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While each story may vary in length or complexity, there is a theme or central idea within each story. English teachers have the advantage of teaching fiction when they teach pupils about the structure found in all stories. Through the veins of the story runs the darkness no matter how it is presented: the novel, the short story, the poem, the picture book. Even film director Robert Wise pointed to the importance of doing this in filmmaking: You can't tell any kind of story without having some kind of theme, something to say between the lines. It goes between these lines, whether they're printed on a page or spoken on screen, where students have to watch or listen because the author won't tell readers what the topic or lesson is. Instead, students should study the text using their ability to get 20 or 200; either means of using evidence to support it. To begin with, teachers and students need to understand that there is no single topic for any piece of literature. The more complicated the literature, the more possible topics are possible. The authors, however, help students to pass the topic through motives or dominant ideas that are repeated throughout the story. For example, in F. Scott Fitzgerald's The Great Gatsby, the eye motif is present literally (the billboard eyes of Dr. T.J. Eckleburg) and figuratively throughout the novel. While some of these questions may seem obvious (what is the topic?), it is using evidence to support an answer where critical thinking becomes apparent. Here are five critical questions for thinking that teachers should use to prepare students to identify topics at any level of the class: What are the key ideas or details? What is the central message? I'm giving you evidence to prove it. What's the theme? I'm giving you evidence to prove it. What's the subject? I'm giving you evidence to prove it. Where does the author prove the intended message? Scripted worksheets or black line masters for literature are not required if students can use any or a combination of these five questions to determine. For example, here are the questions used for traditional reading-clutter in K-2 classes: What are the key ideas or details? Charlotte's WebFriendship: Charlotte (spider); Wilbur (pig) unlikely couple; protectionKrakters: Fern -Wilbur's owner, Templeton (Rat), geese, horseLoss: Wilbur is a possible slaughter; What's the central message? Click, Clack, MooUnfair work placements can cause a Cite strike proof to prove it. Cows won't give milk until they get electric edlerSWhat's the darkness? Pigeon wants to drive BusSome requirements (pigeon-driven bus) are too funny to allow, no matter how loud and loud the demands frustrated pigeon become. What's the subject? WonderA deformity of a young boy can make his peers uncomfortable... until they wait for him. When they do, they realize that a person cannot be measured by appearance. Where does the author prove the intended message? Last On Market Street, C.J.'s grandmother tells him, Sometimes when you're surrounded by dirt... You're a better witness for what's nice. Here are the same questions that apply to traditional middle-high school selections in literature: What are the key ideas or details? John Steinbeck's Of Mice and Men: Friendship; Lenny (big and slow) George (small and wily); unlikely couple; ProtectionSuers: mouse, puppy, dog, rabbitsDreams: home ownership, stardom What is the central message? The Suzanne Collins Hunger Games trilogy: Strict and inhumane political politics leads to a revolution. Katniss wins the Hunger Games competition, which requires a fatal fight that begins at the age of 12 for fun; her skills lead to a rebellion that destroys inhumane practice. What's the theme? Harper Lee's To Kill a Mockingbird: Racism in the community is changing the lives of those who live there. Do you want me to give evidence to prove it? The charge of rape by a white woman against a black man exposes racism in the Southern community, which is the result of the death of Tom Robinson, Bob Ewell- and salvation, Boo Radley What is the subject? Lord Alfred Tennyson's Poem Ulysses: Ageing after a life of adventure is a zealous Cite evidence to prove it. How boring it is to stop, to make sure rust doesn't burn, not to shine in use! Where does the author prove the intended message? Shakespeare's Romeo and Juliet: Do with your death, bury your parents' quarrels... In addition, all five questions listed above meet the reading anchor standard #2, which is described in the common core state standards for all classes: Define the central ideas or themes of the text and analyze their development; summarise key support details and ideas. In addition to these five questions for the anchor, there are other questions aligned with the common core that can be asked at each level of the class to address the increase in rigour: Level 6: What does the story of life say? What details support this thinking? Level 7: Provide an example of repeating topics in the text. Level 8: How does character development, settings and/ or plots contribute to a central theme or idea? 9/10 levels: How can you objectively summarize the text? Stage 11/12: Is one theme/central idea more important than another? For? Each question by degree is also addressed by standard 2 of reading literature. The use of these questions means that teachers do not need black masters, CD-ROMs or pre-prepared quizzes to prepare students to identify the topic. Multiple exposure to each of these issues in relation to any literature, from classroom tests to SAT or ACT, is recommended for each assessment. All stories have darkness in their DNA. The questions mentioned above allow students to identify how the author of this genetic traits understood in the most human artistic endeavors.... Story. Published on 4 January 2021 Despite our best intentions and efforts, making mistakes is a fact of life. People are succumbing We will always get screwed up in one place or another, so you have to learn to apologize. The many slips we make won't have any effect on those around us, but what about times when they hurt someone else, either inadvertently or purposefully? Are we ignoring the mistake and hope she disappears on her own? Do we face a mistake, let it be painful and apologize? How we respond to our mistakes defines who we are and how others perceive us. I'm a voice and presence coach specializing in training people to find their voice and tell their truth. One of the hardest tasks I teach my students is how to apologise authentically. It takes a lot of vulnerability to admit injustice, and even more so to seek forgiveness and to stay away. (After all, we live in a world where some of our leading leaders openly avoid responsibility for their mistakes.) However, like anything else in life, if you ignore something painful, instead of being ignored by it, that pain tingly grows and occurs in other parts of your life. So how do you effectively apologise? Technically, there is no right way, but there are many ineffective ways to apologise. I will approach this from the point of view that we are genuinely remorseless and want to hurt for the damage we have caused. Simply say the words sorry I can, but it's important to match the purpose behind your words. An authentic apology when you made a mistake – the outgrowth of remorse that is drawn into your truth – is more complicated and we will cover it up here. In order to sincerely apologise, where your words question your truth and your genuine feelings, I refer to a practice presented to me years ago by a friend of Hawaii: a Hawaiian ho'oponopono prayer. I'm not an expert on this prayer, but I've been medio over the years. I have found that this practice of reconciliation and forgiveness is incredibly strong. Ho'oponopono means correction or correction of an error. What separates this prayer is the focus not on controlling a particular outcome (that is, healing the affected relationship that you have with that person), but the emphasis is on healing yourself in order to heal the situation. It's very simple, and in translation: I'm sorry. Please forgive me. I love you. All we have to apologize for is here in this prayer. Let's break down the structure of this apology in these 4 concrete steps for before, during and after apologies. Before apologyStep 1: I'm sorry for what you're sorry about? Before you start talking and leading out pure emotions, it is important to actually find out what you are apologizing for:Start by writing the facts When you write this, avoid assigning any judgments to the script or assumptions about the person affected by your mistake; I really stick to the facts. The whole situation is dumped on the do not omit any small details. Ex. You were struggling. In the feedback, I reacted very openly and saw the tears in your eyes. Ex. You came to me with a question. I called the phone and I didn't respond much because I was confused. I looked up and saw the tears in your eyes. You left. Write down your role in making this errorStick for your contribution to error only. Avoid writing about anyone else, even if they were a factor in making a mistake. Simply focus on what you have done, which you know has helped create the situation. Ex. I think I gave you feedback that you're not interested in hearing, and I think my mistake assumed that you'd be better off if you heard what I feel I have to say. Ex. I wasn't fully present to listen to you when you were in need. I think my mistake continued to work on the phone when you were talking, instead of saying I needed a moment to finish what I was doing before, or just hang up the phone so I could listen. Ask yourself how you feel by grounding into the truthThe process of my clients, called the body voice connection process, which begins with the groundings in your physical feelings. This process will help you find your voice and speak your truth objectively, even if at the moment you are inundated with strong emotions. Recognize the physical feelings you feelNow, that you have relived the experience, that you made a mistake by writing it out, shutting it out into your body and asking yourself the question: What is the strongest feeling I feel in my body right now? Be sure that this body is based. As you prepare for an apology, taking your feelings into account helps you feel about showing up. Identify why you think you feel these feelingsNave that you recognize your primary feelings, ask yourself the following question: What do I think is the stimulus that led me to this feeling? It's a very simple statement, you've already written about it. That's the heart of it. Ex. I spoke inappropriately to a friend. Ex. I ignored my friend when they were in distress. Identify your emotionsThe branch knows why you feel these physical feelings, move to recognize emotions. Ask yourself, What are my feelings about noticing all this? Some primary emotions are fear, anger, sadness, disgust, joy and arousal. Ex. I'm sad that I crossed my friend's borders. I'm sad and disappointed to hurt my friend's feelings. Identify your ideal outcomeShe are attached to your desire for a future outcome. Ask yourself: Do I have any desires related to everything I've just noticed? Examples of core desires are safety, comfort, bonding/love and curiosity/growth. Ex. I want to apologize for getting close again and improving our relationship. Make sure you want to reconnect if you don't feel safe with this person, there's no reason apologise and reconnect. However, if you feel safe and comfortable with them and desire to be connected again, then you can proceed to the next step of Ho'oponopono prayer. During ApologyStep 2: Please forgive MeYou will not share any of your proceedings above with your friend. You will share your recognition for the damage you have caused, your role in creating this situation and your desire to reconnect. It is also very important that you make your truth clear and not comment on their side. That's their job. You can use this script by filling in the observations above:I mean, that happened between us... And I think it was my <insert your= part= here=>error... And I'm out of <insert your= emotions=>feeling... And if we move on, I'd like to <insert your= desires=>want. Ex. I think I gave you feedback that you're not interested in hearing, and I think my mistake assumed that you'd be better off if you heard what I feel I have to say. And I was sad to cross your borders. In fact, I would like to apologise, be close to you again and assure you that I will seek permission in the future before I give feedback. Ex. I wasn't fully present to listen to you when you were in need. I think my mistake continued to work on the phone when you were talking, instead of saying I needed a moment to finish what I was doing before, or just hang up the phone so I could listen. I'm sad to hurt you. I really want to apologise, be close to you again and assure you that I will be more present in the future, or to tell you that I need a moment to finish what I am doing so that I can be present. When you share that, stop talking about yourself. That's all you wanted to say to get the conversation started. Start listening and be curious. Ask open questions about their experiences, such as How did this feel for you? When you speak, tell them that you hear what they say and acknowledge your influence. Step 3: Thank you After you have expressed yourself, leave the space to see the impact you have had on the person. You understand that a reaction may not be what you expect or hope for. The act of apology is to focus on the other person's experience, not focus on themselves. Now that you've asked another person about their experience, it's entirely possible that they will say things you don't want to hear. You may feel defensive or even angry. A stressful situation like this can also trigger the way Fight or Flight in your body: you may notice that you start sweating, that your pupils narrow, your eyes tear or to start experiencing a tunnel of vision. That's normal. If you want to help with this, you are really interested in what their experience has been. Don't listen to you're right. Listen to be connected and yes<insert> <insert> <insert> Thank them for everything they've said and for being in your life. Even if they say something you don't like to hear, thank them anyway for sharing the truth about their experiences. It's not an easy thing to do, but it's a necessary step towards your healing in Ho'oponopono prayer. Moving forward After ApologyStep 4: I Love YouLet's say that you are actually in a place where the relationship that you have with another person can be repaired. I love you encouraged by curiosity: how can you fix and reconnect? How can things look different? Think of something you can do to get rid of each other again, express and experience your love, respect or respect for each other. Make a plan for how to move forward. If you continue the practice in step 3, make a list of things you are grateful for another person. We don't often stop to share how much we value each other, and it feels so good that we share the gratitude and gratitude we receive. This last part of prayer is not just for the other person affected by your mistake. It's also for you to make sure you're swollen and able to move on from the error. It is easy for many of us to fight and continue to hold ourselves to guilt, or even shame, about the mistake we made, even though we are truly remorseful and have tried to make up for it. Continue to repeat the entire Ho'oponopono prayer for yourself after the meeting.I'm sorry. Please forgive me. I love you. Maybe you'll apologize to yourself for inadvertently hurting yourself. Bottom Line When we speak our truth as an apology, we fully display ourselves in our truth without expecting anything from the other person or trying to encourage them to behave in a certain way. While we cannot influence or control the outcome of the apology, no matter how we get around it, tracking Ho'oponopon can lead us to real repair and treatment. If you're stuck in finding the right way to reconnect and apologize to someone in life, I hope you'll find inspiration to take that first step to clean things up. More on How to ApologizeFeatured photo credit: Gus Moretta via unsplash.com unsplash.com

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