down the details, images and ideas you notice on your workbook. Then, try to paraphrase the poems.

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* The content of this section has been adapted from the following resources:
  2. The content of this part has been adapted from the following resources:
  3. The content of this part has been adapted from the following resources:
THE BAT* by Theodore Roethke

By day the bat is the cousin to the mouse.
He likes the attic of an aging house

His fingers make a hat about his head.
His pulse beat is so slow we think him dead.

He loops in crazy figures half the night
Among the trees that face the corner light.

But when he brushes up against a screen,
We are afraid of what our eyes have seen:

For something is amiss or out of place
When mice with wings can wear a human face.

Mooses* by Ted Hughes

The goofy Moose, the walking house-frame,
Is lost

In the forest. He bumps, he blunders, he stands.
With massy bony thoughts sticking out near his ears-
Reaching out palm upwards, to catch whatever might be
falling from heaven-
He tries to think,
Leaning their huge weight
On the lectern of his front legs.
He can't find the world!
Where did it go? What does a world look like?
The Moose
Crashes on, and crashes into a lake, and stares at the
mountain, and cries
"Where do I belong? This is no place!"
He turns and drags half the lake out after him
And charges the cackling underbrush-
He meets another Moose.
He stares, he thinks "It's only a mirror!"
"Where is the world?" he groans, "O my lost world!
And why am I so ugly?
And why am I so far away from my feet?"
He weeps.
Hopeless drops drip from his croopy lips.
The other Moose just stands there doing the same.
Two dopes of the deep woods.

The Elephant*
by Rudyard Kipling

I will remember what I was. I am sick of rope and chain-
I will remember my old strength and all my forest-affairs.
I will not sell my back to man for a bundle of sugar-cane.
I will go out to my own kind, and the wood-lolk in their lairs.

I will go out until the day, until the morning break,
Out to the winds' untainted kiss, the waters; clean cares.
I will forget my ankle-ring and snap my picket-stake.
I will revisit my lost loves, and playmates masterless!

3. Reflections

1. What is your impression about the poem?
2. What new information did you learn about bats? Did the poem change your views about them? Support your answer.
3. Why do you think are people afraid of bats? Explain.
4. How did you feel and think about the moose in this poem? Did you find it humorous or sad? Explain.
5. How would you describe the moose and his problem?
6. What questions does the moose ask? Why does he ask them?
7. What do you think is happening to the moose in this poem? Explain your answer.
8. What do you think the moose symbolizes. Give examples to support your claim.
9. How accurate do you think has Hughes portrayed the moose’s habitat?
10. What do you think about the elephant? What do you imagine he is like?
11. What does the elephant mean by the phrase “I will remember what I was”?
12. Paraphrase the following quotation, “I will go out until the day.” Explain what it means.
13. Why does the elephant have to forget about his ankle-ring before visiting his “lost loves”?

Critical Thinking

1. How do the poets differ in their attitude toward the animal each describes in his poem? Give examples to prove your point.
2. Both the elephant and the moose have a relationship to nature. How would you compare and contrast those relationships?
3. Do you think enough attention is being given to wild animals’ need for their environment?

4. Math

Mathematics Application: Volume is the dimensions, compass, space occupied, as measured by cubic units. Volume is the amount of space occupied by an object. It is the mass or bulk such as the volume of an elephant’s body. How many bats do you need sitting close together mimicking a moose, to get the volume of an average 100 kilo moose? How many would you need to fill up the volume of a one ton elephant?

5. Research & Technology

Animal Behaviour. Each animal has a distinctive behaviour. Some animals are known to behave like human beings. To learn about animals’ behaviour scientists have disguised themselves as moose and lived in the wilderness with them to study the behaviour of moose and develop a better understanding of them.

1. Find out more about how scientists go about studying animal behaviour. To locate information, use
the World Wide Web. You can log into the National Wildlife website at http://www.nwf.org/national/wildlife and read Steve Mirsky's article They're Well-Suited for Studying Moose to find out about scientists who dressed in moose disguise. The site also has many other interesting information about animals. When finish, share your information with the class.

2. Use different resources to investigate elephant behaviour and how it resembles human behaviour. Present your report to the rest of the class*

3. Elephants are warm-blooded animals, thus have a regulated body temperature. To regulate their body temperature they resort to ways to keep warm in winter and cool in the summer. How do they do that? Investigate the habitats the elephants live in to find out how this habitat helps an elephant remain cool. Work with your group and present your work in class.

Imagery and Paraphrasing. Choose one of the poems and paraphrase it. Then discuss your response to it. Organize your response around an idea or image from the poem. Your essay should reflect how well you have understood the poem and include examples from the selection.

Cultural Awareness. The belief that animal life is as sacred as human life is important in many religions, including Sikh. Research Sikh and learn how it is practiced in India. Then present your finding in an oral report.

Social Studies Application. Habitat is the natural environment of an organism. It is the place that is natural for the life and growth of an organism; for instance the tropical habitat. In which continents do elephants live in? What are the characteristics of the areas that they live in? How different are they from Lebanon?

*The activities have been adapted from the following resources:
Vocabulary

Context Clues

She gave me a goofy smile. He makes goofy remarks

These sentences do not help you in figuring out what goofy means because they provide no useful context clues. Context is the sentence or group of words in which a word appears. The context often gives the reader clues to what an unfamiliar word means. The following are some kinds of context clues:

Definition: sometimes a word’s or phrase’s meaning is explained immediately following its use.
Example: She gave me a goofy — wild and crazy- smile.
The writer provides a definition: goofy means “wild and crazy.”

Example: sometimes a word’s or phrase’s meaning is explained by giving an example.
Example: He makes goofy remarks, such as, “let’s skip school.”
Here an example is given. You can tell what a goofy person is like by the kind of remark such a person would make.

Restatement: sometimes a challenging word or phrase is clarified in simpler language.
Example: I do not know how to react to goofy people. I don’t know what to say to those who say silly remarks.
The writer has used other words to restate the idea.

Contrast: sometimes a word or phrase is clarified by the presentation of the opposite meaning somewhere close to its use.
Example: She’s serious and smart, not at all goofy like her brother.
Here, the reader can tell that a goofy person must be opposite to the type of person described.

The context clues strategies have been adopted from the following resources:
Exercise

Use context clues to figure out what the underlined words mean. The sentences have been taken from the poems you have read. Write a synonym or a short definition for each.

1. He (the bat) loops in crazy figures half the night,
   Among the trees that face the corner light.
2. For something is amiss or out of place,
   When mice with wings can wear a humane face
3. He (the moose) turns and drags half the lake out after him,
   And charges the cackling underbrush.
4. He (the moose) weeps.
   Hopeless drops drip from his droopy lips.
5. I (the elephant) will go out until the day, until the morning break,
   Out to the winds' untainted kiss, the waters' clean caress.

**STUDENT'S NOTEBOOK.** Practice some more context clues by doing the exercises.
How should we read Non-fiction?

Non-fiction is writing that tells about real-life people, places, events and ideas. Fiction, too, can deal with real-life stories, but authors of fiction can invent characters, situations and dialogue. Writers of non-fiction write expository essays most of the times. The main purpose of expository writing is to explain or to inform. Newspaper and magazine articles are such examples of expository writing. Reading non-fiction requires many skills. You can better understand such writing if you follow the strategies which the expository writers follow to organize their writings.

How to Apply the Strategies

Preview the Article and Set a Purpose for Reading. Look at the title and pictures. Skim through the selection's pages to predict what the article might be about. Use the strategies below as you read.

How to Read. Read the article slowly and carefully. At times, read the paragraph more than once. Take notes when you feel it is necessary. Determine the purpose of your reading. Finally, read for details.

Question. Questioning helps you clarify the facts in the text. You can ask yourself questions such as "What do I know about this subject that will help understand this information?" or "Do I understand why the writer has included this specific information?"
Synthesize the Information. It involves integrating your past knowledge with the new ones you are receiving. Synthesizing is important because it allows you to understand the information in greater depth.

Infer from the Information. When you infer new knowledge from the information you are actually ‘reading between the lines’. This activity enables you to understand all the hidden information that is not obvious in the text.

Review. Think about what you read. Summarize and paraphrase the information. Look back at headings.

Evaluate. Form opinions and make judgments about what you have read. In your view, is the writer qualified to write on this topic? Has s/he used appropriate and reliable sources that include accurate facts and information? Is the article based on mere opinions or has the author referred to ‘scientific’ records?

*The strategies have been adapted from the following resources:
The Fish Crisis
by J. MADELEIN NASH

Life Connections
Creature Habitat. When you eat a tuna sandwich for lunch or dinner, do you ever wonder about where the tuna fish came from? Do you ask yourself if you are participating in making tuna fish become extinct? Have you ever wondered what kind of life the tuna has? Can you imagine what a tuna’s day would be?

The waters where fishing takes place are called fisheries. The most productive fisheries are in oceans, especially near coastlines. Do you know what type of fisheries does the Lebanese coast have? Can you list the type of fish that the Lebanese fish market produces?

Science Application. Describe the fish habitat of the Mediterranean Sea. Design your own categories for the plants and animals that live there. Then, draw pictures of
the plants and fish that are found.

**LIST**

Work with your group to list all the edible fish you have heard about or tasted. Then try to guess where the fish originate—in fish water such as lakes or rivers, or the ocean. Write two lists: one should include the fish that are found in the Lebanese coast, the other different fish that are found in international coast.

After you finish reading the article, list, in chronological order, the major events that occurred to the world's ocean fish supply since the 1990.

**SETTING PURPOSE**

Read the following new words that you will encounter in the article you are about to read. Try to predict what they mean: **contemplate**, **plummet**, **depleted**, **undermine**, **exploit**, **converge**, **amplify**, **indiscriminately**, **diligently**, **subsidize**.

**STUDENT'S NOTEBOOK.** Before you start reading the article, write a poem or a paragraph using as many words from the vocabulary list as possible. Then, while reading the article, see if you have used the word in the same context and meaning as it is used in the article.

As you read the article, write down your questions, predictions and evaluations of the events taking place.

**Vocabulary Preview**

**Contemplate:** v. to give intense attention to; consider carefully
**Plummet:** v. to fall or drop straight downward; plunge
**Depleted:** adj. greatly reduced in amount
**Undermine:** v. to weaken, wear away, or destroy slowly
**Exploit:** v. to use or develop for profit, often in a selfish, unjust or unfair way
**Converge:** v. to come together at a place
**Amplify:** v. to increase; to extend
**Indiscriminately:** adv. In a way that does not pay attention to differences
**Diligently:** adv. In a way that shows great attention, care, and effort
**Subsidize:** v. to aid or support with a contribution of money

*The meanings of the words have been adapted from the following site:
Merriam-Webster Online. (2005). Retrieved on 10/6/2005 from [www.m-w.com](http://www.m-w.com)*
The Fish Crisis*

J. Madeleine Nash

THICK SWORDFISH STEAKS. Orange roughy fillets. Great mounds of red-fleshed tuna. Judging from the seafood sections of local supermarkets, there would seem to be plenty of fish left in the oceans. But this appearance of abundance is an illusion, says Sylvia Earle, former chief scientist for the National Oceanic and Atmospheric Administration.

The Fish Crisis

Already, Earle fears, an international armada of fishing vessels is on the verge of exhausting a storehouse of protein so vast that it once appeared to be infinite. “It’s a horrible thing to contemplate,” shudders Earle. “What makes it even worse is that we know better. Yet here we go, making the same mistake over and over again.”

If fishermen around the world soon start hauling back empty nets and fishing lines, it will not be for lack of warning. In the 1990s, after increasing for nearly four decades, the wild catch of marine fish leveled off worldwide and in some years actually declined. “We are reaching, and in many cases have exceeded, the oceans’ limits,” declared the authors of a sobering report released by the Natural Resources Defense Council earlier this year. “We are no longer living off the income but eating deeply into the capital.”

1 In financial terms, capital is wealth that is used to produce more wealth. A savings account, for example, adds to your income by earning interest. However, if you spend the savings (your capital), you earn less interest and gradually use up all your savings.
Fights have already started to break out over the dwindling supply. Two weeks ago, hundreds of Canadian fishermen blockaded a British Columbia port for several days to keep an Alaskan ferry from leaving. The reason for their protest? Alaskan trawlers\(^2\) were sweeping up the salmon that spawn in Canada's rivers. Now the Canadians are threatening to do to the salmon runs of Washington State what U.S. fishermen have done to theirs.

Of course, over-fishing is not the only human activity that is jeopardizing life in the oceans. Coastal pollution and habitat destruction—filling in wetlands, building dams—are contributing to the crisis. But it is over-fishing, the NRDC report makes plain, that constitutes\(^3\) the most urgent threat and demands the most immediate action.

Until now, the worst threat most creatures of the sea had faced at fishermen's hands was so-called commercial extinction.\(^4\) Whenever local populations of a particular fish plummeted, boats simply targeted some other species or moved to more distant waters. The depleted stocks almost always recovered. But now, experts warn, unprecedented forces—among them, industrial scale fishing gear and a burgeoning\(^5\) global seafood market—are altering this age-old cycle. The economic and technological barriers that have kept over-fishing within bounds appear increasingly shaky, like dikekes along a river that floodwaters have undermined. Should these barriers collapse, commercial extinction could escalate into biological catastrophe.\(^6\)

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\(^2\) *Trawlers* are boats that catch fish by towing strong, bag-shaped nets across the ocean bottom.

\(^3\) *Constitutes* means "forms; makes up."

\(^4\) An *extinction* is the permanent elimination of something.

\(^5\) When something is *unprecedented*, there has never before been anything like it. When something is *burgeon,* it is growing rapidly.

\(^6\) The gradual wiping out of food fish could increase by stages (escalate) into a sudden, terrible disaster for all sea creatures (*biologica catastrophe*)
In most imminent peril\textsuperscript{7} are the giant predators of the oceans – sharks, of course, but also marlin, sailfish, swordfish, and blue fin tuna, the magnificent swimming machines that have earned the nickname “Porches of the sea.” In the western Atlantic, the breeding population of northern blue fin, the largest tuna species, is thought to consist of perhaps 40,000 adults, down from some 250,000 two decades ago. Reason: the flourishing airfreight industry that allows fish brokers to deliver Atlantic Ocean blue fin overnight to Tokyo’s sashimi\textsuperscript{8} market, where a single fish can fetch $80,000 or more at auction. “To a fisherman, catching a blue fin is a lot like winning the lottery,” sighs Stanford University marine biologist Barbara Block.

The crash of commercially important fisheries is not new. What is new is how quickly fisheries arise and how quickly they are exploited. In recent years, piked dogfish, a small spiny shark, has begun to stand in for cod in the fish and chips served by British pubs, and the Patagonian tooth fish has become a popular substitute for sablefish in Japan. But environmental groups are concerned about the long-term viability of the fisheries that are serving up these quaintly named piscine\textsuperscript{6} treats. This year, for example, ships from around the world have converged on the Southern Ocean, where the tooth fish makes its home. “At this rate,” predicts Beth Clark, a scientist with the Antarctica Project, “the entire fishery will be gone in 18 months.”

Unfortunately, it takes longer to rebuild a fishery that it does to ruin one. Consider the present state of the orange roughy on New Zealand’s Challenger PLATEAU. Discovered in 1979, this deep-water fishing hole took off in the 1980s when the mild-tasting, white-fleshed fish became popular with U.S. chefs. Happy to stoke the surging demand, fishermen are believed to have reduced the biomass of orange roughy as much as 80% before officials stepped in. Now, says Yale University ichthyologist\textsuperscript{10} Jan Moore, it may take centuries before the fishery rebounds. As scientists have belatedly learned, orange roughy grow extremely slowly, live 100 years or more and take 25 to 30 years to reach sexual maturity.

How can a fishing fleet do so much damage so quickly? Until recently, many fish, especially deep-water fish, were too hard to find to make tempting commercial targets. But technical advances have given fishermen the power to peer beneath the waves and plot their position with unprecedented accuracy. Sonar makes it possible to locate large shoals of fish that would otherwise remain concealed beneath tens, even hundred of feet of water. And once a fishing hot spot is pin pointed by sonar, satellite-navigation systems enable vessels to return unerringly to the same location year after year. In this fashion, fishermen from New Zealand to the Philippines have been able to home in on orange roughy and giant groupers as they gather to

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\textsuperscript{7}In most imminent peril could be restated as: “Likely to be in danger first”.

\textsuperscript{8}This is the market where Tokyo’s restaurants buy their fish. Sashimi is raw fish.

\textsuperscript{6}To have viability is to be able both to survive and to work as intended. Piscine (pi‘sěn) means “of or relating to fish.”

\textsuperscript{10}Biomass is the total amount of living matter within a given environmental area. It’s a term that might be used by an ichthyologist, a scientist who specializes in the study of fish.
spawn, in some cases virtually eliminating entire generations of reproducing adults.

But what has amplified the destructive power of modern fishing more than anything else is its gargantuan scale. Trawling for pollock in the Bering Sea and the Gulf of Alaska, for example, are computerized ships as large as football fields. Their nets — wide enough to swallow a dozen Boeing 747s — can gather up 130 tons of fish in a single sweep. Along with Pollock and other ground fish, these nets indiscriminately draw in the creatures that swim or crawl alongside, including halibut, Pacific herring, Pacific salmon, and king crab. In similar fashion, so-called loglines — which stretch for tens of miles and bristle with thousands of hooks — snack not just tuna and swordfish but also hapless sea turtles and albatrosses, marlin and sharks.

What happens to the dead and dying animals that constitute this so-called “by-catch”? Most are simply dumped overboard, either because they are unwanted or because fishery regulations require it. In 1993, for example, shrimp trawlers in the Gulf of Mexico caught and threw away an estimated 34 million red snappers, including many juveniles. By contrast, the annual catch of red snapper from the Gulf averages only around 3 million fish. Indeed, so many snappers are being scooped up as by-catch that the productivity of the fishery has been compromised. Fortunately, there is a solution. Shrimp nets can be outfitted with devices that afford larger animals like snappers and sea turtles a trapdoor escape hatch.

To a surprising extent, solutions to the problem of over fishing also exist, at least on paper, and that’s what critics of the fishing industry find so encouraging — and so frustrating. Last year, for example, Congress passed landmark legislation that requires fishery managers to crack down on over fishing in U.S. waters. Perhaps even more impressive, the U.N. has produced a tough-minded treaty that promises to protect stocks of fish that straddle the coastal zones of two or more countries or migrate, as blue fin tuna and swordfish do, through international waters in the wide-open oceans. The treaty will take effect, however, only after 30 or more nations ratify it — and even then, some question how diligently its provisions will be enforced.

What has been missing is a willingness to take action. Consumers no less than politicians bear some of the blame. Simply by refusing to buy blue fin tuna in Tokyo, grouper in Hong Kong or swordfish in Chicago, consumers could relieve the pressure on some of the world’s most beleaguered fisheries and allow them the time they need to recover. To help shoppers become more selective about what they put on the dinner table, the Worldwide Fund for Nature and Unilever, one of the world’s largest purveyors of frozen seafood, have launched a joint venture that in 1998 will start putting labels on fish and fish products caught in environmentally responsible ways.

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11 From the name of fictional giant. Gargantua, gargantuan means “enormous; huge.”
12 To ratify means to approve a document and agree to obey its rules.
13 The most beleaguered fisheries are those in the greatest trouble.
14 These food suppliers (purveyors) have formed a partnership (joint venture)
A sign that consumers are worried about the world's fisheries could provide the jolt political leaders need. For the past half-century, billions of dollars have been spent by maritime nations to expand their domestic fishing fleets, subsidizing everything from fuel costs to the construction of factory trawlers. And until countries like Canada, China, Japan, South Korea, New Zealand, Norway, Spain, and, yes, the U.S. are willing to confront this monster of their own making, attempts to control overfishing are likely to prove ineffectual. The problem, as Carl Safina, director of the National Audubon Society's Living Oceans program, observes, is this: there is just too much fishing power chasing too few fish.

3. Reflections

1. What do you think is the author's purpose for writing this article?
2. What are the arguments that J. Nash presents about the "fish crisis"?
3. Do you agree with her arguments? Explain why or why not?
4. Were you able to apply the strategies of reading non-fiction? How and where in the article?
5. What takes humans more time: ruining a fishery or allowing one to rebuild itself?
6. What are the technological advances that affected fishing?
7. What has the United Nations done to solve the problem of overfishing?

Critical Thinking

1. In your opinion, what is the leading cause of the depleted fish supply?
2. Why, do you think, do fishers converge at a fishery when a new fish becomes popular?
3. The author gives two major reasons to the causes of fish crisis. What are they? Which one do you believe has caused the most damage? Explain your answer.
4. Do you think the fishing industry or consumers will ever take action on their own to prevent overfishing? Why or why not?
5. Do you think the writer presented both sides of the debate on overfishing? Use examples to support your answer.
6. How would your life change if the supply of fish decreased to almost nil?
7. How similar is the situation in Lebanon? Is only the "Lebanese" fish in danger or are there other sea creatures in danger? (for example, sea turtles)

Diagram. Study the selection and take notes on the statistics listed in different parts of the essay. Then find a way to represent these facts in a Venn Diagram graph or a Pie chart. For the Venn Diagram, draw to large circles and let them overlap. Arrange the statistics to fit the diagram. For the pie chart, draw a circle and divide it to represent the ratio that corresponds to the statistics you have noted.

Endangered Species. Fish, like the bats, are becoming endangered species. Find more about other animals that are becoming endangered. Gather information from different resources. You can use the World Wide Web and enter such key-words in quotes as endangered species, natural resources, and Sea Web.

Public Opinion Poll. Polls are surveys done to get an idea of what a large body of people thinks about some topic, person, or product. Conduct a research to find out what are the Lebanese’s opinions about the fish crisis. You can interview people in your community. Then report your findings to class.

Looking at Sources. Good essays or articles should contain facts and quotations from a number of trustworthy sources. Writers and public speakers use sources when they are trying to convince others of their point of view. When presenting an argument, a good writer and speaker uses different sources to support her/his views. Nash applied this strategy in her article. Write a list of the major sources which she uses in her article. Does the use of these sources help convince you that the author is right?

Launch a Campaign. Your group has decided that everyone needs to know about the dangers the ocean is facing. These dangers are the depletion of fish supply, pollution, and endangered species. Choose one of these dangers. Decide on the country you want to launch your campaign in. Gather information on the people’s habits, beliefs, and customs to help you determine what strategies you are to adopt. Brainstorm a slogan, and then design a poster that includes your warning and an illustration that calls attention to your case. The best ad will be posted in class and its group will gain a 20-point reward.
Prefixes and Suffixes*

Breaking down a word into its different parts is one way to understand the word's meaning. A **base word** is a complete word that can stand alone. A **prefix** is a word part that appears at the beginning of a base word to form a new word. A **suffix** is a word part that appears at the end of a base word, altering its meaning or part of speech.

Note: sometimes when a suffix is added to a base word, the base word changes slightly or loses a letter to accommodate the suffix.

**Example:** consider the word **purify.** The base word is **pure** which means uncontaminated. The suffix **-fy** means "to make or cause to be". When the word parts are combined, **purifying** will mean "uncontaminating something".

**Example:** consider the word **rebound.** The base word is **bound** which means spring back, that is to bloom again. The prefix **re-** means "to make again". When the word parts are combined, **rebound** will mean "spring back and again", that is, the act of blooming.

*The definitions have been adapted from:
** The charts have been adapted from
Exercise**

**Prefixes.** Read the chart below that lists eight common prefixes. Then add a prefix to each base word to create a word with the meaning shown.

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Meaning</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-</td>
<td>Before</td>
<td>Prepay</td>
</tr>
<tr>
<td>Post-</td>
<td>After, later</td>
<td>Postdate</td>
</tr>
<tr>
<td>Inter-</td>
<td>Among, between</td>
<td>Interconnect</td>
</tr>
<tr>
<td>Intra-</td>
<td>Within</td>
<td>Intramuscular</td>
</tr>
<tr>
<td>Re-</td>
<td>Back, again</td>
<td>Reappear</td>
</tr>
<tr>
<td>Sub-</td>
<td>Under</td>
<td>Subhuman</td>
</tr>
<tr>
<td>Super-</td>
<td>Above, beyond</td>
<td>Superpower</td>
</tr>
<tr>
<td>Over-</td>
<td>Excess, too much</td>
<td>Overfishing</td>
</tr>
</tbody>
</table>

1. _______ state; within the boundaries of a state.
2. _______ marine; a vehicle that operates under water.
3. _______ script; a note at the end of a letter after the writer's signature.
4. _______ school; education that comes before kindergarten.
5. _______ construct; to build again.
6. _______ continental; crossing a continent.
7. _______ liner; a passenger ship or train that is above others in quality and accommodation.
8. _______ abundant; an excessive abundance.
9. _______ judge; to form an opinion beforehand.
10. _______ way; an underground tunnel or passage.

**Suffixes.** Read the chart below that lists seven common suffixes and their meaning. Then add a suffix to each base word to create a word with the meaning shown.

<table>
<thead>
<tr>
<th>Suffix</th>
<th>Meaning</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>-able/-ible</td>
<td>Inclined to, able to be</td>
<td>Acceptable, combusible</td>
</tr>
<tr>
<td>-ant/-ent</td>
<td>In a specific state or condition</td>
<td>Pleasant, different</td>
</tr>
<tr>
<td>-ful</td>
<td>Full of</td>
<td>Graceful</td>
</tr>
<tr>
<td>-ious/-ous</td>
<td>Possessing; full of</td>
<td>Gracious, joyous</td>
</tr>
<tr>
<td>-less</td>
<td>Without; lacking</td>
<td>Senseless</td>
</tr>
<tr>
<td>-ly</td>
<td>Like; in a manner of</td>
<td>Brotherly</td>
</tr>
<tr>
<td>-wise</td>
<td>In a manner, direction or position</td>
<td>lengthwise</td>
</tr>
</tbody>
</table>

1. worth _______; without value.
2. spie _______; full of anger.
3. slant _______; diagonal direction.
4. comfort _______; security and ease.
5. scholar _______; like a student.
6. agree _______; inclined to allow.
7. fear _______; full of fear.
8. nerv(os) _______; state of unease.
9. vigil _______; inclined to be watchful.
10. care _______; with out care.

For each of the six questions choose the one correct answer.
1. My car is very _______. It’s never broken down.
   a. edible  b. inedible  c. unreliable  d. reliable
2. This steak is completely _______. It’s cold and tough.
   a. unreliable  b. reliable  c. edible  d. inedible
3. Sue’s handwriting is _______. She usually has to type letters.
   a. flexible  b. inflexible  c. comprehensible  d. incomprehensible
4. Is this sweater _______ or do I have to get it dry-cleaned?
   a. washable  b. changeable  c. washable  d. adjustable
5. My working hours are very _______. I have to arrive exactly on time.
   a. changeable  b. inflexible  c. flexible  d. unflexible
6. Tap water in the UK is _______. You can have it directly from the tap.
   a. drinkable  b. undrinkable  c. curable  d. incurable

You can practice some more prefixes and suffixes in your **STUDENT'S NOTEBOOK**.
Phrasal Verbs

A phrasal verb includes a verb and any modifiers or complements it may have that are considered part of the verb. In the article *The Fish Crisis* you came across the following phrasal verbs: **level off, break out and sweep up.**

**Exercise**

Complete the sentences by choosing the correct modifier.

1. By lying, Marya brought ____ her dismissal from work. (down, about, off, over)
2. Our friends are calling ____ us this evening. (on, to, back, up)
3. What is the enemy ____? They are mobilising their army. (up, up to, up against, over)
4. Although the riddle proved to be difficult for most contestants, Sally was able to break ____ the code protecting it. (over, through, out of, off)
5. During the war, a lot of young men were called ____ to join the army. (over, up, out, in)
6. While walking in the streets of the down town area, I came ____ an old antique shop. (at, by, down, across)
7. By winning the lottery, Jane came ____ a small fortune. (by, up with, to, into)
8. The details of the candidate’s program eventually came ____. (in, off, out, round)

You can practice some more phrasal verbs in your **STUDENT’S NOTEBOOK.**

*The content of the explanation of this section have been adapted from the following resources:
Quotation Marks

Quotation marks signal a person’s exact words

“*The number of fish is dwindling,*” sighed Carl. “*We need to do something about it.*”

To punctuate quotations, you need to know where to put quotation marks, commas, and end marks.

*Example*: we are reaching the limits, declared the official. We must end this crisis.

The sentence should be: “*We are reaching the limits,*” declared the official. “*We must end this crisis.*”

The following table states the rules for using quotation marks.

**RULE 1:** Use quotation marks before and after the exact words in a direct quotation.

“What makes it worse is that we know better,” Earle said.

**RULE 2:** Use quotation marks with both parts of a divided quotation.

“At this rate,” predicts Beth Clark, “the entire fishery will be gone in 18 months.”

**RULE 3:** Use a comma or commas to separate a phrase such as *he said* from the quotation itself.

Place the comma inside closing quotation marks.

The author said, “We are no longer living off the income but eating deeply into the capital.”

“We are reaching, and in many cases have exceeded the oceans’ limits,” declare the authors.

**RULE 4:** Place a period inside closing quotation marks.

Ed shudders, “*It’s a horrible thing to contemplate.*”

**RULE 5:** Place a question mark or an exclamation point inside the quotation marks when it is part of the quotation.

Earle sighed, “*We never learn!*”

**RULE 6:** Place a question mark or an exclamation point outside the quotation marks when it is part of the quotation.

Did I really hear Barbara say, “*To a fisher man, catching a blue fish is a lot like winning the lottery*”?

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**Exercise**

Rewrite the following into direct speech. Be careful with punctuation.

1. I told him to be more thoughtful. It was very unkind to make so much noise outside a sick person’s bedroom window.

   They said they had learned the proper way to make tea when they had been living in England.

   Patricia asked me if I knew her next-door neighbors.

   I told the maid to wake me up at 7:30 the following morning.

   Bill asked Mary whether anything was wrong. She looked as though she had seen a ghost.

You can practice some more quotation marks in your [STUDENT’S NOTEBOOK](#).
How should we read Fiction?

Most people love reading stories. Stories about heroes, such as Hercules, remain with us all our lives. The heroes and heroines become our long life friends who introduce us to new worlds filled with stimulating adventures. There are a lot of stories that we relate to because they tell us about ourselves and the lives we lead. To enjoy reading a story, you can use the strategies listed below.

How to Apply the Strategies

Anticipate and Predict the Story. Look at the title and pictures. Try to anticipate what the author is going to say and then predict future ideas and questions. If you’re right, this reinforces your understanding. If you’re wrong, you make adjustments quicker.

Determine the Elements of the Story. Who are the characters? In what point of view is the story being told? What is the plot? In what tone is the story being told? Are there any ambiguities? What are they?

Relate. Think about the experiences that you have and compare them to those of the characters or the narrator. Can you find a connection between your experiences and those of the characters or narrator?

Question. Ask questions about the story and events before you read. As you read, look for the answers you have asked. Asking good questions will turn you into a critical reader and thinker.

Read Actively. When you are reading a story, take notes and determine the important events in it. This will help you predict what will happen next.

* The strategies of this section have been adapted from the following resources:
Predict. As you are reading, stop occasionally to predict what might happen next or how the story would end. Then, continue reading to find out if your predictions were correct.

Know the Structure of Paragraphs. Good writers construct paragraphs that have a beginning, middle and end. Often, the first sentence you read will give you an overview that helps provide a framework for adding details. Moreover, look for transitional words, phrases or paragraphs that change the topic.

K-W-L Strategy. Use the strategy known as KWL. Design a chart with three columns. In the first column, indicate what you know about a topic; in the second, what you want to know; and in the third, what you learned after reading.

Highlight, Summarize and Review. Just reading the story once is not enough. To develop a deeper understanding, you have to highlight, summarize and review important ideas. After you review, discuss your findings with a friend. Expect your thoughts to change as the story progresses.
Prefering to Read

Rikki-tikki-tavi
by RUDYARD KIPLING

Life Connections

Natural Enemies. In nature some animals instinctually prey on other animals. These animals are called natural enemies. What natural enemies in the animal kingdom do you know? Have you encountered any in your own living environment? With your group, brainstorm a list of natural enemies, both common and exotic. Share your findings with the class.

Have you ever helped to take care of an unusual pet, or would you like to have one? Share your thoughts with your group.
Snakes thrive in almost every region of the world. They can establish their habitat all around the globe. Dwelling in diverse regions, snakes have developed different types that have different physical characteristics which help them survive and succeed in their particular habitat.

**Science Application.** Not all snakes are dangerous to humans. Conduct a research on harmful and harmless snakes in your area. Use a variety of sources, such as books, magazines and the Internet. Classify the snakes by arranging them according to their similarities and differences.

All Indians know that the mongoose and the cobra are a pair of natural enemies- a pair that will fight to the death. The mongoose, a very small animal the size of a poodle dog, seems to hardly be a match for the poisonous cobra which is 2 meters in length. However, its lightening speed makes it a fearsome enemy of snakes.

**Social Studies Application.** How different is India now from what it was back in the 1800s when the story took place? Draw two columns and label them *Similarities and Differences* and then list the features. How different are the Indians from the Lebanese? Discuss your information with your group then share the findings with the class.

**PERSONIFICATION**

When a writer gives human qualities to an animal, object, or idea, the method is called personification.

In other words, it is the portrayal of an abstraction, whether it is an idea or feeling, as a living person.

Kipling uses personification in "Rikki-tikki-tavi." Personification permits the readers to imagine what the animals think, feel and say about each other. For example, the animals in the garden are personified, conversing as if they were human. Rikki-tikki-tavi says:

("Well, marks or no marks, do you think it is right for you to eat fledglings out of a nest?")

As you read, look for examples of personification in the characters of the story.

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After finishing reading the story, with your group, make a list of animals in this story and brainstorm "human" qualities that each shows. Create your own classification system to arrange the qualities of the animals according to what you regard most admirable. Then share your list with the class and explain why you arranged them as such.

**PREDICTING**

A prediction is when you try to answer the question "What will happen next?" To predict events in the story, you should pay attention to the following:

- Interesting details about character, plot and setting
- Unusual statements by the main characters

**STUDENT'S NOTEBOOK.** Before reading, look at the title and the first paragraph. Predict what will happen in the story. As you read, check your predictions and guess what might happen next.

**SETTING PURPOSE**

Read the following new words that you will encounter in the article you are about to read. Try to predict what they mean: scuttle, cower, flinch, gait, lunge, fancy, valiant, brood.

**STUDENT'S NOTEBOOK.** Before you start reading the story, write a poem or a paragraph using as many words from the vocabulary list as possible. Then, while reading the article, see if you have used the word in the same context and meaning as it is used in the article. As you read the article, write down your questions, predictions and evaluations of the events taking place.

**Vocabulary Preview**

**Scuttle**: v. to give intense attention to; consider carefully;

**Cower**: v. to fall or drop straight downward; plunge;

**Flinch**: adj. greatly reduced in amount;

**Gait**: v. to weaken, wear away, or destroy slowly;

**Lunge**: v. to use or develop for profit, often in a selfish, unjust or unfair way;

**Fancy**: v. to come together at a place;

**Valiant**: v. to increase; to extend;

**Brood**: adv. In a way that does not pay attention to differences; carelessly;

**The meanings of the words have been adopted from the following site:**

This is the story of the great war that Rikki-tikki-tavi fought single-handed, through the bathrooms of the big bungalow in Segowelie cantonment. Darzee, the tailorbird, helped him, and Chuchundra, the muskrat, who never comes out into the middle of the floor but always creeps round by the wall, gave him advice; but Rikki-tikki-tavi did the real fighting.

He was a mongoose, rather like a little cat in his fur and his tail but quite like a weasel in his head and his habits. His eyes and the end of his restless nose were pink; he could scratch himself anywhere he pleased with any leg, front or back, that he chose to use; he could fluff up his tail till it looked like a bottle-brush, and his war cry as he scuttled through the long grass was:

Rikk –

tikk –

 tikki –

 tikki –

tchki!

One day, a high summer flood washed him out of the burrow where he lived with his father and mother and carried him, kicking and clucking, down a roadside ditch. He found a little wisp of grass floating there and clung to it till he lost his senses. When he revived, he was lying in the hot sun on the middle of a garden path, very dragged indeed, and a small boy was saying, "Here's a dead mongoose. Let's have a funeral."

"No," said his mother, "let's take him in and dry him. Perhaps he isn't really dead."

They took him into the house, and a big man picked him up between his finger and thumb and said he was not dead but half choked; so they wrapped him in cotton wool and warmed him over a little

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1 Bungalow: in India, a house surrounded by a large outer porch.
2 Cantonment: a military base.
fire, and he opened his eyes and sneezed. "Now." Said the big man (he was an Englishman who had just moved into the bungalow), "don't frighten him, and we'll see what he'll do."

It is the hardest thing in the world to frighten a mongoose, because he is eaten up from nose to tail with curiosity. The motto of all the mongoose family is "Run and Find Out"; and Rikki-tikki was a true mongoose. He looked at the cotton wool, decided that it was not good to eat, ran all round the table, sat up and put his fur in order, scratched himself, and jumped on the small boy's shoulder.

"Don't be frightened, Teddy," said his father. "That's his way of making friends."

"Ouch! He's tickling under my chin," said Teddy.

Rikki-tikki looked down between the boy's collar and neck, snuffed at his ear, and climbed down to the floor, where he sat rubbing his nose.

"Good gracious," said Teddy's mother, "and that's a wild creature! I suppose he's so tame because we've been kind to him."

"All mongooses are like that," said her husband. "If Teddy doesn't pick him up by the tail or try to put him in a case, he'll run in and out of the house all day long. Let's give him something to eat."

They gave him a little piece of raw meat. Rikki-tikki liked it immensely; and when it was finished, he went out into the veranda\(^5\) and sat in the sunshine and fluffed up his fur to make it dry to the roots. Then he felt better.

"There are more things to find out about in this house," he said to himself, than all my family could find out in all their lives. I shall certainly stay and find out.

He spent all that day roaming over the house. He nearly drowned himself in the bathtub, put his nose into the ink on a writing table, and burnt it on the end of the big men's cigar, for he climbed up on the big man's lap to see how writing was done. At nightfall he ran into Teddy's nursery to watch how kerosene lamps were lighted, and when Teddy went to bed, Rikki-tikki climbed up too; but he was a restless companion, because he had to get up and attend to every noise all through the night and find out what made it. Teddy's mother and father came in, the last thing, to look at their boy, and Rikki-tikki was awake on the pillow.

"I don't like that," said Teddy's mother; "he may bite the child."

"He'll do no such thing," said the father. "Teddy is safer with that little beast than if he had a bloodhound to watch him. If a snake came into the nursery now --"

But Teddy's mother wouldn't think of anything so awful.

Early in the morning Rikki-tikki came to early breakfast in the veranda, riding on Teddy's shoulder, and they gave him banana and some boiled egg; and he sat on all their laps one after the other, because every well-brought-up mongoose always hopes to be a house mongoose some day and have rooms to run about in; and Rikki-tikki's mother (she used to be in the general's house at Segowlee) had carefully told Rikki what to do if ever he came across white men.

\(^5\) Veranda: a long open porch
Then Rikki-tikki went out into the garden to see what was to be seen. It was a large garden, only half-cultivated\textsuperscript{18}, with bushes, as big as summerhouses, of Marshall Niel roses, lime and orange trees, clumps of bamboos, and thickets of high grass. Rikki-tikki licked his lips. "This is a splendid hunting ground," he said, and his tail grew bottlebrushy at the thought of it; and he scuttled up and down the garden, snuffing here and there till he heard very sorrowful voices in a thorn bush. It was Darzee, the tailorbird, and his wife. They had made a beautiful nest by pulling two big leaves together and stitching them up the edges with fibers and had filled the hollow with cotton and downy fluff. The nest swayed to and fro, as they sat on the rim and cried.

"What is the matter?" asked Rikki-tikki.

"We are very miserable," said Darzee. "One of our babies fell out of the nest yesterday, and Nag ate him."

"I'm!" said Rikki-tikki, "that is very sad — but I am a stranger here. Who is Nag?"

Darzee and his wife only cowered down in the nest without answering, for from the thick grass at the foot of the bush there came a low hiss — a horrid, cold sound that made Rikki-tikki jump back two clear feet. Then inch by inch out of the grass rose up the head and spread hood of Nag, the big black cobra, and he was five feet long from tongue to tail. When he had lifted one-third of himself clear of the ground, he stayed, balancing to and fro exactly as a dandelion tuft balances in the wind; and he looked at Rikki-tikki with the wicked snake's eyes that never change their expression, whatever the snake may be thinking of.

"Who is Nag?" said he. "I am Nag. The great god Brah\textsuperscript{19} put his mark upon all our people when the first cobra spread his hood to keep the sun off Brah as he slept. Look, and be afraid!"

He spread out his hood more than ever, and Rikki-tikki saw the spectacle mark on the back of it that looks exactly like the eye part of a hook-and-eye fastening. He was afraid for the minute, but it is impossible for a mongoose to stay frightened for any length of time; and though Rikki-tikki had never met a live cobra before, his mother had fed him on dead ones, and he knew that all a grown mongoose's business in life was to fight and eat snakes. Nag knew that too, and at the bottom of his cold heart, he was afraid.

"Well," said Rikki-tikki, and his tail began to fluff up again, "marks or no marks, do you think it is right for you to eat fledglings out of a nest?"

Nag was thinking to himself and watching the least little movement in the grass behind Rikki-tikki. He knew that mongooses in the garden meant death sooner or later for him and his family, but he wanted to get Rikki-tikki off his guard. So he dropped his head a little, and put it on one side.

"Let us talk," he said. "You eat eggs. Why should not I eat birds?"

"Behind you! Look behind you!" said Darzee.

\textsuperscript{18}cultivated: cleared for the growing of garden plant.

\textsuperscript{19}Brahm: another name for Brahma, creator of the universe in the Hindu religion.
Rikki-tikki knew better than to waste time in staring. He jumped up in the air as high as he could go, and just under him whizzed by the head of Nagaina, Nag’s wicked wife. She had crept up behind him as he was talking, to make an end of him; and he heard her savage hiss as the stroke missed. He came down almost across her back, and if he had been an old mongoose, he would have known that then was the time to break her back with one bite; but he was afraid of the terrible lashing return stroke of the cobra. He bit, indeed, but did not bite long enough, and he jumped clear of the whisking tail, leaving Nagaina torn and angry.

“Wicked, wicked Darzee!” said Nag, lashing up as high as he could reach toward the nest in the thorn bush; but Darzee had built it out of reach of snakes, and it only swayed to and fro.

Rikki-tikki felt his eyes growing red and hot (when a mongoose’s eyes grow red, he is angry), and he sat back on his tail and hind legs like a little kangaroo and looked all around him and chattered with rage. But Nag and Nagaina had disappeared into the grass. When a snake misses its stroke, it never says anything or gives any sign of what it means to do next. Rikki-tikki did not care to follow them, for he did not feel sure that he could manage two snakes at once. So he trotted off to the gravel path near the house and sat down to think. It was a serious matter for him.

If you read the old books of natural history, you will find they say that when the mongoose fights the snake and happens to get bitten, he runs off and eats some herb that cures him. That is not true. The victory is only a matter of quickness of eye and quickness of foot — snake’s blow against mongoose’s jump — and as no eye can follow the motion of a snake’s head when it strikes, this makes things much more wonderful than any magic herb. Rikki-tikki knew he was a young mongoose, and it made him all the more pleased to think that he had managed to escape a blow from behind.

It gave him confidence in himself, and when Teddy came running down the path, Rikki-tikki was ready to be petted. But just as Teddy was stooping, something wriggled a little in the dust, and a tiny voice said, “Be careful. I am Death!” It was Karait, the dusty brown snake ling that lies for choice on the dusty earth; and his bite is as dangerous as the cobra’s. But he is so small that nobody thinks of him, and so he does the more harm to people.

Rikki-tikki’s eyes grew red again, and he danced up to Karait with the peculiar rocking, swaying motion that he had inherited from his family. It looks very funny, but it is so perfectly balanced a gait that you can fly off from it at any angle you please; and in dealing with snakes this is an advantage.

If Rikki-tikki had only known, he was doing a much more dangerous thing than fighting Nag; for Karait is so small and can turn so quickly, that unless Rikki bit him close to the back of the head, he would get the return stroke in his eye or his lip. But Rikki-tikki did not know: his eyes were all red, and he rocked back and forth, looking for a good place to hold. Karait struck out. Rikki jumped sideways and tried to run in, but the wicked little dusty gray head lashed within a fraction of his shoulder, and he had to jump over the body, and the head followed his heels close.

Teddy shouted to the house, “Oh, look here! Our mongoose is killing a snake”; and Rikki-tikki heard a scream from Teddy’s mother. His father ran out with a stick, but by the time he came up, Karait
had lunged out once too far, and Rikki-tikki had sprung, jumped on the snake’s back, dropped his head far between his forelegs, bitten as high up the back as he could get hold, and rolled away. That bite paralyzed Karait, and Rikki-tikki was just going to eat him up from the tail, after the custom of his family at dinner, when he remembered that a full meal makes a slow mongoose; and if he wanted all his strength and quickness ready, he must keep himself thin. He went away for a dust bath under the castor-oil bushes, while Teddy’s father beat the dead Karait. “What is the use of that?” thought Rikki-tikki; “I have settled it all.”

And then Teddy’s mother picked him up from the dust and hugged him, crying that he had saved Teddy from death; and Teddy’s father said that he was providence, and Teddy looked on with big scared eyes. Rikki-tikki was rather amused at all the fuss, which, of course, he did not understand. Teddy’s mother might just as well have patted Teddy for playing in the dust. Rikki was thoroughly enjoying himself.

That night at dinner, walking to and fro among the wineglasses on the table, he might have stuffed himself three times over with nice things; but he remembered Nag and Nagaina, and though it was very pleasant to be patted and petted by Teddy’s mother and to sit on Teddy’s shoulder, his eyes would get red from time to time, and he would go off into his long war cry of “Fikk-tikk-tikk-tikk-tchk!”

Teddy carried him off to bed and insisted on Rikki-tikki sleeping under his chin. Rikki-tikki was too well-bred to bite or scratch, but as soon as Teddy was asleep, he went off for his nightly walk around the house; and in the dark he ran up against Chuchundra, the muskrat, creeping around by the wall. Chuchundra is a brokenhearted little beast. He whimpers and wheeps all the night, trying to make up his mind to run into the middle of the room; but he never gets there.

“Don’t kill me,” said Chuchundra, almost weeping. “Rikki-tikki, don’t kill me!”

“Do you think a snake killer kills muskrats?” said Rikki-tikki scornfully.

“Those who kill snakes get killed by snakes,” said Chuchundra, more sorrowfully than ever. “And how am I to be sure that Nag won’t mistake me for you some dark night?”

“There’s not the least danger,” said Rikki-tikki; “but Nag is in the garden, and I know you don’t go there.”

“My cousin Chua, the rat, told me—I said Chuchundra, and then he stopped.

“Told you what?”

“H’sh! Nag is everywhere, Rikki-tikki. You should have talked to Chua in the garden.”

“I didn’t—so you must tell me. Quick, Chuchundra, or I’ll bie you!”

Chuchundra sat down and cried till the tears rolled off his whiskers. “I am a very poor man,” he sobbed. “I never had spirit enough to run out into the middle of the room. H’sh! I mustn’t tell you anything. Can’t you hear, Rikki-tikki?”

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6 Providence: blessing; something good given by God.
Rikki-tikki listened. The house was as still as still, but he thought he could just catch the faintest scratch-scratch in the world—a noise as faint as that of a wasp walking on a windowpane—the dry scratch of a snake's scratch on brickwork.

“That's Nag or Nagaina,” he said to himself, “and he is crawling into the bathroom sluice. You're right, Chuchundra; I should have talked to Chua.”

He stole off to Teddy's bathroom, but there was nothing there, and then to Teddy's mother's bathroom. At the bottom of the smooth plaster wall, there was a brick pulled out to make a sluice for the bath water and as Rikki-tikki stole in by the masonry curb where the bath is put, he heard Nag and Nagaina whispering together outside in the moonlight.

“When the house is emptied of people,” said Nagaina to her husband, “he will have to go away, and then the garden will be our own again. Go in quietly, and remember that the big man who killed Karait is the first one to bite. Then come out and tell me, and we will hunt for Rikki-tikki together.”

“But are you sure that there is anything to be gained by killing the people?” said Nag.

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7 Bathroom sluice: a channel and opening in a wall through which the water in a bathtub can be drained outdoors.
“Everything. When there were no people in the bungalow, did we have any mongoose in the garden? So long as the bungalow is empty, we are king and queen of the garden; and remember that as soon as our eggs in the melon bed hatch (as they may tomorrow), our children will need room and quiet.”

“I had not thought of that,” said Nag. “I will go, but there is no need that we should hunt for Rikki-tikki afterward. I will kill the big man and his wife, and the child if I can, and come away quietly. Then the bungalow will be empty, and Rikki-tikki will go.”

Rikki-tikki tingled all over with rage and hatred at this, and then Nag’s head came through the sluice, and his five feet of cold body followed it. Angry as he was, Rikki-tikki was very frightened as he saw the size of the big cobra. Nag coiled himself up, raised his head, and looked into the bathroom in the dark, and Rikki could see his eyes glitter.

“Now, if I kill him here, Nagaina will know; and if I fight him on the open floor, the odds are in his favor. What am I to do?” said Rikki-tikki-tavi.

Nag waved to and fro, and then Rikki-tikki heard him drinking from the biggest water jar that was used to fill the bath. “That is good,” said the snake. “Now, when Karait was killed, the big man had a stick. He may have that stick still, but when he comes in to bathe in the morning, he will not have a stick. I shall wait here till he comes. Nagaina — do you hear me? — I shall wait here in the cool till daytime.”

There was no answer from outside, so Rikki-tikki knew Nagaina had gone away. Nag coiled himself down, coil by coil, around the bulge at the bottom of the water jar, and Rikki-tikki stayed still as death. After an hour he began to move, muscle by muscle, toward the jar. Nag was asleep, and Rikki-tikki looked at his big back, wondering which would be the best place for a good hold. “If I don’t break his back at the first jump,” said Rikki, “he can still fight, and if he fights — O Rikki.” He looked at the thickness of the neck below the hood, but that was too much for him; and a bite near the tail would only make Nag savage.

“It must be the head,” he said at last; “the head above the hood. And, when I am once there, I must not let go.”

Then he jumped. The head was laying a little clear of the water jar, under the curve of it; and, as his teeth met, Rikki braced his back against the bulge of the red earthenware to hold down the head. This gave him just one second’s purchase, and he made the most of it. Then he was battored to and fro as a rat is shaken by a dog — to and fro on the floor, up and down, and round in great circles; but his eyes were red, and he held on as the body cart-whipped over the floor, upsetting the tin dipper and the soap dish and the flesh brush, and banged against the tin side of the bath.

As he held, he closed his jaws tighter and tighter, for he made sure he would be banged to death; and, for the honor of his family, he preferred to be found with his teeth locked. He was dizzy,
aching, and felt shaken to pieces when something went off like a thunderclap just behind him; a hot wind knocked him senseless, and red fire singed his fur. The big man had been awakened by the noise and had fired both barrels of a shotgun into Nag just behind the hood.

Rikki-tikki held on with his eyes shut, for now he was quite sure he was dead; but the head did not move, and the big man picked him up and said, "it's the mongoose again, Alice; the little chap has saved our lives now."

Then Teddy's mother came in with a very white face and saw what was left of Nag, and Rikki-tikki dragged himself to Teddy's bedroom and spent half the rest of the night shaking himself tenderly to find out whether he really was broken into forty pieces, as he fancied.

When morning came, he was very stiff but well pleased with his doings. "Now I have Nagaina to settle with, and she will be worse than five Nags, and there's no knowing when the eggs she spoke of will hatch. Goodness! I must go and see Darzee," he said.

Without waiting for breakfast, Rikki-tikki ran to the thorn bush where Darzee was singing a song of triumph at the top of his voice. The news of Nag's death was all over the garden, for the sweeper had thrown the body on the rubbish heap.

"Oh, you stupid tuft of feathers!" said Rikki-tikki angrily. "Is this the time to sing?"

"Nag is dead — is dead — is dead!" sang Darzee. "The valiant Rikki-tikki caught him by the head and held fast. The big man brought the bang stick, and Nag fell in two pieces! He will never eat my babies again."

All that's true enough; but where's Nagaina?" said Rikki-tikki, looking carefully round him.

"Nagaina came to the bathroom sluice and called for Nag," Darzee went on; "and Nag came out on the end of a stick — the sweeper picked him up on the end of a stick and threw him upon the rubbish heap. Let us sing about the great, the red-eyed Rikki-tikki!" And Darzee filled his throat and sang.

"If I could get up to your nest, I'd roll your babies out!" said Rikki-tikki. "You don't know when to do the right thing at the right time. You're safe enough in your nest there, but it's war for me down here. Stop singing a minute, Darzee."

"For the great, the beautiful Rikki-tikki's sake I will stop," said Darzee. "What is it, O Killer of the terrible Nag?"

"Where is Nagaina, for the third time?"

"On the rubbish heap by the stables, mourning for Nag. Great is Rikki-tikki with the white teeth."

"Bother my white teeth! Have you ever heard where she keeps her eggs?"

"In the melon bed, on the end nearest the wall, where the sun strikes nearly all day. She hid them there weeks ago."

"And you never thought it worthwhile to tell me? The end nearest the wall, you said?"

"Rikki-tikki, you are not going to eat her eggs?"
“Not eat exactly, no. Darzee, if you have a grain of sense, you will fly off to the stables and pretend that your wing is broken and let Nagaina chase you away to this bush. I must get to the melon bed, and if I went there now, she’d see me.”

Darzee was a featherbrained little fellow who could never hold more than one idea at a time in his head; and just because he knew that Nagaina’s children were born in eggs like his own, he didn’t think at first that it was fair to kill them. But his wife was a sensible bird, and she knew that cobra’s eggs meant young cobras later on; so she flew off from the nest and left Darzee to keep the babies warm and continue his song about the death of Nag. Darzee was very like a man in some ways.

She fluttered in front of Nagaina by the rubbish heap and cried out, “Oh, my wing is broken! The boy in the house threw a stone at me and broke it.” Then she fluttered more desperately than ever. Nagaina lifted up her head and hissed, “You warned Rikki-tikki when I would have killed him. Indeed and truly, you’ve chosen a bad place to be lame in.” And she moved toward Darzee’s wife, slipping along over the dust.

“The boy broke it with a stone!” shrieked Darzee’s wife.

“Well! It may be some consolation to you when you’re dead to know that I shall settle accounts with the boy. My husband lies on the rubbish heap this morning, but before night the boy in the house will lie very still. What is the use of running away? I am sure to catch you. Little fool, look at me!”

Darzee’s wife knew better than to do that, for a bird who looks at a snake’s eyes gets so frightened that she cannot move. Darzee’s wife fluttered on, piping sorrowfully, and never leaving the courtyard, and Nagaina quickened her pace.

Rikki-tikki heard them going up the path from the stables, and he raced for the end of the melon patch near the wall. There, in the warm litter above the melons, very cunningly hidden, he found twenty-five eggs, about the size of a bantam’s eggs but with whitish skins instead of shells.

“I was not a day too soon,” he said, for he could see the baby cobras curled up inside the skin, and he knew that the minute they were hatched they could each kill a man or a mongoose. He bit off the tops of the eggs as fast as he could, taking care to crush the young cobras, and turned over the litter from time to time to see whether he had missed any. At last there were only three eggs left, and Rikki-tikki began to chuckle to himself when he heard Darzee’s wife screaming.

“Rikki-tikki, I led Nagaina toward the house, and she had gone into the veranda and — oh, come quickly — she means killing!”

Rikki-tikki smashed two eggs and tumbled backward down the melon bed with the third egg in his mouth and scuttled to the veranda as fast as he could put foot to the ground. Teddy and his mother and father were there at early breakfast; but Rikki-tikki saw that they were not eating anything. They sat stone still, and their faces were white. Nagaina was coiled up on the matting by Teddy’s bare leg; and she was swaying to and fro, singing a song of triumph.

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* Bantam’s eggs: the eggs of a small hen
“Son of the big man that killed Nag,” she hissed, “stay still. I am not ready yet. Wait a little. Keep very still, all you three! If you move, I strike, and if you do not move, I strike. Oh, foolish people who killed my Nag!”

Teddy’s eyes were fixed on his father, and all his father could do was to whisper, “Sit still, Teddy. You musn’t move. Teddy, keep still.”

Then Rikki-tikki came up and cried, “Turn round, Nagaina; turn and fight!”

“All in good time,” said she, without moving her eyes. “I will settle my account with you presently. Look at your friends, Rikki-tikki. They are still and white. They are afraid. They dare not move, and if you come a step nearer, I strike.”

“Look at your eggs,” said Rikki-tikki, “in the melon bed near the wall. Go and look, Nagaina!”

The big snake turned half round and saw the egg on the veranda. “Ah-h! Give it to me,” she said.

Rikki-tikki put his paws one on each side of the egg, and his eyes were blood-red. “What price for a snake’s egg? For a young cobra? For a young king cobra? For the last — the very last of the brood? The ants are eating all the others down by the melon bed.”

Nagaina spun clear round, forgetting everything for the sake of the one egg; and Rikki-tikki saw Teddy’s father shoot out a big hand, catch Teddy by the shoulder, and drag him across the little table with the teacups, safe and out of reach of Nagaina.

“Tricked! Tricked! Tricked! Rikki-tck-tck!” chuckled Rikki-tikki. “The boy is safe and it was I — I — I that caught Nag by the hood last night in the bathroom.” Then he began to jump up and down, all four feet together, his head close to the floor. “He threw me to and fro, but he could not shake me off. He was dead before the big man blew him in two. I did it! ‘Rikki — tck — tck!” Come then, Nagaina. Come and fight with me. You shall not be a widow long.”

Nagaina saw that she had lost her chance of killing Teddy, and the egg lay between Rikki-tikki’s paws. “Give me the egg, Rikki-tikki. Give me the last of my eggs, and I will go away and never come back,” she said, lowering her hood.

“Yes, you will go away, and you will never come back, for you will go to the rubbish heap with Nag. Fight, widow! The big man has gone for his gun! Fight!”

Rikki-tikki was bounding all round Nagaina, keeping just out of reach of her stroke, his little eyes like hot coals. Nagaina gathered herself together and flung out at him. Rikki-tikki jumped up and backwards. Again and again and again she struck, and each time her head came with a whack on the matting of the veranda, and she gathered herself together like a watch spring. Then Rikki-tikki danced in a circle to get behind her, and Nagaina spun round to keep her head to his head, so that the rustle of her tail on the matting sounded like dry leaves blown along by the wind.

He had forgotten the egg. It still lay on the veranda, and Nagaina came nearer and nearer to it, till at last, while Rikki-tikki was drawing breath, she caught it in her mouth, turned to the veranda steps, and flew like an arrow down the path, with Rikki-tikki behind her. When the cobra runs for her
life, she goes like a whiplash flicked across a horse's neck. Rikki-tikki knew that he must catch her, or all the trouble would begin again.

She headed straight for the long grass by the thorn bush, and as he was running, Rikki-tikki heard Darzee still singing his foolish little song of triumph. But Darzee's wife was wiser. She flew off her nest as Nagaina came along and flapped her wings about Nagaina's head. If Darzee had helped, they might have turned her; but Nagaina only lowered her hood and went on. Still, the instant's delay brought Rikki-tikki up to her as she plunged into the rat hole where she and Nag used to live. His little white teeth were clenched on her tail, and he went down with her — and very few mongooses, however wise and old they may be, can follow a cobra into its hole.

It was dark in the hole; and Rikki-tikki never knew when it might open out and give Nagaina room to turn and strike at him. He held on savagely and stuck out his feet to act as brakes on the dark slope of the hot, moist earth.

Then the grass by the mouth of the hole stopped waving, and Darzee said, "It is all over with Rikki-tikki! We must sing his death song. Valiant Rikki-tikki is dead! For Nagaina will surely kill him underground."

So he sang a very mournful song that he made up on the spot of the minute; and just as he got to the most touching part, the grass quivered again, and Rikki-tikki, covered with dirt, dragged himself out of the hole leg by leg, licking his whiskers. Darzee stopped with a little shout. Rikki-tikki shook some of the dust out of his fur and sneezed. "It is all over," he said. "The widow will never come out again." And the red ants that live between the grass stems heard him and began to troop down one after another to see if he had spoken the truth.

Rikki-tikki curled himself up in the grass and slept where he was — slept and slept till it was late in the afternoon, for he had done a hard day's work.

"Now," he said, when he awoke, "I will go back to the house. Tell the coppersmith, Darzee, and he will tell the garden that Nagaina is dead." The coppersmith is a bird who makes a noise exactly like the beating of a little hammer on a copper pot; and the reason he is always making it is because he is the town crier to every India garden and tells all the news to everybody who cares to listen. As Rikki-tikki went up the path, he heard his "attention" notes like a tiny dinner gong, and then the steady "Ding - dong - tock! Nag is dead - dong! Nagaina is dead! Ding - dong - tock!" That set all the birds in the garden singing and the frogs croaking, for Nag and Nagaina used to eat frogs as well as little bird.

When Rikki got to the house, Teddy and Teddy's mother (she looked very white still, for she had been fainting) and Teddy's father came out and almost cried over him; and that night he ate all that was given him till he could eat no more and went to bed on Teddy's shoulder, where Teddy's mother sat him when she came to look late at night.

"He saved out lives and Teddy's life," she said to her husband. "Just think, he saved all our lives."

Rikki-tikki-tavi woke up with a jump, for the mongooses are light sleepers.,
“Oh, it’s you,” said he. “What are you bothering for? All the cobras are dead; and if they weren’t, I’m here.”

Rikki-tikki-tavi had a right to be proud of himself; but he did not grow too proud, and he kept that garden as a mongoose should keep it, with tooth and jump and spring and bite, till never a cobra dared show its head inside the walls.

4. Reflections

1. What did you think about Rikki-tikki-tavi by the end of the story?
2. Why was Rikki-tikki-tavi grateful to Teddy’s family?
3. Why did Rikki-tikki-tavi destroy Nagaina’s eggs?

4. Why did Teddy’s mother start liking Rikki-tikki-tavi?
5. In whose house does Rikki-tikki-tavi live?

Who helps Rikki-tikki-tavi in his “great war” against the cobras?

Why do the cobras decide they have to kill the people in the house?

What finally happens in the story?

Critical Thinking

1. Why do you think Kipling starts the story with an account of the rescue of Rikki-tikki-tavi?
2. How does the author use other characters to call attention to Rikki-tikki-tavi’s bravery?
3. Does Kipling present one of the cobras more sympathetically than the other? Use examples to support your answer.
4. What qualities or abilities enable Rikki-tikki-tavi to fight the cobras to the finish? Explain.
5. Which of Rikki-tikki-tavi’s battles do you think takes the greatest courage? Defend your choice.
6. What do you think the use of personification adds to the story? Discuss.
7. Why do you think Rikki-tikki-tavi has endured time and is still liked by many readers?

5. Math

In the story, Rikki-tikki-tavi jumped up in the air as high as he could go to avoid the wicked snake, Nagaina. How far in feet or cm do you think he jumped?

People have used different measurement systems for many years. When there are no reliable tools to measure, people have resorted to using other means of measurement such as one’s foot. Measure your classroom by counting the “feet” between the opposite walls. Then measure the same distance using a reliable mathematical tool. How do the two measuring units compare?

6. Research & Technology

Many "naturalistic religions" believe that humans and nature are complementary and that we should live in harmony and peace. They hold that animal life is equally important and valued as that of humans. Research one of these "naturalistic religions" (for instance Buddhism) and discover how it is practiced. Compare it to Christianity and Islam to learn what common beliefs they hold.

7. Writing about Literature

Magazine Article. You have been asked to write a magazine article about Rikki-tikki-tavi's bravery. To do so, you have decided to interview one of the characters that witnessed Rikki-tikki-tavi's bravery. Choose one character and interview it. Then write a short article using quotations from your interview.
More Context Clues

Choose the word or group of words that means the same, or nearly the same, as the underlined word in each sentence.

1. The warmth of the fire **revived** the wet little mongoose. **Revived** means-
   a. Fascinated  b. burned  c. scared  d. woke

2. When he saw the cobra, Darzee, the tailorbird, **cowered** in his nest. **Cowered** means –
   a. Chirped  b. attacked  c. cringed  d. fluttered

3. It was a **consolation** to the family to have Rikki-tikki as a pet. **Consolation** means-
   a. Chores  b. comfort  c. prize  d. punishment

4. Rikki-tikki **cunningly** found the cobra eggs among the melons. **Cunningly** means-
   a. Quickly  b. carefully  c. cleverly  d. bravely

5. The muskrat **scuttled** away when the cobra came near. **Scuttled** means-
   a. Hurried  b. shuffled  c. rolled  d. sneaked
Verbal Phrases

A verbal phrase includes a verbal and any modifiers or compliments it may have. Verbal phrases give your writing flow. There are three types of verbal phrases.

- A **gerund phrase**: is a gerund and its modifiers. The whole phrase is used as a noun, just as the case of a gerund.
  
  *Example*: Sunning himself is Silas the snake’s favorite activity.

- A **participial phrase**: is a participle and its modifiers. The entire phrase modifies a noun or a pronoun.
  
  *Example*: Breaking her back with one bite was what Rikki should have done.
  
  Frustrated by his inability to reach the nest, Nag moved away from the tree.

- An **infinitive phrase**: is an infinitive with its modifiers. The phrase works as a noun, an adjective or an adverb.
  
  *Example*: Nagaina crept behind Rikki-Tikki as he was walking, to make an end of him.

In writing, writers use verbal phrases especially when they are writing about action.

*Example*: Rikki-Tikki knew better than to waste time in staring. He jumped up in the air as high as he could go, and just under him whizzed by the head of Nagaina, nag’s wicked wife. She had crept up behind him as he was talking, to make an end of him; and he heard her savage hiss as the stroke missed. He came down almost across her back, and if he had been an old mongoose, he would have known that then was the time to break her back with one bite; but he was afraid of the terrible lashing return stroke of the cobra. He bit, indeed, but did not bite long enough; and he jumped clear of the whisking tail, leaving Nagaina torn and angry.

*The content explanation of this section has been adapted from McDougal Littell. (2001). *Language network*. Evanston: McDougal Littell-Houghton Mifflin.*
Exercise

Mark the verbal phrase in each sentence, and identify what type it is.

**Keith the Dog:** Running around the neighborhood pleased Keith, a three-year-old dog. His owner, Rima, would walk the slightly spoiled dog on a blue leash. Rima taught Keith to swim with the family children. One day a friend, Aida, took Keith to the lake to swim with her son Hadi-Aram. Aida told Hadi-Aram to stay in the shallow water. Hadi-Aram decided to follow Aida and the dog to the deep water. Unfortunately, Hadi-Aram began sinking fast. Rescuing Hadi-Aram became a necessity. Grabbing Keith’s leash, the boy held on tightly. The 25-kg dog began pulling the 45 kg boy back to shore.

Exercise

Follow the direction to write your own action story about animals.

1. List four gerunds naming the activities that the animals might do.
2. List four participles you can use as adjectives to describe the animals.
3. Briefly explain what would happen. Use at least one infinitive phrase to describe the action.
4. Evaluate your work.

You can practice some more verbal phrases in your **STUDENT’S NOTEBOOK**.

Creative Writing

Choose one of these prompts.

**Letter to the editor.** On the editorial pages of newspapers, both professional journalists and local readers can express their opinions in print. Write a letter alerting the people to one of these issues

- The dangers of over fishing in the world’s oceans
- Endangered species in Lebanon
- The importance of not prejudging animals

**Animal Journal.** Choose an endangered animal. Pretend you are it. Write a journal entry where you present your case to the world trying to persuade them to take actions to save the species.
Subject-Verb Agreement*

A subject and its verb are the basic part of a sentence. Subject and verbs must always agree in number. Use a singular verb with a singular noun and a plural verb with a plural noun. When this is done, the subject and its verb are said to agree in number.

Follow these rules to help you determine when to use a singular or a plural verb.
1. Singular subjects require singular verbs.
   This old mongoose displays a lot of human characteristics.
2. Plural subjects take plural verbs.
   Nag and Nagaina display very aggressive behavior.
3. Compound subjects joined by and take plural verbs.
   Rikki-tikki's friends Darzee and Chuchundra are loyal.
4. Compound subjects joined by or/nor take singular verbs.
   Either Nag or Rikki-tikki survives the battle.
   - Compound subjects having both singular and plural nouns joined by or/nor take the type of verb that agrees with the noun closer to it.
   Neither Rikki-tikki nor the cobras know who is going to win the battle.

Exercise

Choose the correct form of the verb to complete each sentence.

1. Rikki-tikki's earliest home (was, were) in the forest.
2. Teddy's mother said, "I suppose he (is, are) a tame creature."
3. "All mongooses (is, are) like that," said her husband.
4. "There (is, are) more things to find out about in the house," Rikki-tikki said to himself.
5. Neither cobras nor pythons (appeals, appeal) to Rikki-tikki.

You can practice some more subject-verb agreement in your STUDENT'S NOTEBOOK.

*The content of the explanation and the activities have been adopted from the following resources:
"It was gut-wrenching, seeing that little guy smack onto the concrete floor," says Robert Allison, who saw it, heard it and then started photographing it. He was there when Binti Jua (Swahili for "Daughter of Sunshine"), a western lowland gorilla in Illinois's Brookfield Zoo, came to the rescue of a three-year-old boy who had fallen 18 feet to the floor of her enclosure.

By now, thanks in no small part to Bob Allison, almost everyone knows of Binti, and it is common knowledge in Illinois that the boy-whose identity is being shielded by his parents—has made a complete recovery. Brookfield visitors can see that Binti has returned to the clam, dull life of a zoo animal, snacking on sweet potatoes and grooming Koala, her one-and-a-half-year-old baby. But there is much that remains unknown, as people around the world continue to ponder the lessons of the remarkable story. None ponder more deeply than the Allisons, a Bettendorf, Iowa, family changed forever by the emotional force of what they witnessed.

It started when Bob, a 51-year-old carpenter, and his wife, Vicki, 50, a bookstore manager, decided to take a weekend in Chicago with their daughter-in-law Johnna, the 31-year-old wife of their son Randy, and the grandkids—Charli, 10, and Ryan, five. Also along for the adventure was Randy’s brother, Eric, 31. The plan was to visit the zoo and the aquarium, but, says Bob wryly, “we never made it to the aquarium.

At Brookfield’s Tropic World exhibit, Bob, who has been an animal lover since his Kentucky boyhood, was enthusiastically taking pictures of the gorillas with his point-and-shoot camera, even though the apes were having “a pretty boring day, staring at their feet.” Eric was enjoying his niece and nephew almost as much as they were enjoying the animals. Little Ryan was having the time of his life, darting around in excitement.

Then, for reasons he can’t explain, Eric began watching a three-year-old boy as rambunctious as Ryan, climbing the rocks in front of a faux bamboo fence that surrounds the exhibit. “I know it sounds weird, but something kept telling me to look over there,” Eric recalls. He watched the boy lifting himself toward the top of the fence and wondered with growing anxiety, “Is he going to go higher?” the boy’s upper body teetered above the fence. And then, suddenly, his momentum carried him over.

Eric gasped as he watched the boy tumble wide-eyed through the air, careening off a ledge that jutted from the cliff. A second later, Eric heard “a huge thud. Even people who had no idea what had happened knew it was something horrible.”

Vicki began to tremble and reel as though she might faint. Eric seized her and buried her face in his chest. “Don’t look,” he whispered. Five-year-old Ryan grew suddenly hysterical, springing into Johnna’s arms wailing, “Don’t let me fall! Don’t let me fall!”

Bob, too, was upset, “but I also knew something incredible was about to happen.” He moved along the rail, photographing the drama in the pit below. Though Eric, enraged, roared at him to stop, Bob went on shooting.

Binti had hopped off her perch without hesitation, and now she made her way toward the boy, little Koala still at her breast. “She moved with such deliberateness,”
says Bob, still amazed several weeks later. When she reached the boy, “she lifted his
arm as if she were looking for signs of life. She did that twice. “To Eric,” it seemed
like she was asking, ‘Are you O.K.?”’ then, says Bob, “she lifted the boy and put him
to her chest, just exactly the way she was holding her own baby.”

“What’s happening?” Vicki asked. “A gorilla’s got him,” Eric told her. It may seem
like a strange thing to have said by way of comfort, but Eric swears that “you could
tell, you could just feel she was going to help the boy.”

At first Binti seemed to want to take him in the direction of the crowd, but looking
up, she appeared to sense panic from that direction. “You could definitely see her
making decisions,” Bob says. “You could see her look up and concentrate.” Still
carrying the child as though he were her own, she started off in the other direction.
When Alpha, another female gorilla, much larger than Binti, approached, Binti
stopped and challenged her with a guttural noise. “I don’t think Alpha would have hurt
the child,” says Eric, “but that’s the way mom is.”

Finally, to the amazement of everyone, Binti gently laid the boy by the door of the
enclosure. Moments later, keepers came with fire hoses to hold the gorillas at bay
while they collected the injured boy. The hoses bothered Eric. “She’s gonna have a
weird night tonight, trying to figure that out,” he thought to himself. “She saves him
and then sees the hose.”

Once the boy was removed, the Allisons spoke to authorities and left the zoo. At
first, says Eric, “we could hardly look at each other.” They returned to their motel
room and unable to sleep, began to open up. Though he admitted that the event had
been extraordinary, Eric was still angry that his father had taken the pictures. “We
came to decision about the photographs as a family,” says Bob. “If the boy didn’t
recover, we wouldn’t show them.”

Of course, the boy did recover. In a matter of days he was up and around and
acting like a normal three-year-old, despite a broken hand and a vicious gash on the
left side of his face. Doctors said he remembered nothing about what had happened.

In the wake of the good news about the boy, the Allisons began to pore over the
pictures. “I can’t begin to explain the thoughts, the feelings they’ve caused us to
have,” says Bob. He has read that some scientists have expressed skepticism about
Binti’s actions. (Would Binti have acted any differently if it had been handing, say a
sack of flour?” a researcher asked in the San Francisco Examiner.) Bob agrees that
“we can’t know for sure what was going on in her mind.” But there is not a glimmer of
doubt in his mind about what her intentions were. And whenever he reexamines his
pictures, he experiences a new sense of exhilaration. “I keep studying them, studying
her face and her posture,” he says. “I can’t help but think there’s a message in this.
She didn’t hesitate to help. If this animal that’s supposed to be below us can be this way, why can’t we?"

1. What are your feelings about the event?
2. Do you agree with Eric’s and Bob’s opinions of Binti and the event that took place?
3. How do you think Eric knew that Alpha was not going to harm the boy?

Critical Thinking

1. Why do you think Eric was bothered with the hose being flashed at Binti? Do you agree with him? Explain why.
2. Why do you think Binti saved the boy?
3. How would the event have been interpreted had Binti been recalling it?
4. What do you think is the message that Bob believes exists?
For each of the eight questions choose the one correct spelling.

1. Choose the correct word for a group of cows
   a. herd  b. heard  c. hurd  d. herde

2. What word do we use to describe a baby goat?
   a. a foul  b. a fool  c. a faol  d. a foal

3. Which of the following animals is not a member of the cat family?
   a. an eebeex  b. an ibex  c. an iebex  d. an ibeex

4. Which bird is the symbol of peace?
   a. doave  b. dove  c. dave  d. dovve

5. Which is the odd one out?
   a. goase  b. goos  c. gouse  d. goose

7. We say a flock of sheep (group). What do we have a swarm of?
   a. bees  b. bees  c. bise  d. bize

8. What verb describes the sound a cat makes?
   a. pur  b. puer  c. perr  d. purr
Unit Wrap Up

With your group, try your hand at one of the projects below as you read the selections in the theme.

LEARNING FOR LIFE

Policy Statement

1. Develop a policy for the ethical treatment of animals as pets or in zoos that can be used in Lebanon. Start by listing your own ideas. The policy should include:
   - how animals should be treated,
   - what rights they have,
   - the space they are allowed to have
   - where they are entitled to sleep, and
   - the food they deserve to eat.

2. Gather information from teachers, other students, pet owners, internet sites, books and magazines. Visit the animal reservation in Aley and interview the owners about animal rights. Draft your policy statement. Share it with the class. The best policy will be adopted by the class community.

CRITICAL VIEWING

Animals in Nature

After you collect some photos and other illustrations of animals in their natural habitats from different resources study the images. What kind of connection do you make between each animal and its habitat? With your group, write an introduction to your collection that describes the connection between animals and their environments.

CULTURAL AWARENESS

People around the world have different cultures and practice different beliefs. In one of the readings, the action of the story takes place in India. In the other two articles, the events take place in the United States of America. Each of these two countries lies in two different continents and has different cultural practices, habits and values. Conduct a research on how American and Indians your age live, act and spend their day. How different are their beliefs from yours? Do you, as a Lebanese, have anything in common with them? When you are done, present your work to class.
<table>
<thead>
<tr>
<th>The Bat</th>
<th>Mooses</th>
<th>The Elephant</th>
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<tr>
<td>by Theodore Roethke</td>
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<td>by Rudyard Kipling</td>
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The Bat Mooses The Elephant

Context Clues*

Context clues are words in a sentence that allow you to understand the meaning of an unfamiliar word in the sentence.

For each of the five exercises, there are two sentences which contain the same *italicized* word. Working with your group, use the context clues to determine the correct meaning of the word.

1. High levels of stress have been correlated with health problems.
   The number of years of education is *correlated* with the amount of income a person earns in a lifetime.
   Correlated  a. related to  b. caused by  c. determined by

2. For your persuasive essay to be effective, you need to convince your audience with relevant facts, statistics and examples.
   Listening to smooth music is an *effective* way to relax.
   Effective  a. great  b. efficient  c. wasteful

3. I look neat, tidy and *presentable*.
   Your proposal has to be *presentable*; otherwise the manager will not accept it.
   Presentable  a. fit to be seen  b. clean  c. scruffy

4. The sweater was of *inferior* quality—it was torn and had a missing button.
   Hitler believed all people were *inferior* to the German race.
   Inferior  a. superior  b. not intelligent  c. lesser

5. The way he lurked is the shadows increased our *suspicion* of the stranger.
   My *suspicion* about the cookie thief was confirmed when I saw my little sister wiping her mouth.
   Suspicion  a. prediction  b. doubt  c. confirmation

*This page has been adapted from McDougal Littell. (2005). *The language of literature: Workbook.* Evanston: McDougal Littell· Houghton Mifflin Company.*
The Fish Crisis

Exploring New Vocabulary Words

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The Fish Crisis

REAP

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R: Read the text and then write down the title and the author's name.
E: Encode the text by paraphrasing the main ideas.
A: Annotate the text summarizing the main points in the article.
P: Ponder the text by reflecting on what you have just read. Ask yourself about the reason that made the author write the article.

This page has been adapted from Allen, J. (2004). Tools for teaching content literacy. Portland, Maine: Stenhouse Publishers.
The Fish Crisis

Prefixes
For each underlined word below, draw a line between the prefix and the base word. Then write a short definition of each word using what you know about prefixes and context clues. Use a dictionary to check your answers.

EXAMPLE We were exhausted after climbing the stairs in the multi/story hotel. Several stories.

1. Our biannual film festival is held in January and in July.
2. The team advanced to the state semifinal competition.
3. The presenter spoke in a monotone that bored us.
4. Miles injured himself by hyper-extend his right elbow.
5. Javier is multilingual; he knows Spanish and English.
6. Rudy studied the microorganisms that live in Haven Lake.

Suffixes
For each item, underline the word that correctly completes the sentence.

1. The (rocked, rocky) path led us to our camp.
2. After we had (eaten, eating) the chicken wings, we started in on the pizza.
3. I (divided, divides) the apple in two and gave a half to each child.
4. He (shocked, shocking) everyone when he got the best grade in class.
5. The two-headed chicken is the (strangest, stranger) attraction in the circus.
6. Place those five (box, boxes) on top of the table in the corner.
7. Today is much (coldest, colder) than yesterday.
8. When she opened the door, the (liveliest, lively) of the three puppies jumped into her arms.
9. They have (taked, taken) away the garbage cans from the park.
10. What are you going to do on this beautiful, (sunny, sunning) day?

The content of the exercises have been adapted from
The Fish Crisis

Phrasal Verbs

Complete the phrasal verbs by filling the gaps with the correct prepositions.

1. I don't know where my book is. I must look ________ it.
2. Fill in ________ the form, please.
3. The music is too loud. Could you turn ________ the volume, please?
4. Quick, get ________ the bus or you'll have to walk home.
5. Turn ________ the lights when you go to bed.
6. Do you mind if I switch ________ the telly? I'd like to watch the news.
7. The dinner was ruined. I had to throw it ________.
8. When you enter the house, take ________ your shoes and put some slippers ________.
9. If you don't know this word, you can look it ________ in a dictionary.
10. Do you believe ________ love at first sight?
11. I don't know where my book is. I have to look ________ it.
12. It's dark inside. Can you turn ________ the light, please.
13. Fill ________ the form, please.
14. My parents are out. So I have to look ________ my little sister.
15. It's warm inside. Take ________ your coat.
16. This pencil is very old. You can throw it ________.
17. It's so loud here. Can you switch ________ the radio, please?
18. The firefighters were able to put ________ the fire in harbor Street.
19. Does your little brother believe ________ ghosts?
20. I need some new clothes. Why don't you try ________ the jeans?

The content of the exercise is adapted from

The Fish Crisis

Quotation Marks

A. In the following sentences put in quotation marks wherever they are needed, and underline words where italics are needed.

1. Mary is trying hard in school this semester, her father said.

2. No, the taxi driver said curtly, I cannot get you to the airport in fifteen minutes.

3. I believe, Jack remarked, that the best time of year to visit Europe is in the spring. At least that's what I read in a book entitled Guide to Europe.

4. My French professor told me that my accent is abominable.

5. She asked, Is Time a magazine you read regularly?

6. Flannery O'Connor probably got the title of one of her stories from the words of the old popular song, A Good Man Is Hard to Find.

7. When did Roosevelt say, We have nothing to fear but fear itself?

8. It seems to me that hip and cool are words that are going out of style.

9. Yesterday, John said, This afternoon I'll bring back your book Conflict in the Middle East; however, he did not return it.

10. Can you believe, Dot asked me, that it has been almost five years since we've seen each other?
11. A Perfect Day for Bananafish is, I believe, J. D. Salinger’s best short story.

12. Certainly, Mr. Martin said, I shall explain the whole situation to him. I know that he will understand.

B-In the following sentences put in quotation marks wherever they are needed, and underline words where italics are needed.

1. Mary is trying hard in school this semester, her father said.

2. No, the taxi driver said curtly, I cannot get you to the airport in fifteen minutes.

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# Rikki-tikki-tavi

**Exploring New Vocabulary Words**

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Rikki-tikki-tavi

Prediction Chart

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<th>Predictions</th>
<th>Events</th>
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## Rikki-tikki-tavi

### KWL Chart

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<th>What I want to Know</th>
<th>What I Learned</th>
<th>Where I Got the Information</th>
<th>Where I Can Get More</th>
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</table>

This page has been adapted from Allen, J. (2004). *Tools for teaching content literacy*. Portland, Maine: Stenhouse Publishers.
Rikki-tikki-tavi

Verbal Phrases

A. Underline the verbal phrases in these sentences, and then identify each as a gerund phrase, a participial phrase, or an infinitive phrase.

Many scientists have been trying to teach animals to communicate. Animals including chimpanzees, gorillas and dolphins have learned to communicate. A chimp named Sam preferred communicating in sign language with people to eating meals. He would beg visitors, fascinated by his behavior, to speak to him. Researchers taught a dolphin named Flipper to type on a huge computer board, various things, including asking for a friend.

The movie Congo centers on a talking gorilla called Amy. Amy loves to talk with her trainer. Choosing stories to be read to her is an enjoyable act for her. A visitor who enjoyed watching Amy be read to fell ill, and paramedics in blue uniforms came to help him. After they left, Amy expressed herself by asking to be read a story about sick people.

B. Mark the verbal phrases in these sentences and then identify each as a gerund phrase, a participial phrase, or an infinitive phrase.

1. His captivating writing has always been known for its sparkling wit.
2. Ultimately, our goal is to win the championship with compelling style.
3. Fishing for tarpon in the captivating Florida Keys is his most cherished dream.
4. Have you tried to understand this material?
5. Learning the parts of speech was just the beginning!
6. Let's give running a marathon a try!
7. Raising your hand in class is an important first step in the thrilling road to success.
8. All of the people I know are in the Racquet Club.
9. Anyone who wants to see how this works should come to the opening of the show.
10. When a situation becomes too serious, try making a joke.

Rikki-tikki-tavi

Subject-Verb Agreement

For each sentence, underline the correct form of the verb in parentheses.

1. This book (contain, contains) poems by Frost.
2. The use of vitamin supplements and herbs (is, are) becoming increasingly popular among Lebanese.
3. Most experts (believe, believes) that herbal supplements are mild and somewhat harmless.
4. Anyone who (take, takes) too much of a vitamin or herb could suffer negative side effects.
5. Many pharmacies (sell, sells) herbal supplements.
6. Certainly, our local pharmacy (do, does).
7. Students (talk, talks) about the effects of vitamins.
8. Some research (suggest, suggests) that Vitamin C may help prevent cancer.
9. A daily diet that (contain, contains) foods from the 4 groups should supply all the nutrients a person needs.
10. I (go, goes) home after class.
11. He always (wear, wears) nice shoes.
12. Hadi-Aram is one of the students who (score, scores) the highest grades.
13. Economics (is, are) an interesting field.
14. Neither his father nor his sisters (speak, speaks)
15. Neither her sister nor her brother (know, knows) French.

Primal Compassion

Active Reading

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<th>First Impressions</th>
<th>Predictions</th>
<th>Gathered Facts</th>
<th>Final Impressions</th>
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Theodore Roethke website on www.english.uiuc.edu/maps/m_r/roethke/roethke.htm
The Author website on http://www.twbookmark.com/authors/8/2384/index.html

Rudyard Kipling website on www.kipling.org.uk

Appendix A

Grade 7 Curriculum Objectives

By the end of the year, learners should be able to

- Use English by means of authentic material and context;
- Learn English as a Second Language (ESL) through content-based instructions and lessons using cooperative learning methods;
- Develop good listening and speaking techniques;
- Apply grammar rules in any given context;
- Use language, as an integrated whole, to communicate with others both verbally and written;
- Develop cultural awareness; and

Gain critical thinking methods and strategies (NCERD, 1997, p 159).