

**Scaffolding Thinking to Promote Creative and Critical Responses in the English
Literature Classroom**

W.K. June Rohini Brampy

Fulbright Distinguished Awards in Teaching Program for International Teachers

Inquiry Project

Fall Semester 2022

Contents

Biography	2
Executive Summary	3
Overview	4
Cultural and Professional Background.....	5
Singapore's Education System.....	7
Context and Rationale	8
The Academic Literature	10
The Revised Literature Teaching and Learning Syllabus 2019.....	15
The Literature in English GCE Ordinary Level Examination Syllabus.....	17
Materials and Methods.....	17
Conditions that support the 4QR in the Classroom.....	17
Future Plans for Inquiry Project Implementation.....	20
Discussion	23
Possibilities.....	23
Limitations.....	24
References.....	26
Appendices.....	29

Biography

June Brampy possesses 30 years teaching experience, initially in mostly English and some English Literature. A manpower shortage helped her discover her calling for teaching Literature. As Lead Teacher for Literature in an all-boys school now, she oversees the curriculum and teachers' professional development within and beyond Maris Stella High School. She partners schools and ministry-level national initiatives to support teachers' pursuit of professional excellence. A trained mentor-coach, she enjoys growing teachers through platforms such as Open Classroom.

Executive Summary

This project aims to integrate some available literacy research that will support the use and validity of a thinking routine, termed the “4 Quadrant Routine” or 4QR, for short. The researcher had conceptualised this framework and has been using it for more than a decade with students of Literature. With the theory-practice nexus strengthened, the researcher aspires to conduct a capacity-building professional workshop to train teachers to use the 4QR effectively to better support students' learning in the Unseen Poetry. In a deeper sense, this routine is a move towards independent thinking, equipping students with the knowledge, skills and disposition required to be thoughtful readers who can ultimately direct and sustain their learning and even overcome their discomfort and fears of the Unseen Poetry.

Over the years, conversations with and observations of students have allowed the researcher to understand their challenges when studying Literature, especially in a daunting section called “Unseen Poetry.” Students struggled with constructing meanings and making interpretations, with skill, competence, and confidence. There was also an over-reliance on the

teacher's single definitive interpretation, with many students exercising caution with voicing their responses.

Intuitively, the researcher believes that scaffolding the thinking processes when interacting (more than just reading) with a text, serves to structure and guide students' inquiry into unfamiliar poems in a deeper way. After years of experimentation and refinement, the 4QR is currently published as an online student resource as well as in a series of teacher development resources called "Literature in English Teaching and Learning Guides" intended to support teachers in implementing the revised Literature in English Teaching and Learning Syllabus 2019.

As the desired outcome of the inquiry is for the researcher to coach teachers to be competent in using the 4QR, the training workshop aims to help deepen teachers' understanding of how valuable a thinking scaffold can be to their students, particularly when it is highlighted as a transferable learning tool that harnesses replicative thinking. By doing so, teachers can engage in providing meaningful instructional support that will, in turn, empower students to generate and structure the thoughts, ideas and interpretations they are contemplating, across any new poem, in a self-directed manner, thus nurturing them to be enthusiastic, life-long readers.

Overview

In Singapore's educational system, all subjects are guided by a syllabus, with aims and learning outcomes specific to the discipline of each subject. At its very core, Literature is a thinking subject. The revised Literature Syllabus 2019 (Ministry of Education, 2019) weighed this heavily when it introduced a new framework, the Literary Response Framework (LRF) that proposes the use of 3 Lenses to help the students understand how, in Literature, they will be Experiencing Story, Appreciating Style, and Interpreting Theme. With the changes in content and pedagogy, there was also a shift in assessment, particularly in the compulsory Unseen Poetry section in the national

examinations. Previously, students were given a choice to answer questions based on either prose or a poem, but from 2020 onwards, the change was reflected in the removal of the choice of prose and two completely *new* poems being offered (a choice of a local *or* an international poem). This change made the Unseen section even more challenging for the students.

These changes in the curriculum and assessment required students to practice a kind of reading for which they felt unprepared and fearful. Hence, this broader context of changes in the national educational landscape has identified a need that the researcher hopes to address here. Through the use of a scaffold like the 4QR, students can be empowered to frame their thinking to generate ideas and interpret the poem independently, before engaging in open discussions to explore their ideas. With the use of such a scaffold, teachers can also teach poems in a more structured and rigorous manner and visibly model its effective use to help students engage in deeper learning and interpretations. With this research based on sound theoretical underpinnings, the researcher plans to conduct professional training sessions that will empower classroom teachers to be sound practitioners of the 4QR who can then inspire their students to participate in literary thinking, engage in meaningful discourse and ultimately, be part of a literate community in their Literature classrooms.

Cultural and Professional Background

A “little red dot” on the world map, the city-state of Singapore is a multicultural and multiracial country, with vibrant and diverse communities. The many religions and races in Singapore co-exist in harmony, comprising Chinese as the majority race (74.3%), followed by Malay (13.5%), Indian (9.0%) and Others (3.2%) (Singapore, 2022). I belong to the ‘Others’ category as my ancestors are from Sri Lanka, and since my native tongue, Sinhala, was not offered as a mother tongue for study due to the small community size, I adopted Malay as my second

language. I believe that my experiences in different linguistic environments have enabled me to appreciate languages and be more attuned to nuances in meanings, especially valuable in the study of Literature.

My qualifications include a Master's in the English Language obtained from the National University of Singapore (NUS) as well as professional qualifications, with a Diploma in Education obtained from the National Institute of Education (NIE), Singapore. As a Beginning Teacher, I used to teach both English and Literature but my transformative experience occurred in 2008 when due to a sudden manpower shortage, I was asked to teach the entire graduating Literature cohort of more than 200 students. These Secondary Four students, aged 16 (the equivalent of Grade 11), would be sitting for the Singapore–Cambridge General Certificate of Education Ordinary Level (GCE ‘O’ Level) Examinations. Under severe time constraints, I had witnessed their struggles, first-hand, particularly in the Unseen section of their Literature Assessment (Paper 1), which required them to access and respond to an unfamiliar extract (either prose or a poem then, before the Revised Literature Syllabus 2019 took effect). It was at this point of their need to provide better instructional support that my search for a framework first took seed.

In my search for a suitable thinking framework, I experimented with several scaffolds before creating a routine customised to my student’s profile. After constant revision, I finally named it the 4-Quadrant Routine, or 4QR, when I served a four-year stint (2014-2017) as a Senior Curriculum and Planning Officer (CPO) in the English Language and Literature Branch (ELLB) at Singapore’s Ministry of Education (MOE) headquarters.

My role in the ministry enabled me to introduce the 4QR at professional teacher-training workshops as well as launch it in the form of a video, as part of a complete learning package, available for use by teachers and students, on an online national-level platform called the ‘Student

Learning Space' (SLS). The 4QR is also featured in the 'Literature in English Teaching and Learning Guide 2019 Book 2: How We Teach', to support the timely implementation of a new Literature syllabus. My experiences as a Literature teacher as well as a Curriculum Planning Officer have empowered me to strengthen my ground-level practice and support teaching and learning more realistically and sustainably.

Singapore's Education System

As a democracy, Singapore is a meritocratic society where education is seen as the vehicle that allows equal opportunities to all. When the British established Singapore as a crown colony in 1867, British influence pervaded the very fabric of Singapore society, in law and order, the judicial system, education, and many more. Although Malay is the National Language, where our national anthem and pledge are sung and recited in Malay, English became the medium of instruction while proficiency in the native mother tongues was promoted in schools through the learning of a second language. All children in Singapore receive a minimum of 10 years of education in one of the country's 316 schools, based on statistical information for 2020 (Education Statistics Digest, 2021).

Moreover, Singapore's cultural context influences the make-up of schools, with multicultural school environments and communities of different races interacting and co-existing in the same spaces and celebrating different cultural festivals and events as one. From Singapore's beginning, education has been seen as central to building both the economy and the nation, with the objective being to serve as the engine of human capital to drive economic growth.

Singapore's education system aims to bring out the best in every child. The aspiration for every child who has gone through the Singapore Education system is to embody the Desired Outcomes of Education, which emphasise nurturing whole individuals in the moral, cognitive,

physical, social and aesthetic spheres. In sum, learners who are confident persons, self-directed learners, active contributors and concerned citizens.

A critical dimension of the education system is Character and Citizenship Education (CCE), incorporating a significant aspect of education called 'National Education' (NE). Launched in 1997 with the intent to instil national identity and the spirit of togetherness and rootedness in the young generation, NE comprises a wide range of school efforts that aim to help students understand Singapore's history, realities and challenges unique to our nation. Ultimately, NE will produce youths who have a strong sense of civic consciousness, are responsible to their family, community and nation and take active roles in improving the lives of others.

Context and Rationale

In the four years of compulsory secondary education, Literature is required at the Lower Secondary level (Grades 8-9) and a subject of choice at the Upper Secondary level (Grades 10-11). Spanning a two-year course of study at the Upper Secondary level, it is offered either as Full Literature or Elective Literature, with Unseen Poetry being a compulsory section for both subject options.

In the role of a CPO, there were opportunities to engage in school visits, classroom observations and conversations with many critical partners like Heads of the English department, teachers, and other stakeholders. Some schools experimented by merging the two subjects, English and Literature into Language Arts, where literary texts were used to teach English. This meant that teachers pulled apart the text to analyze it in terms of linguistic aspects, like semantics, structure, and syntax rather than analysing it through the discipline-specific five areas of study pertinent to literature, namely Plot, Character, Setting and Atmosphere, Style and Theme. Language Arts

caused Literature to be cannibalized and increasingly, this became the impetus for the Ministry to make an overt call for the two subjects to be kept separate with their specific disciplines and syllabi.

Over the years, Literature has seen little take-up rate at the Upper Secondary level (Grades 10-11). The numbers constantly fluctuate and if the numbers do increase, they do so very slowly. My current school, Maris Stella High School (MSHS), is an all-boys Catholic school, with a profile of higher-readiness students, but some still struggle with Literature.

In 2017, 28 students took Full Literature. In 2018 and 2019, the number fell to 19 and 11 students who opted for Full Literature respectively. In 2020, 13 students chose to study Full Literature but this number dropped again to 8 in 2021. There was a slight increase in the number of students who opted for Full Literature to 14 students in 2022 and based on recent subject combination preferences made, this number is projected to decrease to 5 students in 2023. On the other hand, Elective Literature was not offered at all from 2017 to 2019, with the first batch of 11 students offering to study Elective Literature in 2020. The number of students opting for Elective Literature has seen a steady increase, rising to 19, 31 and 38 students, in the years 2021 to 2023. These are the numbers of students offering to study Upper Secondary Literature in my school:

Figure 1: Enrolment of Upper Secondary Literature at MSHS

Year	Full Literature	Elective Literature
2017	28	Not offered
2018	19	Not offered
2019	11	Not offered
2020	13	11
2021	8	19
2022	14	31

2023	5	38
------	---	----

The Literature Subject Chapter (LSC), of which I am a member of the core team, was born out of this need to maintain and even possibly, boost candidature at the GCE ‘O’ Levels. The LSC’s mission is to grow pedagogical competencies and leadership for the teaching, learning and assessment of Literature, based on the firm belief that once teachers have the expertise and competence to teach Literature effectively, they would be able to sustain student interest in Literature. The LSC’s goal is to grow and equip the Literature fraternity through capacity-building workshops.

The Academic Literature

Based on the research undertaken in this inquiry, Langer (2011) offered the perspective that the study of Literature fosters ways of thinking that go beyond mere textual understanding to what she called “literary understanding” (p.6). To develop such thinking, Harvard University’s Project Zero (2008) highlighted the importance of metacognitive awareness, for both teachers and students, and the kinds of critical thinking that are essential to thrive in the 21st century. Scholes (1985) reinforced the abovementioned views when he posited that such rigorous thinking is best harnessed through collaborative discussions and the shared inquiry approach.

Langer (2011) viewed the study of Literature “as a way of thinking, rather than as a type of text” (p. 2). Langer confirmed what has been mentioned earlier, the idea of literary experience as a profoundly different kind of social and cognitive act, one that engages minds in essentially different ways from the other disciplines. Based on 15 years of research, Langer referred to the process of creating meaning or developing an understanding of knowledge that students might call upon as an “envisionment”. Interestingly, the term “envisionment” is derived from the word

“vision”, and this in turn relates to the eye for the sense of sight, which is the symbol used to represent the Literary Response Framework (LRF) in the Literature in English Syllabus 2019. The LRF will be discussed in depth in the section. According to Langer, an “envisionment” referred to “the world of understanding a particular person has at a given point in time” (Langer, 2011, p. 10), or as I see it, representative of active thought and meaning-making. Langer proposed five stances to adopt to inspire thinking and possibilities:

- Being Outside and Stepping into an Envisionment
- Being Inside and Moving Through an Envisionment
- Stepping Out and Rethinking What You Know
- Stepping out and Objectifying the Experience
- Leaving an Envisionment and Going Beyond (Langer, 2011)

Similar to the three lenses positioned within the Literary Response Framework (LRF) in Singapore’s Revised Literature Syllabus 2019 (Ministry of Education, 2019), Langer (2011) further discussed the importance of both the objective and subjective experiences when interacting with a text:

Objective and subjective experience are neither antagonistic nor exclusive; they go hand in hand. The latter focuses on personal meaning and experience, the former on the world outside yourself. Together, they invite a fuller and more complex understanding. (p.8)

The process of envisionment-building is a gradual process of developing a sense of the meaning of the text; it is not a linear but a fluid process that is subject to change from varying interactions between the reader and the text. This is very much like the 4QR which is recursive, requiring the reader to move back and forth between the quadrants, as new evidence emerges to inform new ideas and interpretations of the text. Moreover, comparing the thinking involved in the

4QR to these stances would serve to highlight the essential metacognitive processes involved in meaning-making, particularly in the context of the Literary Response Framework (LRF) introduced in the new syllabus.

Harvard University's Project Zero (PZ) Visible Thinking research (Ritchhart, Perkins, Tishman and Palmer, as cited in Ritchhart et al., 2011) identified those kinds of thinking that are essential in aiding our understanding. They posited that the eight high-leverage thinking moves that serve understanding well are:

- Observing closely and describing what's there
- Building explanations and interpretations
- Reasoning with evidence
- Making connections
- Considering different viewpoints and perspectives
- Capturing the heart and forming conclusions
- Wondering and asking questions
- Uncovering complexity and going below the surface of things (as cited in

Ritchhart et al., 2011)

Some of these thinking moves are the type of cognitive processes required when using the 4QR, but there are also other kinds of thinking critical to the discipline of Literature to build what was termed as "disciplinary understanding" (Ritchhart et.al., 2008, p. 11). These cognitive processes, by no means exhaustive, are mapped as follows in Figure 2, with the bold font highlighting PZ's thinking moves while the italics suggest possible thinking moves based on my classroom practice, aligned to the Literature Teaching and Learning Syllabus 2019 (Ministry of Education, 2019):

Figure 2: Proposed Mapping of PZ's Thinking Moves to 4QR

<p><u>Quad 1: What do you SEE?</u></p> <ul style="list-style-type: none"> • Observing closely and describing what's there • Wondering and asking questions • Reasoning with evidence • <i>Visualizing the details, e.g. for a setting</i> • <i>Making connections and identifying patterns in a text</i> • <i>Predicting</i> 	<p><u>Quad 2: What does it MEAN/ SHOW?</u></p> <ul style="list-style-type: none"> • Wondering and asking questions • Making connections • Reasoning with evidence • Building explanations and interpretations • Considering different viewpoints and perspectives • <i>Predicting</i> • <i>Relating ideas from the text to our ideas, knowledge or lives</i>
<p><u>Quad 4: What is the BIG IDEA?</u></p> <ul style="list-style-type: none"> • Wondering and asking questions • Building explanations and interpretations • Uncovering complexity and going below the surface of things 	<p><u>Quad 3: How does the WRITER do this?</u></p> <ul style="list-style-type: none"> • Wondering and asking questions • Reasoning with evidence • Building explanations and interpretations

<ul style="list-style-type: none"> • Capturing the heart & forming conclusions • Reasoning with evidence • Considering different viewpoints and perspectives • <i>Interpreting and making connections beyond the text</i> • <i>Reflecting on our personal experiences and knowledge of the real world</i> 	<ul style="list-style-type: none"> • Uncovering complexity and going below the surface of things • <i>Identifying literary elements and their effect(s) on the reader</i>
---	--

Using questioning to scaffold the thinking process, the 4QR contains question stems recommended in each quadrant (see Appendix A). This list of question stems bears similarity to those questions in the shared inquiry approach, which flourishes on thoughtful and purposeful questions that are raised when actively reading and interpreting a text. There are three main types of questions used to probe a text (The Great Books Foundation, 1992, pp. 6-8): Questions of Fact: What does the author say?; Questions of Interpretation: What does the author mean by what he/she says?; and Questions of Evaluation: Do I agree with what the author is saying?

As the questions in the shared inquiry approach, especially the interpretive questions, are teacher-constructed as well as text-dependent, teachers will be tasked to produce and vary the questions based on the text. In contrast, the recommended question stems in the 4QR are the same

structured questions that teachers will adapt and use when they model think-aloud and the very same ones that students will replicate to move systematically through specific quadrants to arrive at evolving ideas and interpretations. With the 4QR, students will be empowered to be more self-directed to monitor and sustain their reading process, equipping them to be critical, lifelong readers.

Postman and Weingartner (1969) emphasized the value of the “inquiry method”, where the “*basic mode of discourse with students is questioning*” (p. 34). Postman and Weingartner discussed that teachers’ attitudes determine the success of the inquiry environment and explored what these are, one of the most critical being for teachers to “*not accept a single statement as an answer to a question*” (p. 34) as “The Right Answer serves only to terminate further thought” (p. 34). Postman and Weingartner encouraged teachers to stop “teaching texts” and resist interpreting texts for the students, but instead, give them the tools to produce their responses. This makes the 4QR valuable as a tool to generate inquiry as well as a framework to structure, manage and moderate classroom conversations and open discussions.

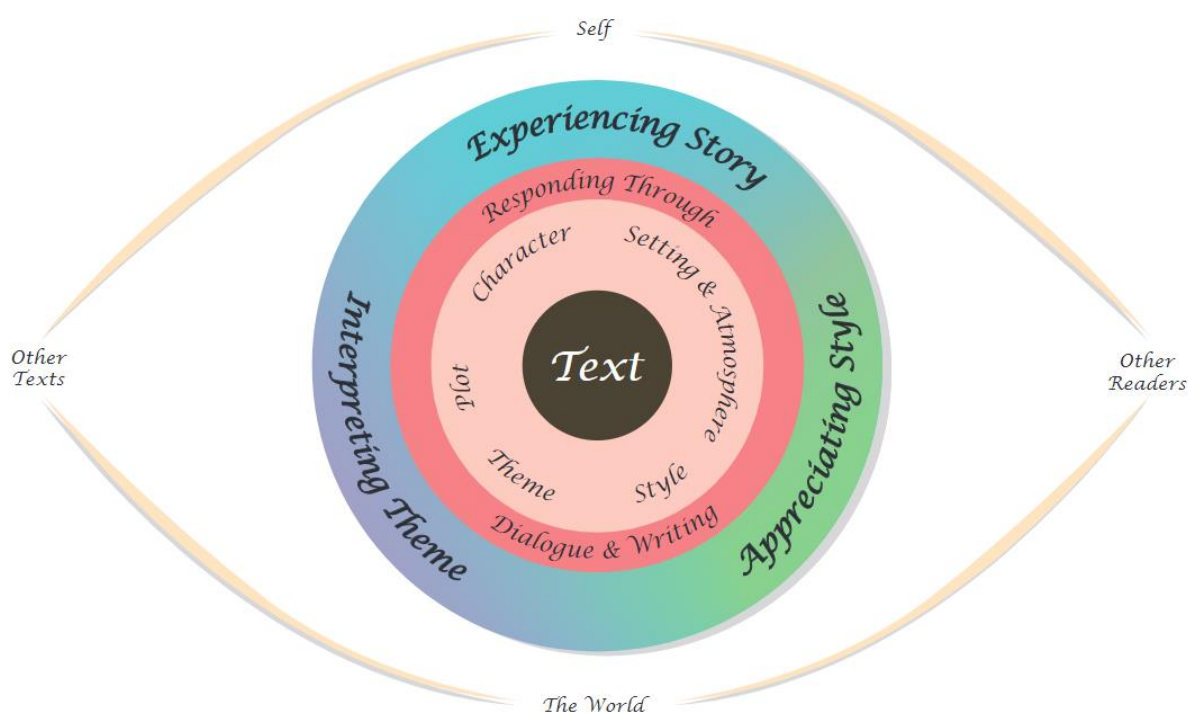
The Revised Literature Teaching and Learning Syllabus 2019

The Literature instructional curriculum was revised in 2019 (Ministry of Education, 2019), when the Ministry of Education introduced a new teaching and learning syllabus, highlighting very specific knowledge, skills and dispositions essential to the study of the discipline of Literature. As from the previous syllabus (introduced in 2013), the new syllabus continues to emphasise the three main genres of prose, poetry and drama as well as the five Areas of Study, namely Plot, Setting and Atmosphere, Character, Style and Theme, thus ensuring the disciplinary rigours of literary studies at the Secondary level. There is now an enhanced emphasis on producing the following

four desired student outcomes, namely, for them to be empathetic and global thinkers, critical readers, creative meaning-makers and convincing communicators.

The new emphasis on ‘lenses’ highlights the ways students are taught to read texts using three different lenses, i.e., Experiencing Story, Appreciating Style, and Interpreting Theme, and to shift seamlessly among these lenses with cognitive flexibility. Doing so will enable students to actively engage in the meaning-making process. The new framework, termed the Literary Response Framework (LRF) (Figure 3), is shaped like an eye to emphasise how responding to Literature empowers students to read texts and the world in different ways and with astuteness, clarity and discernment.

Figure 3: Literary Response Framework (LRF) (Ministry of Education, 2019, p.14).



The LRF also represents how teachers will design learning experiences that encourage students to respond holistically to texts. What is striking between Langer’s envisionments, the LRF and the 4QR is the inclination towards a fluid and organic process of meaning-making, encouraging

students to be what Langer called “thoughtful readers” (Langer, 2011: 22) who strive to arrive at varied perspectives and multiple interpretations of a text.

More support is available to teachers in terms of implementing the syllabus, through a series of four books called *Literature in English Teaching and Learning Guides: Book 1: What We Teach; Book 2: How We Teach; Book 3: How We Assess; and Book 4: How We Plan*. The 4 Quadrant Routine (4QR) is featured in Book 2 (see Appendix A).

The Literature in English GCE Ordinary Level Examination Syllabus

At the national examinations, the Literature Assessment Objectives assesses candidates on their ability to firstly, demonstrate, through close analysis, knowledge of the literary texts studied, secondly, respond with knowledge and understanding of literary texts from the genres of prose, poetry and drama, thirdly, demonstrate an understanding of the ways in which writers’ choices of form, structure and language shape meanings, fourthly, communicate a sensitive and informed personal response to what is read, and lastly, express responses clearly and coherently, using textual evidence where appropriate. These Assessment Objectives are interrelated and two different sets of rubrics incorporating these objectives are used to guide the marking of the Unseen Poetry and the studied text respectively in the national examinations. The candidates’ responses will be assessed holistically on the attainment of these Assessment Objectives in an integrated and meaningful way (Ministry of Education and UCLES, 2022, p. 3).

Materials and Methods

Conditions that support the 4QR in the Classroom

Thinking is an integral feature of the Secondary Literature classroom, whereby students and teachers actively engage with texts and collaborate in the meaning-making process. There are

some conditions that support the learning of the 4QR in the classroom and the teacher needs to intentionally establish the following practices, like what I typically do in my Literature classrooms:

- Creating a Thinking Culture in the Classroom

At the start of this year, I used Mentimeter, an interactive presentation tool that helps to engage students and enables active participation (see Appendix B) to diagnose my students' needs, their fears and challenges about Unseen Poetry and how they would like me to support them. As a safe and positive classroom climate that nurtures student curiosity, stimulates excitement and which allows for texts to be explored openly and responses, multiple interpretations and viewpoints to be developed independently, I invite the class to co-construct these norms and expectations for thinking to thrive in the classroom. For good thinking and talking to take place during lessons, I expect students to engage in showing mutual respect, practising active listening, giving everyone an equal voice for different perspectives as well as accountability for one's learning. These norms and expectations prevail for the entire year, and the one pattern that I notice repeatedly in all my Literature lessons is how the discussions progressively became more self-driven and less teacher-controlled. The thinking culture generates rich discussions facilitated by students themselves as they narrate, explain, analyse, speculate, imagine, explore, evaluate, discuss, argue, justify and concur when their interpretations varied.

- Promoting Visualization to Make Students' Thinking Visible

Based on an excerpt or text, students demonstrate their understanding of the textual details by imagining the scene or setting or demonstrating their understanding of a literary concept (e.g. symbol). Such visualization exercises would make visible what students are thinking and this is necessary to kick-start Quadrant 1 of the 4QR. The teacher would also intentionally create opportunities of time and space for regular practice of the 4QR to be included in the lessons.

- Demonstrating Visible Modelling of Dialogic Teaching to the Students

Making visible the internal processes involved in the construction of meaning and the role of dialogue and writing in the classroom is critical. Teachers' visible modelling of the use of the question stems of the 4QR for the class to follow and try out, in small groups, pairs and then, independently, until students have achieved a good degree of mastery and automaticity, would empower students to actively engage with the text. Teachers must take up the mantle of facilitator of learning in place of the traditional roles of information dispenser and opinion provider, hence the importance of visible modelling and thinking aloud. This mindset shift must take place in the Literature classroom.

Wolberg and Goff (2012) discussed the significance of Harvard's PZ thinking routines in both classroom and museum settings, and of the teacher

modeling what thinking looks like for their young students. When children see how their teacher thinks, questions, and wonders aloud, it affects how they view their own thinking. Young children become more capable of making jumps and leaps in the thinking process when they see it being modeled and practice these skills in different contexts (Wolberg and Goff, 2012, p. 63).

- Encouraging Students to Engage in Collaborative Inquiry

The intent of using collaborative inquiry when intentionally practising the 4QR, one quadrant at a time, is for students to notice how the entire reading process is organic and recursive. They would apply both close reading and annotation skills simultaneously, as they read and re-read the text and annotate at any time during the reading process. This process of interacting with the text would require the students to move back and forth on the quadrants as they probe further to see connections and patterns between different parts of the poem. Doing so would also allow

them to move from surface level meanings to a deeper level of analysis, as they explore, interpret and respond to a text.

Future Plans for Inquiry Project Implementation

This inquiry's expected outcome is a training workshop targeted at introducing the 4QR to Secondary School Literature teachers, with the intent of helping teachers see the 4QR as not only a reading routine but more importantly, as a routine to scaffold and replicate thinking. The 90-minute Professional Development (PD) workshop (see Appendix G for the proposed workshop outline) will be conducted during the annual Teachers' Conference and ExCEL Festival 2023 (TCEF 2023), an event organised annually by the Ministry of Education (MOE) for teachers to learn together as a fraternity. As a whole, the Festival aims to bring local educators together to learn, to connect and to engage with thought leaders and practitioners, as they explore possibilities for the future of teaching and learning.

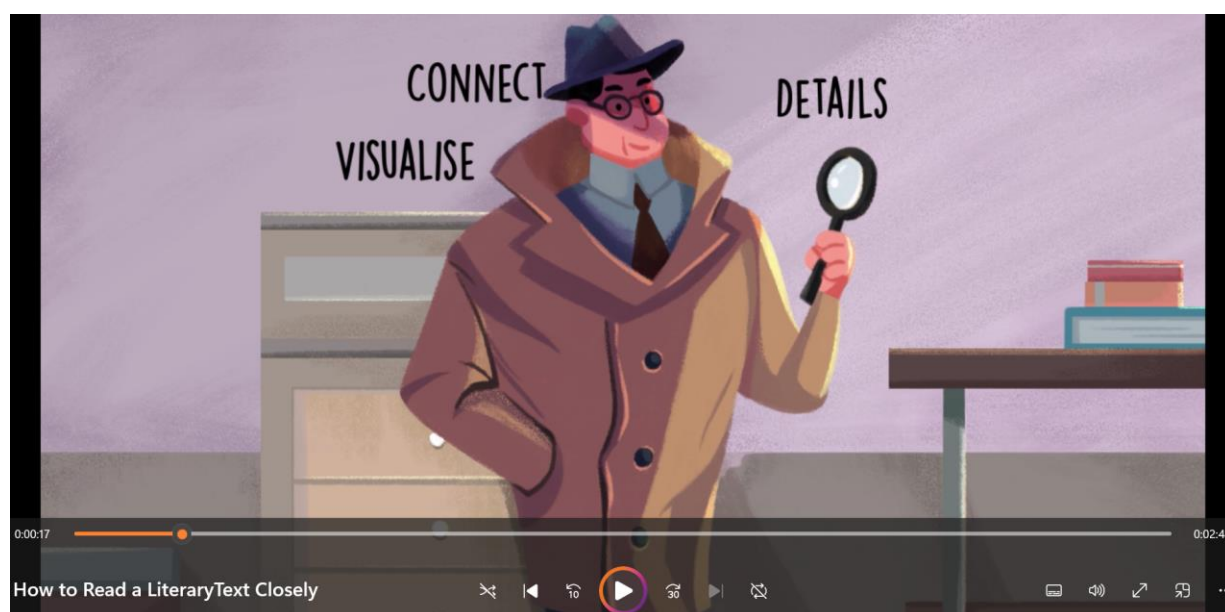
In this workshop, teachers will be able to understand how Literature can be taught as a way of nurturing the required literary thinking in students, with the relevant metacognitive processes that can engage students' critical and creative inquiry into a text. Another goal I seek to achieve is for the teacher participants to learn to visibly demonstrate the interwoven processes of thinking aloud and annotation to empower their students to be adept critical readers who actively read, question and interpret meanings in a text.

The workshop will include some of the practices that I discussed earlier that best supports the use of the 4QR to help teachers understand how using it effectively can help develop the students' disposition of intellectual curiosity and awareness of the knowledge and skills required for close reading and critical literary analysis. Additionally, the workshop will view the 4QR video, entitled "How to Read a Literary Text Closely", currently residing in a central online portal in

Singapore called the Student Learning Space (SLS). The SLS is an “online learning portal providing equal access to quality curriculum-aligned resources” (MOE, 2021). It was officially released in 2018 by the Ministry of Education to ensure a common platform for all students studying in schools to use.

The workshop will feature the video below that models the use of the 4QR. It is important to note that the video can be embedded into lessons, dependent on the teacher’s intended outcomes, to create a variety of learning experiences. As part of a complete learning experience, a lesson package has been created based on this video, containing a graphic organizer of a worked example of the 4-Quadrant Routine applied to a poem, entitled ‘*Singapore River*’ by Lee Tzu Pheng (Appendix C). Some examples of questions that students and teachers may ask of themselves are also included in the sample. The lesson package also contains a downloadable template of the 4QR for teachers and students to use.

Figure 4: The 4 Quadrant Routine video



The workshop I plan to conduct will leverage on the abovementioned resources accessible on the SLS. Teachers will refer to a handout with the recommended question stems for each quadrant of the 4QR (Appendix A) to compare the kind of questions they would typically use in their own poetry lessons. Using the same poem, '*Singapore River*', I will demonstrate a think-aloud, using the recommended question stems to scaffold the inquiry process while facilitating a discussion of the poem as the teacher participants annotate the poem simultaneously. The discussion based on the poem will simulate a discussion between thoughtful readers in an ideal lesson, aimed to show how the effective modelling of each quadrant, one at a time, which is critical to arriving at good interpretations. I also intend to use excerpts of a scripted teacher-facilitated classroom discourse (with students) to demonstrate the kind of classroom talk that occurs, with possible anomalous responses and misinterpretations, aimed at guiding participants to discuss how teachers can best respond to these.

In the next segment of this workshop, the teacher participants will apply the 4QR to a new (Unseen) poem, which will be selected later, dependent on the profile of participants. In groups, they will engage in a shared or collaborative inquiry into the new poem. With key assigned roles for group work, participants would apply the 4QR and discuss their ideas within each quadrant. The facilitator in each group will replicate the question stems in each quadrant to lead and scaffold the inquiry process while the notetaker records the group's ideas and brief points of discussion on the blank 4QR notetaking template (Appendix D). This will lead to some suggested short writing tasks (e.g. Padlet responses) that allow for the transference of thinking and talking into writing, based on the newly selected poem. Finally, another local poem entitled '*an afternoon nap*' by Arthur Yap (Appendix E) and its accompanying worked sample with the 4QR applied to the poem

(Appendix F), will be used to facilitate a short discussion that aims to demonstrate the ease of application of the routine to a new poem.

Discussion

Possibilities

By extension, one intended outcome of this research is for teachers to explore and learn what makes good classroom talk and how to cultivate and generate rich, meaningful classroom discourse. While students may engage personally and introspectively with texts and analysis, there also needs to be the expression of personal responses through dialogue and writing to stimulate meaningful discourse around texts. When the teacher is ready to support, manage, and orchestrate opportunities for such critical thinking and talking in classrooms, students will be empowered to take risks for their views and not be dependent on teachers' single definitive interpretations, and eventually, overcome their shortcomings and fears.

In Singapore, schools are grouped into clusters, which are then further grouped to form a zone. To exemplify, the school I am currently teaching in, Maris Stella High School (MSHS), belongs to the North 4 (N4) Cluster, which also comprises several other schools. Within this N4 Cluster, I will be able to mentor and coach Literature teachers from the other secondary schools on matters pertaining to the Literature curriculum and instruction. I am currently in a partnership with a school within this cluster, Montfort Secondary School, serving as an advisor to support the Literature teachers there.

Also, with my involvement in the Literature Subject Chapter (LSC), I will be in a position to mentor other Teacher Leaders in the ST-LT (Senior Teacher-Lead Teacher) network. Through this network, I will be able to contribute to the learning of colleagues beyond my school, through

workshops at the zonal and cluster levels. I aim to leverage my role as a pedagogical leader to guide professional discussions by modelling the use of the 4QR to scaffold and facilitate rich dialogic talk in the Literature classroom. Alexander echoed this very valuable form of talk (2010):

Dialogic teaching harnesses the power of talk to stimulate and extend pupils' thinking and advance their learning and understanding. It helps the teacher more precisely to diagnose pupils' needs, frame their learning tasks and assess their progress. It empowers the student for lifelong learning and active citizenship. (Alexander, 2010, p.1)

The inherent value of dialogic teaching and exploratory talk lies in the fact that there is no one right answer, thus allowing students the opportunity to offer critical and creative responses:

In shared inquiry, participants learn to give full consideration to the ideas of others, to weigh the merits of opposing arguments, and to modify their initial opinions as the evidence demands. They gain experience in communicating complex ideas and in supporting, testing, and expanding their thoughts. In this way, the shared inquiry method promotes thoughtful dialogue and open debate... ." (The Great Books Foundation, 1992, p. ix)

Limitations

The value of the 4QR thinking routine that I am trying to demonstrate in this inquiry is that independent literary interpretation can follow a process that can be deliberately taught. However, my work with the 4QR has been restricted to the application of poetry only and does not extend to the remaining two genres of Literature: prose and drama. This was in part due to the just-in-time need to address the urgent learning gaps when the students were about to sit for the national GCE 'O' Level Examinations in the narrative described above, with the sudden manpower shortage in

2008. Moving forward, I would like to consider the possibility of whether the 4QR can be transferred and sustained with at least one other genre, possibly selected prose extracts. With my findings and further applications based on this inquiry, I would be in a better position to assess the validity and workability of the 4QR and if need be, explore small modifications that I could make to the 4QR to make greater gains in students' learning in the long run.

References

- Alexander, R. (2010). *Dialogic Teaching Essentials*. Singapore: National Institute of Education.
- Ministry of Education, Singapore. (2018). SLS Video: *How to Read a Literary Text Closely*. Singapore: Curriculum Planning and Development Division
- Education Statistics Digest. (2021). Ministry of Education, Singapore. Retrieved from <https://www.moe.gov.sg/-/media/files/about-us/education-statistics-digest-2021.ashx?la=en&hash=9E7EFD9B8088817C207F8AE797037AAA2A49F167>
- Kwek, D., Teng, S. S., Lee, Y. J., & Chan, M. (2020). “Policy and pedagogical reforms in Singapore: Taking stock, moving forward.”. *Asia Pacific Journal of Education*, 40 (4), 425-432. DOI: [10.1080/02188791.2020.1841430](https://doi.org/10.1080/02188791.2020.1841430)
- Langer, Judith A., Ed. (1992). *Literature Instruction: A Focus on Student Response*. Albany, New York: National Council of Teachers of English.
- Langer, J. A. (2011). *Envisioning Literature: Literary Understanding and Literature Instruction*. New York: Teachers College Press.
- Ministry of Education, Singapore. (2019). Literature in English Teaching and Learning Syllabus Lower and Upper Secondary Express Course Normal (Academic) Course. 2019literatureinenglishsyllabusloweranduppersecondary.ashx
- Ministry of Education, Singapore. (2019). *Literature in English Teaching and Learning Guides Book 1: What We Teach; Book 2: How We Teach; Book 3: How We Assess; and Book 4: How We Plan*.
- Ministry of Education, Singapore. (2021). *Singapore Student Learning Space (SLS)*. <https://www.moe.gov.sg/education-in-sg/student-learning-space>

- OECD. (2011). "Singapore: Rapid improvement followed by strong performance". *Lessons from PISA for the United States*. Paris: OECD Publishing. p. 159-176.
<https://doi.org/10.1787/9789264096660-8-en>.
- Postman, N. & Weingartner, C. (1969). *Teaching as a Subversive Activity*. New York: Dell Publishing Co., Inc.
- Ritchhart, R. (2015). *Creating cultures of thinking: The 8 Forces We Must Master to Truly Transform Our Schools*. San Francisco, CA: Jossey-Bass.
- Ritchhart, R., Church, M., & Morrison, K. (2011). *Making thinking visible: How to promote engagement, understanding, and independence for all learners*. Wiley and Sons
- Ritchhart, R., & Perkins, D. (2008). Making thinking visible. *Educational leadership*, 65(5), 57.
- Scholes, R. (1985). *Textual power: Literary theory and the teaching of English*. New Haven and London: Yale University Press.
- Ministry of Education, Singapore, and UCLES. 2022. The Singapore–Cambridge General Certificate of Education Ordinary Level: Literature in English (Syllabus 2065). Singapore: Singapore Examinations and Assessment Board.
- Singapore. (2022). In *Wikipedia*. <https://en.wikipedia.org/wiki/Singapore>. Retrieved from [Census of Population 2010 Advance Census Release \(PDF\) \(Report\)](#). Singapore Department of Statistics. 2010. pp. 13–16. [ISBN 978-981-08-6819-2](#)
- Singapore Tourism Board. (2019). *Singapore: Where cultures, religions and passions meet*. Retrieved from <https://www.visitsingapore.com/editorials/a-kaleidoscope-of-cultures/>
- The Great Books Foundation. (1992). (3rd ed.). *An introduction to shared inquiry*. Chicago, Illinois: Author.

Wolberg, R. I., & Goff, A. (2012). Thinking routines: Replicating classroom practices within museum settings. *Journal of Museum Education*, 37(1), 59–68.

Yew, L. K. (2012). *From third world to first: The Singapore story, 1965-2000*. Singapore: Marshall Cavendish International Asia Pte Ltd.

Appendices

Appendix A

The 4 Quadrant Routine (4QR), as featured in ‘*Literature in English Teaching and Learning Guide, 2019, Book 2: How We Teach*’, pp. 50-53.

Literature in English Teaching and Learning Guide 2019 Book 2: How We Teach

How can teachers help students to generate their own questions as they read, analyse and interpret texts?

While there are many different thinking routines that students can use to help them to analyse a literary text, the **4-Quadrant Routine** is a holistic routine that teachers can demonstrate so that students are equipped to ask the same set of questions when analysing texts independently.

The 4-Quadrant Routine for Close Reading

What is the 4-Quadrant Routine?

The **4-Quadrant Routine for Close Reading** is a simple routine with **4 main guiding questions**:

- 1. What do you SEE?**
- 2. What does this MEAN/SHOW?**
- 3. How does the WRITER do this?**
- 4. What is the BIG IDEA?**

This routine helps students develop the skills of close reading and active independent inquiry. It enables students to form a deeper understanding of the text and guides them to develop informed, sensitive, personal responses to texts.

Apart from these 4 main prompts, the diagram below shows a wide range of sub-prompts that students can consider as they embark on the 4 main steps of the routine.

**First Quadrant:**

What do you think is **happening** in...?
 What is **striking** about...?
 What **evidence** shows... (specific pattern)?
 What can you **predict / tell / infer** from... (e.g., the title)?
 What are some **first impressions**...?

What do
you SEE?

Second Quadrant:

What do you think **the writer means** by...?
 What is... **significant**?
 What does this make you **think / feel**?
 What is the **relationship** between... (details / patterns)?
 What is the **connection** to... (images / ideas / other parts of the text)?

What
does this
MEAN/SHOW?

Third Quadrant:

What are some **literary techniques**...?
 What are their **effects on you** and **the text**?
 How do these techniques and their effects contribute to the **overall meaning** of the text?

How does the
WRITER
do this?


Fourth Quadrant:

What is the text **about**?
 What is the writer trying to **say** and what / how do you **think / feel** about it?
 How does this... contribute to the **overall meaning** of the text?
 How can my **life experiences** add to my **understanding** of this...?

What is the
BIG IDEA?

Appendix B

Mentimeter Diagnostic Test, April 2022, with a sample size of 27 students




What do you think and feel about Unseen Poetry?

Mentimeter

- I think it is a bit hard
- I feel worried as I do not know what to expect from it I also feel that it would be hard as it is very unpredictable so one would not know what to study.
- I feel that it is very hard to annotate unseen poetry but at the same time if we have an
- Feel scared. I won't be able to know what questions will be out, as a result, I'm not sure how to study. What pieces of evidence I can use
- I feel nervous about unseen poetry as I have to identify points for the questions in a short period of time. I also think that the poems presented will definitely be unknown and I will have a hard time trying to unpack the text.
- I feel that Unseen Poetry is quite difficult for now as this is our first time doing it. I feel that it is difficult to analyse the poem fully due to time constraint and it is also hard to find the important quotes in the poem to write in the question
- Personally, one thing I'm worried about for unseen poetry is not being able to delve deep enough to truly unpack

27



What do you think and feel about Unseen Poetry?

Mentimeter

- I think it is a bit hard
- I feel worried as I do not know what to expect from it I also feel that it would be hard as it is very unpredictable so one would not know what to study.
- I feel that it is very hard to annotate unseen poetry but at the same time if we have an
- Feel scared. I won't be able to know what questions will be out, as a result, I'm not sure how to study. What pieces of evidence I can use
- I feel nervous about unseen poetry as I have to identify points for the questions in a short period of time. I also think that the poems presented will definitely be unknown and I will have a hard time trying to unpack the text.
- I feel that Unseen Poetry is quite difficult for now as this is our first time doing it. I feel that it is difficult to analyse the poem fully due to time constraint and it is also hard to find the important quotes in the poem to write in the question
- Personally, one thing I'm worried about for unseen poetry is not being able to delve deep enough to truly unpack

27



What do you think and feel about Unseen Poetry?

Mentimeter

I think Unseen Poetry is the best way to test somebody's literature skills as it determines their ability to find nuances in the English Language in a short time. I feel that Unseen poetry is potentially the hardest form of test

It is interesting as I make my mind work and I get to see the different patterns and how the poem goes on

I feel that it is quite difficult as it is the first time im seeing this poem and i have to form my points and evidence.

I think unseen poetry is interesting and offers a nice challenge. As I have no preparations for the poem and have to find the pieces of evidence on the fly which makes it very thought-provoking.

That I wouldn't be able to analyse the poem correctly.

I think and feel that unseen poetry is scary as I have no idea what poem is going to be and I am not so confident in doing new poems as I

I think Unseen Poetry is rather interesting to analyse because many there are many things

27



Appendix C

The poem I taught at Indiana Area Senior High School

Lee Tzu Pheng (b. 1946)



SELECTED POEMS

Singapore River

The operation was massive;
designed to give new life
to the old lady.
We cleaned out
her arteries, removed
detritus and silt,
created a by-pass
for the old blood.
Now you can hardly tell
her history.

We have become
so health-conscious
the heart
can sometimes be troublesome.

*by Lee Tzu Pheng
from The Brink of An Amen (1991)*

Appendix D


A Blank 4QR Notetaker Template

Poem: _____

The 4-Quadrant Reading Routine (4QR): Look for PATTERNS!

Jot down your ideas and discussion notes below.

Leave some space in each quadrant for answers discussed as a class later.

<p><u>Quadrant 1: What do I SEE?</u> <i>(striking details & patterns)</i></p> <div style="text-align: center;">  </div>	<p><u>Quadrant 2: What does this SHOW?</u> <i>(significance & connections)</i></p>
<p><u>Quadrant 4: What is the BIG IDEA?</u> <i>(theme/ poem's message)</i></p>	<p><u>Quadrant 3: How does the poet DO this?</u> <i>(style: literary devices + effects on the reader)</i></p>

Appendix E

**“an afternoon nap” by Arthur Yap, with an accompanying Worked Sample using
the 4QR**

UNSEEN POEM (1): an afternoon nap by Arthur Yap

—
an afternoon nap¹

Arthur Yap

the ambitious mother across the road
is at it again. proclaiming her goodness
she beats the boy. shouting out his wrongs, with raps
she begins with his mediocre report-book grades.

she strikes chords for the afternoon piano lesson,
her voice stridently imitates 2nd. lang. tuition,
all the while circling the cowering boy
in a manner apt for the most strenuous p.e. ploy.

swift are all her contorted movements,
ape for every need; no soft gradient
of a consonant-vowel figure, she lumbers
& shrieks, a hit for every 2 notes missed.

his tears are dear. each monday,
wednesday, friday, miss low & madam lim
appear & take away \$90 from the kitty
leaving him an adagio, clause analysis, little
pocket-money.

the embittered boy across the road
is at it again. proclaiming his bewilderment
he yells at her. shouting out her wrongs, with tears
he begins with her expensive taste for education.

Appendix F

An accompanying Worked Sample using the 4QR based on the poem, ‘an afternoon nap’

by Arthur Yap

<u>Quadrant 1: What do I SEE?</u>	<u>Quadrant 2: What does this SHOW?</u>
<i>(striking details & patterns)</i>	<i>(significance & connections)</i>
<p>“beats the boy”, “shouting out his wrongs”, “strikes chords for the afternoon piano lesson”,</p>	<p><u>Her overbearing disposition</u></p> <ul style="list-style-type: none"> - Her violence is portrayed through her actions and the way she shouts in a shrill manner
<p>“circling the cowering boy”, “swift are all her contorted movements”, “lumbers and shrieks”, “ape for every need”</p>	<ul style="list-style-type: none"> - Conveys prey-predator r’ship – she walks around him ➔ boy feels intimidated, trapped
<p>“take away \$90 from the kitty”, “expensive taste for education”, “afternoon piano lesson”</p>	<ul style="list-style-type: none"> - Animal-like behaviour – lumber - heavy, ungainly walk – like an ape - Over-emphasis on tuition – mother sacrifices family’s needs for his education & enrichment

	activities – to make him all-rounded & to keep up with society's expectations
<p><u>Quadrant 4: What is the BIG IDEA?</u></p> <p><i>(theme/ poem's message)</i></p> <p>S'porean education system – stressful?</p> <p>Competitive, financially stressful too</p> <p>'Kiasuism' mentality (kiasu – a local term used to describe S'pore's competitive nature)</p>	<p><u>Quadrant 3: How does the poet DO this?</u></p> <p><i>(style: literary devices + effects on the reader)</i></p> <p><u>Imagery (figurative lang):</u></p> <p><u>NEW! Musical imagery</u></p> <ul style="list-style-type: none"> - “strikes chords for the afternoon piano lesson” – slams piano keys in a fit of anger - “stridently” - “no soft gradient” - “a hit for every 2 notes missed” - “shouting out his wrong, with raps” - “adagio”

Diction (word choice)

- Forceful lang –
prey-predator stance –
“swift are all her contorted
movements/ ape for every
need”, “beats”, “strikes”,
“circling the cowering boy”,
“lumbers and shrieks”

- Effect: to show
the physical & emotional
pain inflicted on the boy

- Effect on the
reader: To make us
sympathise with the boy

Role reversal in 1st & last stanza

- To emphasize
the irony that after all that
the mother has sacrificed,
the boy shouts at her – she
equipped/ enabled him to be
able to exact revenge on her
this way

Dominance of lower case letters

- Make the boy
feel small/ insignificant?

- Repetitive
routine – happens
frequently?

- → **INSIGHT!!!**
(no mention of this in the
text!)

Appendix G

Proposed Workshop Outline for Teachers' Conference and ExCEL Festival (TCEF 2023)

DURATION: 75 mins

Draft 3 (10 Nov 2022)

Time	Activities / Tasks (please indicate the mode of engagement for the activity e.g., breakout groups)	Purpose / Description	Resources* (pre-reading, videos, mobile apps, polls, manipulative etc.)
5 mins	<p><u>Introduction</u></p> <ul style="list-style-type: none"> Some Norms and Expectations for Good Thinking and Talking The 4QR: The 3 WH-s: Why, When & Where <ul style="list-style-type: none"> Why use such a routine? When & Where can 	<p>To establish a conducive learning environment</p> <p>Context and Rationale</p>	PPT

Time	Activities / Tasks (please indicate the mode of engagement for the activity e.g., breakout groups)	Purpose / Description	Resources* (pre-reading, videos, mobile apps, polls, manipulative etc.)
	it be used (Context)?		
5 mins	<u>Theoretical Underpinnings</u> <ul style="list-style-type: none"> Judith Langer's Envisionments and Project Zero's Thinking Moves Alignment to Literature Syllabus 2019 - 4 Student Outcomes and the LRF (3 Lenses) 	Provide Theory-Practice Nexus	Asynchronous Reading Task: Possible articles & links, if needful Literature Syllabus 2019
----	<u>Flipped Learning Activity</u> <ul style="list-style-type: none"> List some introductory prompts/ questions you always use to guide student's discovery and 	Compare the teacher's typical questions or prompts commonly used with the list of question	<u>Viewing Task:</u> SLS Video " <i>How to Read a Literary Text Closely</i> "

Time	Activities / Tasks (please indicate the mode of engagement for the activity e.g., breakout groups)	Purpose / Description	Resources* (pre-reading, videos, mobile apps, polls, manipulative etc.)
	<p>to evoke a response when teaching poems</p> <ul style="list-style-type: none"> • How similar/ different are your questions to the ones in the 4QR? • What are some limitations of these prompts • Are you satisfied with the kind of responses you receive from the students? 	<p>stems scaffolding each quadrant in the 4QR</p> <p>The survey provides data to know what kind of challenges and opportunities are present in the participants' teaching contexts</p> <p>Value of 4QR in addressing any of these learning gaps</p>	<p><u>Writing Task:</u></p> <p>Complete a short survey on 4 prompts/ questions teachers use to facilitate discussion.</p>
5 mins	<p><u>Let's Discuss</u></p> <ul style="list-style-type: none"> • Comparison with the question stems in each quadrant 	<p>Reflect on their classroom practice and explore the value of replicative question stems</p>	<p>4QR list of question stems</p>

Time	Activities / Tasks (please indicate the mode of engagement for the activity e.g., breakout groups)	Purpose / Description	Resources* (pre-reading, videos, mobile apps, polls, manipulative etc.)
10 mins	<p><u>Let's Apply</u></p> <ul style="list-style-type: none"> • Close Reading (first & second) and Annotation • Visible Modelling of a think-aloud using the 4QR • Notetaker records brief discussion notes on whiteboard/ mahjong sheet • Colour-coding of patterns • Note down their thoughts on the 4QR template • Discuss the Big Idea of the poem. How do you know? 	<p>Distinguishing 1st & 2nd readings</p> <p>Prompt teachers to do a close reading (read 2x) & annotation on their own (striking words, thoughts in response to the text)</p> <p>Scaffold discussion of the poem</p>	<p>Text A: The Singapore River by <i>Lee Tzu Pheng</i></p> <p>Whiteboard or butcher sheet</p> <p>4QR Notetaker template</p>

Time	Activities / Tasks (please indicate the mode of engagement for the activity e.g., breakout groups)	Purpose / Description	Resources* (pre-reading, videos, mobile apps, polls, manipulative etc.)
	<ul style="list-style-type: none"> Clarify doubts 		
10 mins	<p><u>Case Study: An ideal simulated classroom discourse</u></p> <ul style="list-style-type: none"> Study the sample. How do you think this student came up with this response/ interpretation? Suggest ways to avoid misinterpretations 	Generate ideas and views of the discussion to evaluate the extent of its success	<p>Text A: The Singapore River by <i>Lee Tzu Pheng</i></p> <p>Transcript of a sample discussion based on Text A</p> <p>Padlet or butcher sheet</p>
15 mins	<p><u>Let's Re(Apply) 4QR to a new poem</u></p> <ul style="list-style-type: none"> Close Reading (first & second readings) and Annotation 	<p>Groupwork:</p> <p>Practice Shared Inquiry using the 4QR: To recognise what new ideas are discovered and what interpretations evolve, and</p>	<p>Text B: <i>To Be Confirmed, based on participants' profile</i></p> <p>4QR and list of question stems</p>

Time	Activities / Tasks (please indicate the mode of engagement for the activity e.g., breakout groups)	Purpose / Description	Resources* (pre-reading, videos, mobile apps, polls, manipulative etc.)
		<p>for members to strive for a synthesis of ideas.</p> <p>Roles to be assigned:</p> <ul style="list-style-type: none"> • Facilitator/ leader • Notetaker/ Observer (keeps track of 4QR scaffolded questions used as well as new ones) 	
5 mins	<p><u>Extension Activity: Critical Reading into Creative Writing Task</u></p> <ul style="list-style-type: none"> • Consider why it is important to write after a discussion 	<p>Explore possibilities of writing tasks</p> <p>Reinforce the importance of transference of thinking and talking into writing</p>	<p>Short writing task exemplars, e.g. Padlet, Journalling, etc.</p>

Time	Activities / Tasks (please indicate the mode of engagement for the activity e.g., breakout groups)	Purpose / Description	Resources* (pre-reading, videos, mobile apps, polls, manipulative etc.)
	<ul style="list-style-type: none"> Suggest a possible writing task based on Text C, with an accompanying Worked Sample using the 4QR 		Text C: “an afternoon nap” by <i>Arthur Yap</i>
5 mins	<p><u>Reflection</u></p> <p>Consider how the 4QR leverages the 4 Teaching Processes in the Singapore Teaching Practice (STP):</p> <ul style="list-style-type: none"> Positive Classroom Culture Lesson Preparation Lesson Enactment Assessment and Feedback 	<p>Table discussion, followed by Class Sharing</p> <p>Alignment to STP</p>	<p>Refer to the STP website: https://academyofsingaporeteachers.moe.edu.sg/professional-excellence/the-singapore-teaching-practice</p>

Time	Activities / Tasks (please indicate the mode of engagement for the activity e.g., breakout groups)	Purpose / Description	Resources* (pre-reading, videos, mobile apps, polls, manipulative etc.)
5 mins	<p><u>321 Exit Ticket</u></p> <ul style="list-style-type: none"> • 3 Learning Takeaways - How will the 4QR benefit the teachers and students? • 2 Opportunities for Improvement • 1 Linger Question 	<p>Table discussion</p> <p>Consolidate learning</p>	321 Exit Ticket
10 mins	<p><u>Closure</u></p> <ul style="list-style-type: none"> • Q & A • Survey 	<p>Clarify the Linger Question from 321 Exit Ticket</p> <p>Collate the participants' feedback</p>	Online Google form
0 mins	<p><u>Closure</u></p> <ul style="list-style-type: none"> • Q & A • Survey 	<p>Clarify the Linger Question from 321 Exit Ticket</p>	

Time	Activities / Tasks (please indicate the mode of engagement for the activity e.g., breakout groups)	Purpose / Description	Resources* (pre-reading, videos, mobile apps, polls, manipulative etc.)
		Collate the participants' feedback	Online Google form