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கல்வி அமைச்சு
Ministry of Education

‘ඉසුරුපාය’, බත්තරමුල්ල, ශ්‍රී ලංකාව.
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எனது இல.
My Ref.

} ED/01/03/01-Cir (EFLB)

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Your Ref.

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திகதி
Date } 2020.01.09

Circular No : 07 / 2020.

To: Provincial Secretaries of Education,
Provincial Directors of Education,
Provincial Coordinators of English,
Zonal Directors of Education,
Zonal DDEs/ADEs of English,
Principals,

English Language and Drama Competitions

Circular Number 09/2014 (iii) dated 30.01.2018 and 09/2014 dated 15.02.2016 on the same subject are cancelled hereby and this new circular will be effective from 01.01.2020.

02. National Level English Language and Drama Competitions are held annually at school, divisional/zonal, provincial and national levels with the primary aim of enhancing the knowledge of English language and its use among the students in the government schools, government approved private schools and pirivena institutions in Sri Lanka. Further, the following objectives are expected to be achieved through the competitions.

- to enable participation at all levels on an island-wide basis.
- to encourage and motivate the students to learn and use English proficiently.
- to provide recognition to children with the potential to develop their English language skills further.
- to motivate the students to read popular English literary texts.
- to foster students' critical thinking skills.
- to provide recognition to dedicated, innovative and creative teachers.

03. The types of events in the competition.

1. Written events - Hand writing (Print Script & Cursive Script), Dictation, Creative Writing, Literary Appreciation.
2. Performing events - Recitation, Oratory (Prepared, Impromptu), Drama

04. The competitions must be conducted under the following two categories of schools.

- **Category A – Schools with the student population up to 500.**
- **Category B – Schools with the student population above 500.**

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School level competitions must be conducted in such a manner that they

- a. get the participation of every child at school level.
 - b. promote English use in an interesting manner.
 - c. do not disrupt the routine/usual school work.
 - d. do not incur unnecessary expenses for the competitors, teachers, schools or parents.
05. The Zonal ADE are advised to train a team of judges and marking examiners for all the events from the teachers of English for both zonal and divisional levels.
- The Provincial Coordinators/DDEs/ADEs are advised to train a team of judges and marking examiners from ISAs, RESC Officers and Master Trainers.
06. Competitors are expected to use accepted Standard English in any event of the competition.
07. The following time schedule must be followed in conducting the competitions:
- | | |
|--|--|
| ▪ School Level Competitions | From 1st January to 15th March |
| ▪ Divisional/Zonal Level Competitions | From 16th March to 31st May |
| ▪ Provincial Level Competitions | From 1st June to 15th July |
| ▪ National Level Competitions | From 15th September to 15th October |
08. Officers concerned must make every effort to conduct the competitions according to the above schedule and submit the results in time, **as late entries may be rejected at all levels.**

Provincial level results must reach the Director / English and Foreign Languages, **by 15th August with a soft copy of an excel file (using the font - Times New Roman - size 12) according to the format prescribed (Annexure iv and v) by the English and Foreign Languages Branch. Results received after this date may be rejected** and such provinces may be excluded from the National Level Competitions.

**08. The following list of individual events are applicable for both categories of schools;
A and B.**

Individual Events:

Grade	Hand writing / Print Script	Hand writing /Cursive Script	Dictation	Creative Writing	Recitation	Oratory / Prepared	Oratory/ Impromptu	Literary Appreciation
3	☆				☆			
4	☆				☆			
5	☆				☆			
6	☆		☆	☆	☆			☆
7	☆		☆	☆	☆			☆
8	☆		☆	☆	☆			☆
9	☆		☆	☆	☆			☆
10	☆	☆	☆	☆	☆	☆	☆	☆
11	☆	☆	☆	☆	☆	☆	☆	☆
12	☆	☆	☆	☆		☆	☆	
13	☆	☆	☆	☆		☆	☆	

Drama:


Primary Grade 3 - Grade 5

Junior Grade 6 - Grade 9

Senior Dialogue Grade 10 - Grade 13 (Applicable only for category B)

Senior Poetic Grade 10 - Grade 13 (Applicable only for category B)

This circular must be adhered to in planning, organizing, conducting, judging and keeping records of the competitions to ensure that they are held in a uniform, impartial and reasonable manner throughout the country.


N.H.M. Chithrananda
 Secretary
 Ministry of Education

**General Instructions on conducting the English Language and Drama Competitions
(from 2020 onwards).**

1. Handwriting: (Grade 3 – Grade 13)

In this event, the competitors must only use ball point pens. Special permission is granted for Grade 3 and 4 students to write with either a pen or a pencil. Use of gel pens is not allowed. This event is conducted under two categories:

(a) Hand writing-Print Script: Students from Grade **3** to **13** can participate in this event. Competitors must use block (not joined) letters. Only the students of grade 3 – 5 can be allowed to leave a blank line in between the writing in a single rule sheet of paper.

(b) Hand writing-Cursive Script: Students from Grade **10** to **13** can participate in this event. Joined-up writing must be used. Competitors must specifically use **Civil Service Script**. Other styles are not accepted. Civil Service Script is given in **Annexure 01**.

1.1 Competitors are required to copy a given passage within a limited time. Texts are selected from the relevant text books except at national level, where unseen passages are used. The competitors will be provided with single ruled paper.

1.2 The time given for the Hand writing event is **30 minutes**. Length of the text for each grade is given below:

Grade	Length of the text
3, 4, 5	25 to 35 words
6, 7	60 to 70 words
8, 9	80 to 90 words
10, 11	100 to 110 words
12, 13	110 to 120 words

1.3 The competitors must copy the whole passage **only once** within the given time. All competitors must submit their entries, whether complete or incomplete at the end of the given period of time. Incomplete work will not be considered. Use of correction fluid is prohibited.

1.4 Competitors' work will be judged on a countdown system of marking based on the following criteria:

- Errors in spelling or in missing out / addition of words are accepted to a maximum of three (3). If there are any such errors above three (3), the entry should be rejected.
 - Write the letter “R” to indicate that the script is rejected (date and sign).
 - Punctuation and other errors must be marked only in the un-rejected entries.
 - Reduce 1 mark for each error with reference to the following criteria. A repeated error of any criterion given below must be counted as one error.
 - Count the total number of errors (inclusive of the spelling errors up to 3, if there is any) and deduct from 100 to get the final score.
 - If there are any ties, award extra points out of 10 for the graphical presentation of the written work.
 - For the formality and neatness of the handwriting
 - Accepted formation of letters
 - Stipulated size among letters
 - Legibility
 - Space between words
 - Punctuation
- (Total – 100 marks)

2. Dictation (Grade 6 – Grade 13)

In this event, a passage and a list of 10 words will be dictated. The list of 10 words will be marked to avoid any tie in the event. The Dictation passage and the list of words are based on the relevant text books only at school / divisional / zonal level except the provincial and national levels, where an unseen passage and words will be given.

2.1 The Dictation event is administered as follows:

- **First Reading:** First, the whole text followed by the words is read at normal conversational speed during which competitors are not allowed to write. They must listen and try to understand it.
- **Second Reading:** The competitors will be asked to write at the second reading. The text is read in chunks. After each chunk there will be a pause, during which the competitors are expected to write down what they have heard in a form of a

meaningful text in a paragraph. Instruct the students to write the extra words in a form of a vertical list.

- **Third Reading:** Begins after a pause of 1 minute after the second reading. The text and the list of words are read again at normal conversational speed.
- At the end of the third reading, there will be a pause of two minutes. Competitors must use this time to check spelling, capitalization and punctuation.
- Announce the end of the competition.

2.2 Text length of Dictation passages for each Grade is given below:

Grade	Text Length
6, 7	60 to 70 words
8, 9	70 to 80 words
10, 11	90 to 100 words
12, 13	100 to 110 words

2.3 Competitors' work will be judged in accordance with the original text on the following criteria on a countdown system of marking from 100. (If any clarification is needed, the second judge's notes can be referred):

- i. Entries written in phrases/ chunks will be rejected.
- ii. Accuracy of spelling – Mark every error. Reduce 2 marks for each error. If the same word is misspelt several times in the text, it is counted as one error. Reject entries that carry over 7 errors.
- iii. Write the letter “R” to indicate that the script is rejected (date and sign).
- iv. Punctuation – Punctuation errors must be marked only in the un-rejected entries.
- v. Reduce 1 mark for each punctuation error.
- vi. Omission or Addition of words - If a word is omitted it is also counted as one error. Similarly, if a word is added, that too is counted as one error. Reduce 2 marks each for each of the two categories of errors.

3. Creative Writing (Grade 6 – Grade 13)

The competitors are required to write on a given story line, which should be selected carefully so that it is within the social, psychological, emotional and cognitive scope of the child. The story line need not be text-based; however, it must be within the

experiences and interests of the children of the particular grade. The competitor has the freedom **either to begin writing with the given story line or use it at any point of his/her piece of writing.**

3.1 Particulars about the event are given in the following chart:

Grades	Time (Minutes)	Number of Words Expected
6 – 9	30	150 - 200
10 - 11	40	200 - 250
12 - 13	45	250 - 300

Any entry that does not have or exceed the expected number of words will be rejected.

3.2 Competitors' work will be judged on the following criteria:

	Criteria	Marks
1	Creativity/Originality	40
2	Organization/ Coherence	30
3	Grammar and Spelling	20
4	Adherence to topic	10
	Total Marks	100

Marks given for each of the above criteria must be clearly indicated at the bottom of the final page of each entry.

<u> </u> 40	,	<u> </u> 30	,	<u> </u> 20	,	<u> </u> 10	=	<u> </u> 100
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4. Literary Appreciation. (Grade 6 – Grade 11)

The event is open to all the students from grade 6 to 11, irrespective of whether they have selected the subject “Appreciation of English Literary Text” at school level or not.

4.1 Objectives:-

- ✓ To improve basic knowledge of English Literature.
- ✓ To inculcate positive attitudes in life.
- ✓ To encourage reading and appreciation of English Literary texts.
- ✓ To direct the students for critical thinking.

4.2 The question paper for each grade should be consisted of 10 questions. It is targeted to test the memory, relation to the context and the ability to infer and appreciate the literary texts with creativity. Questions will be based on “poems” in the English Language text books of respective grades and on prescribed texts for each grade.

4.3 The prescribed literary texts are as follows.

Grade	Name of the Book	Author	Publisher
Grade 6	1. Cinderella		Ladybird Tales
	2. Pinocchio		Ladybird Tales
Grade 7	1. Rapunzel		Ladybird Tales
	2. Jungle Book	Rudyard Kipling	Octopus Books
Grade 8	1. Madol Duwa	Martin Wickramasinghe	
	2. Black Beauty	Anna Sewell	McMillan
Grade 9	1. Treasure Island	Robert Louis Stevenson	McMillan
	2. Mill on the Floss	George Eliot	McMillan
Grade 10	1. The Secret Garden		McMillan
	2. Gulliver’s Travels (Abridged)	Jonathan Swift	McMillan
Grade 11	1. The Adventures of Tom Sawyer (Abridged)	Deidre S Laiken	McMillan
	2. The Lost World	Arthur Conon Doyle	Puffin Classics

4.4 Criteria for Judging:-

6 – 9 : The papers are consisted of contextual questions and the marking criteria is given on each of the model papers attached.

10, 11: The papers are consisted of contextual questions and questions for literary appreciation and critical thinking too. The marking criteria is given with the model papers attached.

5. Recitation (Grade 3 – Grade 11)

Poems for Recitation will be prescribed periodically by the English and Foreign Languages Branch of the Ministry of Education. The prescribed list of poem will be sent to the provincial authorities.

The competitor must face the panel of judges when reciting the poem. There should be a distance of about 3 meters between the competitor and the panel of judges.

Organizers must ensure that separate class rooms are arranged in order to have a quiet atmosphere for the Recitation event. If a competitor forgets the lines while reciting, marks will be deducted.

5.1 Criteria for judging - Recitation.

Criteria	Marks
1. Expression of the content, the tone, the mood, of the poem (must be expressed through voice without resorting to action.)	40
2. Pronunciation	20
3. Audibility / Pitch/ Clarity (Audibility and Pitch should not be at the expense of meaning and expression)	20
4. Posture / Eye Contact	10
5. Pace/Pause / Rhythm	10
Total Marks	100

5.2 Reduce marks for lack of accuracy in recall. Give minus one (-1) each for the addition or omission of a word. If it exceeds minus three (-3), the attempt will be rejected. This relates to number 1 of the above criteria.

6. Oratory (Grade 10 – Grade 13)

Separate class rooms should be arranged to hold the event. The competitor must face the panel of judges when delivering the speech. There should be a distance of about 3 meters between the competitor and the judges.

There are two categories of oratorical competitive events.

6.1 Oratory - Prepared: A speech delivered by a famous person is to be re-delivered by the competitor. Speech texts will be prescribed periodically by the English and Foreign Languages Branch of the Ministry of Education. Texts of prescribed speeches will be sent to the provincial authorities.

The time allotted for a speech is approximately 5 minutes.

6.2 Criteria for Judging Oratory - Prepared:

Criteria	Marks
1. Delivery/Fluency (Understanding of content)	30
2. Pronunciation	20
3. Expression, Tone, Mood	20
4. Audibility / Pitch/ Clarity (Audibility and Pitch should not be at the expense of meaning and expression)	10
5. Posture/Eye Contact	10
6. Accuracy (addition/ omission of words)	10
Total Marks	100

6.3 Oratory - Impromptu:

- Each competitor will be given the topic 10 minutes before they are due to present the speech.
- The competitors who are awaiting their turn for preparation should be kept in a separate class room to avoid them gaining any advantage by possessing prior knowledge of the kind of topics being given.
- After the topic is given to the first competitor, the next competitor should be called only after 5 minutes to the room where the competition is held.
- Judges should ensure that only those two competitors are kept in the room where the event is held.
- Organizers should deploy a coordinator to call competitors from the waiting room to the room where the competition is held.
- Prior to the event, give clear instructions to all the competitors at the waiting room.
- The time allowed for this event is three minutes.
- A warning bell should be sounded at two minutes and a final bell at three minutes.

6.4 Criteria for Judging Oratory/ Impromptu:

Criteria	Marks
Content/ Relevance / Organization	30
Delivery/Fluency/Persuasion	20
Pronunciation	20
Audibility / Pitch / Clarity	20
Posture/Eye Contact	10
Total Marks	100

7. Drama (Grade 3 – Grade 13)

The Drama Competition serves as a platform for students and teachers to promote and demonstrate creativity. Drama motivates students' opportunities to use English and therefore, their command of the language can be improved.

There are four categories of Drama as given below.

Category	Group	Duration in Minutes
Primary	Grade 3 – 5	20
Junior	Grade 6 – 9	25
Senior/Dialogue	Grade 10 - 13	30
Senior/Poetic	Grade 10 - 13	30

7.1 Each drama must incorporate one of the following themes:

Love	Society and Culture	Environment	Humanity
Peace and harmony	Historical Events	Myth/Legend	Dynamism

Select themes so that they will instill values amongst students to be more sensitive and appreciative of human beings regarding emotional, social and cultural issues.

The Dialogue Drama is characterized by the use of day-to-day speech as it relates to everyday life. A drama written wholly or mainly in verse or in a heightened poetic form of prose is referred to as a Poetic Drama.

7.2 (a) The duration of the dramas presented for the competitions must adhere to the specified times shown above.

- A drama five (5) minutes shorter or longer than the specified time will be disqualified.
- Three (3) marks will be deducted if the drama is three (3) minutes shorter or longer than the specified time.
- Five (5) marks will be deducted if the drama is **four (4)** minutes shorter or longer than the specified time.

(b) All dramas presented for the competitions must be original productions. **The Principal must certify that the drama is an original production. Moreover, the script of the drama should be made available to the organizers in advance.**

(c) **The responsibility of the Provincial Co-ordinator is to send 6 personally certified copies of the script of each winning drama of respective category at the Provincial Level to the Director, English & Foreign Languages Branch of the Ministry, along with the Provincial Results.**

(d) **The cast of a drama should not be less than six or more than twelve. They may perform any number of characters. Students who actively play their roles on stage as main or supporting characters as per the script will only be considered as characters. Students cannot be used on stage as stage props.**

(e) While performing, the students or teachers of the relevant school can be allowed for any assistance behind the curtain. Competing teams can make arrangements to play a CD or a DVD as well. The organizers, however, are not responsible for any

failure or breakdown in this respect. No outside professional assistance and technical equipment (light and sound) are allowed at all levels.

(f) Certification from the Principal:-

- I. The authenticity of the script.
- II. The authenticity of the production.

Presentations may not contain more than 10% singing. Priority will be given to dramatic performance and acting and verbalization skills rather than to the use of props, music, expensive costumes etc.

(g) Poetic drama should reflect the period (Elizabethan / Victorian / Modern and so on) to which the drama belongs (costume, character, stage props).

(h) Each team is responsible for setting up (5 Minutes) and clearing of sets and props (5 minutes). Timing of the presentation starts with the first movement, first word uttered or any sound / lighting effects, once the stage is cleared.

(i) Service of a prompter is allowed. However, the prompter must do his/her part unobtrusively. The prompter must be one of the students from the competing school, and is not counted as a member of the cast. Attempts at identifying one's team and addressing judges may only result in loss of time and effect.

(j) Creativity, innovation, effectiveness and economical use of resources will be given preference over mere theatricality.

(k) What is not acceptable:

- i. Use of obscene words, alcohol, sharp objects, fire, inflammable and dangerous chemical substances, items suggesting drugs, smoking.
- ii. Use of attire suggestive of immodesty.
- iii. Interpretation in terms of overt sexual behaviour, and deliberate perversion of morality / values.
- iv. Use of non - English inputs.
- v. Scripts with reference to sensitive issues regarding public sensitivity/ conflict of interest.

- vi. Scripts and adaptations that have already been presented with substantial evidence of such earlier presentations – strongly reminiscent of previous shows - will lead to disqualification.

(l) It has been noted that there is a recent tendency for the cast to spill over to the auditorium, and perform to the panel of judges ignoring the stage almost entirely. Performing in this way is not allowed.

(m) Criteria for judging the Drama competition are given below:

Criteria	Marks
Creativity / Authenticity / Consistency (relevance of theme / message)	20
Acting – appropriateness in relation to the role	20
Use of stage space, involvement of all actors	20
Audibility, clarity, accuracy (pronunciation)	15
Relevant / economical / effective use of stage props	15
Costumes / Makeup	10
Total Marks	100

As a step towards making use of the ‘marks’ allotted for each category please make use of the following general outline given below.

3 – 5	-	Weak
6 – 8, 9	-	Acceptable
10 – 15	-	Good
16 – 20	-	Error free commendable

8. Specific instructions related to the competitions.

- Students who win the first and the second places **in all the individual events at any level** are eligible to compete at the next (upper) level of the competitions.
- In the event of a competitor who has been qualified for the next level, being enrolled to a new school amidst competitions, is eligible to represent the former school / division / zone / province.
- The students who have sat for the O/L examination in December the previous year, are not eligible to compete for grade 12 individual events in the immediate year.

- iv. **It is essential that competitors for divisional/zonal level are selected on the results of the school level competitions, which should be conducted under the supervision and the certification of the Principal, that the competitions were conducted properly and impartially.** After the school level competitions, Zonal authorities may decide whether to conduct Divisional level competitions or Zonal level competitions directly depending on the circumstances.
- v. The dramas placed first **at one level are eligible to compete at the next level respectively.**
- vi. Each competitor can take part **only** in two individual events in addition to drama.
- vii. All competitors must be in basic school uniform for the individual events at all levels.
In order to maintain the anonymity of the competitors during the competitions, arrangements must be made to cover up identifying features on the uniform such as monograms, so that room for criticism of bias in the judgments can be minimized.
- viii. The competitors, judges and authorized officers are allowed to enter the ‘competition area’ for individual events. Only teachers and students of the respective schools are allowed to watch the dramas on condition that they do not disturb the proceedings. Video and audio recordings can be allowed **only** on prior written request by the principal of the respective school with the prior approval of the relevant zonal / provincial / national authority.
- ix. Competitions need to be conducted systematically and methodically at all levels. Answer scripts, task sheets, and duly filled mark sheets and signature sheets and other relevant documents must be dated and signed by the relevant judges and finally by the Director and preserved for a period of at least three years so that they are available for scrutiny in case of an inquiry.
- x. **The decision of the judges will be final.** However, any grievances at any level should be submitted in writing immediately after the competition to the relevant authority. No complaints will be received after the day of the competition. The National Level results will be informed to the Provincial authorities and made available on the Ministry of Education website (www.moe.gov.lk) after the results are released.

xi. Selection of the Panel of Judges: - The following instructions must be taken into consideration.

- (a) **For Recitation and oratory competitions, a panel should consist of 3 judges and an** additional judge for checking accuracy.
- (b) In drama competitions, the panel should consist of 5 judges in addition to the accuracy judge.
- (c) **Trainers or judges involved in coaching individual events or drama at any level must not be included in the panel of judges.**
- (d) They should be competent, qualified and knowledgeable in the specific areas. Further, they must be honest and impartial in their decisions / judgements.
- (e) When deploying judges, the organizers should ensure that the panel is selected beforehand in such a way that any biases/ partiality is avoided.
- (f) Confidentiality must be maintained at all times.

xii. All the Zonal / Provincial Coordinators of English -ADE / DDE (English) are responsible for the selection of schools as to Category A or Category B.

Category A - Schools with the student population up to 500 (1 – 500)

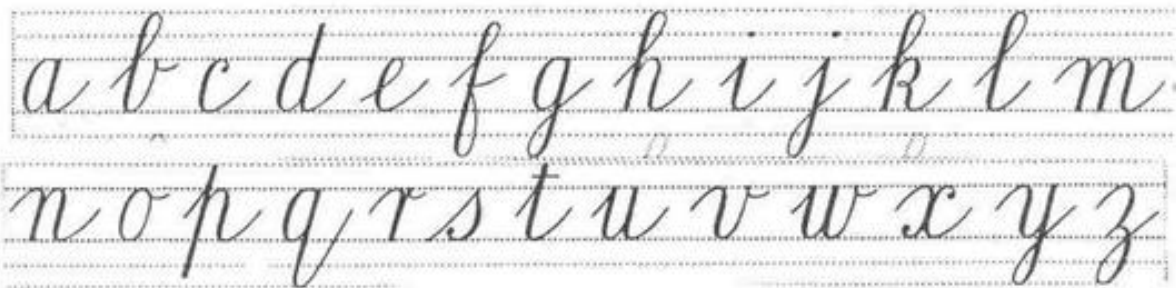
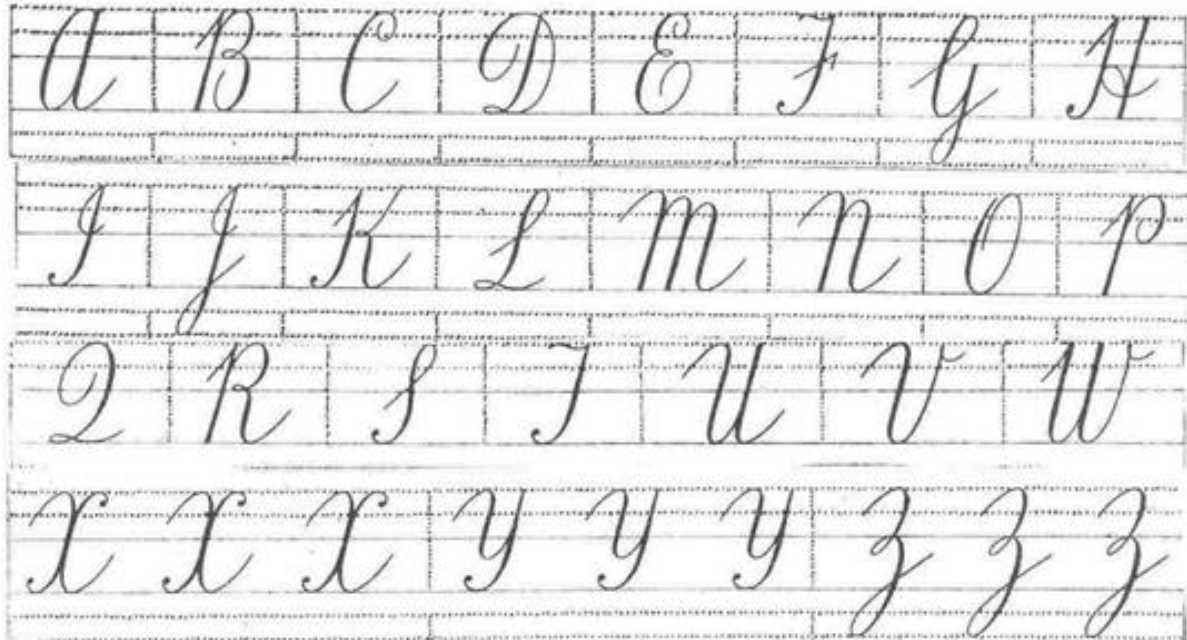
Category B - Schools with the student population above 500 (501 and above)

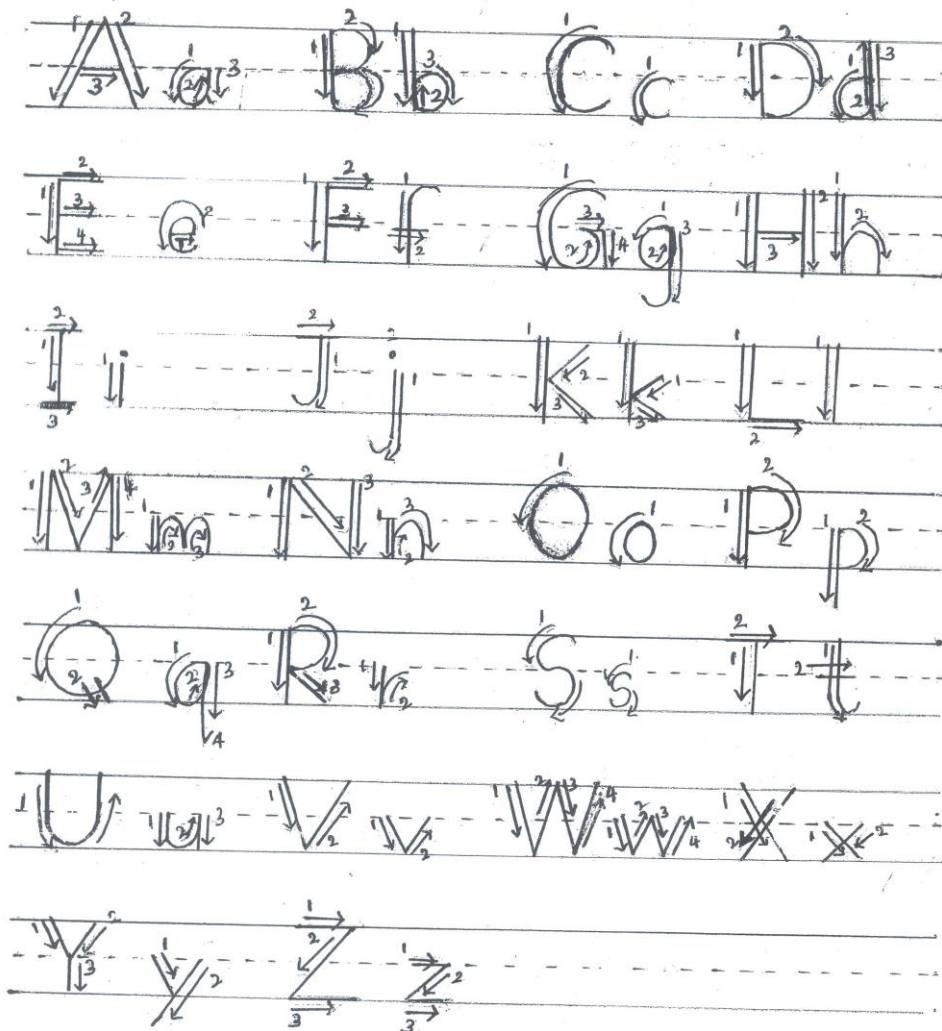
Any school participated in the wrong category providing false data / information will be disqualified at any level.

xiii. The following should be submitted at the registration of the students:

1. A list of competitors certified by the Principal.
2. A valid Identity Card (Postal /National / Passport or a photograph certified by the Principal).
3. The formats sent by the Ministry of Education for the entry of national level competition should be duly filled and certified by the principal. It should be handed over to the registration desk on the day of national level competition.

Civil Service Script





W. A. M. A. P.

W. A. M. A. P. - Welagedara

Asst. Lecturer

09/12/2019

POEMS FOR RECITATION – ENGLISH DAY COMPETITIONS - 2020

GRADE THREE

UPSIDE DOWN by Aileen Fisher

It's funny how beetles
And creatures like that,
Can walk upside down
As well as walk flat.

They crawl on a ceiling
And climb on a wall,
Without any practice
Or trouble at all.

While I have been trying
For a year (may be more)
And still I can't stand,
With my head on the floor.

THE STARS BY Lucy Diamond

When I am in my bed at night,
Between the blinds I see
The dearest little twinkling star ,
Who comes to peep at me.

I know he stays there all the night,
But at the break of day
I cannot see him anywhere:
Why does he go away?

I wonder if the reason's this!
Perhaps he goes from me
To peep at other little girls,
In lands across the sea.

GRADE FOUR

HONEY BEAR by Elizabeth Lang

There was a big bear
Who lived in a cave;
His greatest love
Was honey.

He had two pence a week
Which he never could save,
So he never had
Any money.

I bought him a money- box
Red and round,
In which to put
His money.

He saved and saved
Till he got a pound,
And then spent it all
On honey.

The Butterfly Song

Every little butterfly-
Loves the tiny flowers.
On a petal bell he swings,
All the sunny hours.

When the flowers awake from sleep-
And the soft wind blows.
Swinging on the petal bell,
Up and down he goes.

Soon, so soon ,the day is done,
Evening shadows creep.
Then the little butterflies-
Fold their wings and sleep.

GRADE FIVE

The Canary - by Elizabeth Turner

Mary had a little bird,
With feathers bright and yellow,
Slender legs-upon my word,
He was a pretty fellow!

Sweetest notes he always sung,
Which much delighted Mary;
Often where his cage was hung,
She sat to hear Canary.

Crumbs of bread and dainty seeds
She carried to him daily,
Seeking for the early weeds,
She decked his palace gaily.

This, my little readers, learn,
And ever practice duly;
Songs and smiles of love return
To friends who love you truly.

My Puppy Makes Pizza by Kenn Nesbitt

My puppy makes pizza
He bakes them every day
In chef hat and apron
He's quite the gourmet.

He'll roll out some dough
And he'll give it a toss,
Then spread on a generous
Topping of sauce.

He'll heap it with cheeses
And mountains of meat,
But, still, it's not something
You'd probably eat.

For though he makes pizza,
With obvious flair,
It all ends up covered
With slobber and hair.

GRADE SIX

My Doggy Ate My Essay - by Darren Sardelli

My doggy ate my essay.
He picked up all my mail.
He cleaned my dirty closet
and dusted with his tail.

He straightened out my posters
And swept my wooden floor.
My parents almost fainted
When he fixed my bedroom door.

I did not try to stop him.
He made my windows shine.

My room looked like a palace,
and my dresser smelled like pine.

He fluffed up every pillow.
He folded all my clothes.
He even cleaned my fish tank
With a toothbrush and a hose.

I thought it was amazing
to see him use a broom.
I'm glad he ate my essay
On "How to Clean My Room."

Betty At The Party

“When I was at the party,”
Said Betty, aged just four,
“ A little girl fell off her chair
Right down upon the floor;
And all the other little girls,
Began to laugh , but me -
I didn’t laugh a single bit,”

Said Betty seriously.
“Why not?” her mother asked her,
Full of delight to find
That Betty – bless her little heart! -
Had been so sweetly kind.
“Why didn’t you laugh, my darling?
Or don’t you like to tell?”
“I didn’t laugh,” said Betty,
“Because it was I that fell.”

GRADE SEVEN

Homework , I Love You by Kenn Nesbitt

Homework, I love you. I think that you are
great.
It’s wonderful fun when you keep me up late.
I think you’re the best when I’m totally
stressed,
Preparing and cramming all night for a test.

Homework, I love you. What more can I say?
I love to do hundreds of problems each day.
You boggle my mind and you make me go
blind,
But still I’m ecstatic that you were assigned.

Homework, I love you, You thrill me inside.
I’m filled with emotions, I’m fit to be tied.
I cannot complain when you frazzle my brain.
Of course, that’s because I’m completely
insane.

Keep A Poem In Your Pocket

By Beatrice Schenk de Regniers

Keep a poem in your pocket
And a picture in your head
And you'll never feel lonely
At night when you're in bed.

The little poem will sing to you
The little picture bring to you
A dozen dreams to dance to you
At night when you're in bed.

So - - Keep a picture in your pocket
And a poem in your head
And you'll never feel lonely
At night when you're in bed.

GRADE EIGHT

The Sheep - by Ann and Jane Taylor

"Lazy sheep, pray tell me why
In the pleasant fields you lie,
Eating grass, and daisies white,
From the morning till the night?
Everything can something do,
But what kind of use are you?"

"Nay, my little master, nay,
Do not serve me so, I pray;
Don't you see the wool that grows
On my back, to make you clothes?
Cold, and very cold, you'd be
If you had not wool from me.

True, it seems a pleasant thing,
To nip the daisies in the spring;
But many chilly nights I pass
On the cold and dewy grass,
Or pick a scanty dinner, where
All the common's brown and bare.

Then the farmer comes at last,
When the merry spring is past,
And cuts my woolly coat away,
To warm you in the winter's day:
Little master, this is why
In the pleasant fields I lie.

I Remember, I Remember - by Thomas Hood

I remember, I remember,
The house where I was born,
The little window where the sun
Came peeping in at morn;
He never came a wink too soon,
Nor brought too long a day,
But now, I often wish the night
Had borne my breath away!

I remember, I remember,
The roses, red and white,
The vi'lets, and the lily-cups,
Those flowers made of light!
The lilacs where the robin built,
And where my brother set
The laburnum on his birthday,—
The tree is living yet!

I remember, I remember,
Where I was used to swing,
And thought the air must rush as fresh
To swallows on the wing;
My spirit flew in feathers then,
That is so heavy now,
And summer pools could hardly cool
The fever on my brow!

I remember, I remember,
The fir trees dark and high;
I used to think their slender tops
Were close against the sky:
It was a childish ignorance,
But now 'tis little joy
To know I'm farther off from heav'n
Than when I was a boy.

GRADE NINE

I Wandered Lonely as a Cloud - BY WILLIAM WORDSWORTH

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

The Owl and the Pussy-Cat - by Edward Lear

The Owl and the Pussy-Cat went to sea
In a beautiful pea-green boat,
They took some honey, and plenty of
money,
Wrapped up in a five-pound note.

The Owl looked up to the stars above,
And sang to a small guitar,
'O lovely Pussy! O Pussy, my love,
What a beautiful Pussy you are,
You are,
You are!
What a beautiful Pussy you are!'

Pussy said to the Owl, 'You elegant fowl!
How charmingly sweet you sing!
O let us be married! too long we have
tarried:
But what shall we do for a ring?'
They sailed away, for a year and a day,
To the land where the Bong-Tree grows

And there in a wood a Piggy-wig stood
With a ring at the end of his nose,
His nose,
His nose,
With a ring at the end of his nose.

'Dear Pig, are you willing to sell for one
shilling
Your ring?' Said the Piggy, 'I will.'
So they took it away, and were married
next day
By the Turkey who lives on the hill.
They dined on mince, and slices of quince,
Which they ate with a runcible spoon;
And hand in hand, on the edge of the sand,
They danced by the light of the moon,
The moon,
The moon,
They danced by the light of the moon.

GRADE TEN

The Dentist and the Crocodile - by Roald Dahl

The crocodile, with cunning smile, sat in the dentist's chair.
He said, "Right here and everywhere my teeth require repair."
The dentist's face was turning white. He quivered, quaked and shook.
He muttered, "I suppose I'm going to have to take a look."
"I want you", Crocodile declared, "to do the back ones first.
The molars at the very back are easily the worst."
He opened wide his massive jaws. It was a fearsome sight—
At least three hundred pointed teeth, all sharp and shining white.
The dentist kept himself well clear. He stood two yards away.
He chose the longest probe he had to search out the decay.
"I said to do the *back ones* first!" the Crocodile called out.
"You're much too far away, dear sir, to see what you're about.
To do the back ones properly you've got to put your head
Deep down inside my great big mouth," the grinning Crocky said.
The poor old dentist wrung his hands and, weeping in despair,
He cried, "No no! I see them all extremely well from here!"
Just then, in burst a lady, in her hands a golden chain.
She cried, "Oh Croc, you naughty boy, you're playing tricks again!"
"Watch out!" the dentist shrieked and started climbing up the wall.
"He's after me! He's after you! He's going to eat us all!"
"Don't be a twit," the lady said, and flashed a gorgeous smile.
"He's harmless, He's my little pet, my lovely crocodile."

Sick - by Shel Silverstein

"I cannot go to school today,"
Said little Peggy Ann McKay,
"I have the measles and the mumps,
A gash, a rash, and purple bumps.

My mouth is wet, my throat is dry,
I'm going blind in my right eye.
My tonsils are as big as rocks,
I've counted sixteen chicken pox

And there's one more--that's seventeen,
And don't you think my face looks green?
My leg is cut - my eyes are blue -
It might be instamatic flu.

I cough and sneeze and gasp and choke,
I'm sure that my left leg is broke -
My hip hurts when I move my chin,
My belly button's caving in,

My back is wrenched, my ankle's sprained,
My 'pendix pains each time it rains.
My nose is cold, my toes are numb,
I have a sliver in my thumb.

My neck is stiff, my voice is weak,
I hardly whisper when I speak.
My tongue is filling up my mouth,
I think my hair is falling out.

My elbow's bent, my spine ain't straight,
My temperature is one-o-eight.
My brain is shrunk, I cannot hear,
There is a hole inside my ear.

I have a hangnail, and my heart is - what?
What's that? What's that you say?
You say today is - Saturday?
G'bye, I'm going out to play!"

GRADE ELEVEN

Seven Stages of Man – by William Shakespeare

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms;
And then the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side;
His youthful hose, well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

The Charge of the Light Brigade - by Alfred Lord Tennyson

Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred:

"Forward, the Light Brigade!
Charge for the guns' he said:
Into the valley of Death
Rode the six hundred.

"Forward, the Light Brigade!"
Was there a man dismay'd?
Not tho the soldier knew
Some one had blunder'd:
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die,
Into the valley of Death
Rode the six hundred.

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volley'd and thunder'd;

Storm'd at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of Hell
Rode the six hundred.

Flash'd all their sabres bare,
Flash'd as they turn'd in air
Sabring the gunners there,
Charging an army while
All the world wonder'd:
Plunged in the battery-smoke
Right thro' the line they broke;
Cossack and Russian
Reel'd from the sabre-stroke,
Shatter'd and sunder'd.
Then they rode back, but not
Not the six hundred.

PRESCRIBED TEXT FOR ORATORY (PREPARED) - GRADE 10

AN EXTRACT FROM THE AUTHENTIC TEXT OF CHIEF SEATTLE'S TREATY ORATION 1854

Day and night cannot dwell together. The Red Man has ever fled the approach of the White Man, as the morning mist flees before the morning sun. However, your proposition seems fair and I think that my people will accept it and will retire to the reservation you offer them. Then we will dwell apart in peace, for the words of the Great White Chief seem to be the words of nature speaking to my people out of dense darkness.

It matters little where we pass the remnant of our days. They will not be many. The Indian's night promises to be dark. Not a single star of hope hovers above his horizon. Sad-voiced winds moan in the distance. Grim fate seems to be on the Red Man's trail, and wherever he will hear the approaching footsteps of his fell destroyer and prepare stolidly to meet his doom, as does the wounded doe that hears the approaching footsteps of the hunter.

A few more moons, a few more winters, and not one of the descendants of the mighty hosts that once moved over this broad land or lived in happy homes, protected by the Great Spirit, will remain to mourn over the graves of a people once more powerful and hopeful than yours. But why should I mourn at the untimely fate of my people? Tribe follows tribe, and nation follows nation, like the waves of the sea. It is the order of nature, and regret is useless. Your time of decay may be distant, but it will surely come, for even the White Man whose God walked and talked with him as friend to friend, cannot be exempt from the common destiny. We may be brothers after all. We will see.

We will ponder your proposition and when we decide we will let you know. But should we accept it, I here and now make this condition that we will not be denied the privilege without molestation of visiting at any time the tombs of our ancestors, friends, and children. Every part of this soil is sacred in the estimation of my people. Every hillside, every valley, every plain and grove, has been hallowed by some sad or happy event in days long vanished. Even the rocks, which seem to be dumb and dead as they swelter in the sun along the silent shore, thrill with memories of stirring events connected with the lives of my people, and the very dust upon which you now stand responds more lovingly to their footsteps than yours, because it is rich with the blood of our ancestors, and our bare feet are conscious of the sympathetic touch. Our departed braves, fond mothers, glad, happy hearted maidens, and even the little children who lived here and rejoiced here for a brief season, will love these somber solitudes and at eventide they greet shadowy returning spirits. And when the last Red Man shall have perished, and the memory of my tribe shall have become a myth among the White Men, these shores will swarm with the invisible dead of my tribe, and when your children's children think themselves alone in the field, the store, the shop, upon the highway, or in the silence of the pathless woods, they will not be alone. In all the earth there is no place dedicated to solitude. At night when the streets of your cities and villages are silent and you think them deserted, they will throng with the returning hosts that once filled them and still love this beautiful land. The White Man will never be alone.

Let him be just and deal kindly with my people, for the dead are not powerless. Dead, did I say? There is no death, only a change of worlds.

PRESCRIBED TEXT FOR ORATORY (PREPARED) - GRADE 11

Speech: “Friends, Romans, countrymen, lend me your ears”

BY WILLIAM SHAKESPEARE

(from Julius Caesar, spoken by Marc Antony)

Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it.
Here, under leave of Brutus and the rest—
For Brutus is an honourable man;
So are they all, all honourable men—
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then, to mourn for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

PRESCRIBED TEXT FOR ORATORY (PREPARED) GRADE 12

Excerpts from the First Inaugural speech made by Mr Ronald Reagen-delivered on 20th January 1981

Senator Hatfield, Mr. Chief Justice, Mr. President, Vice President Bush, Vice President Mondale, Senator Baker, Speaker O'Neill, Reverend Moomaw, and my fellow citizens:

This is the first time in our history that this ceremony has been held, as you've been told, on this West Front of the Capitol.

Standing here, one faces a magnificent vista, opening up on this city's special beauty and history. At the end of this open mall are those shrines to the giants on whose shoulders we stand. Directly in front of me, the monument to a monumental man. George Washington, father of our country. A man of humility who came to greatness reluctantly. He led America out of revolutionary victory into infant nationhood. Off to one side, the stately memorial to Thomas Jefferson. The Declaration of Independence flames with his eloquence. And then beyond the Reflecting Pool, the dignified columns of the Lincoln Memorial. Whoever would understand in his heart the meaning of America will find it in the life of Abraham Lincoln.

Beyond those moments -- those monuments to heroism is the Potomac River, and on the far shore the sloping hills of Arlington National Cemetery, with its row upon row of simple white markers bearing crosses or Stars of David. They add up to only a tiny fraction of the price that has been paid for our freedom.

Each one of those markers is a monument to the kind of hero I spoke of earlier. Their lives ended in places called Belleau Wood, the Argonne, Omaha Beach, Salerno, and halfway around the world on Guadalcanal, Tarawa, Pork Chop Hill, the Chosin Reservoir, and in a hundred rice paddies and jungles of a place called Vietnam.

Under one such a marker lies a young man, Martin Treptow, who left his job in a small town barber shop in 1917 to go to France with the famed Rainbow Division. There, on the Western front, he was killed trying to carry a message between battalions under heavy fire. We're told that on his body was found a diary. On the flyleaf under the heading, "My Pledge," he had written these words:

"America must win this war. Therefore, I will work; I will save; I will sacrifice; I will endure; I will fight cheerfully and do my utmost, as if the issue of the whole struggle depended on me alone."

The crisis we are facing today does not require of us the kind of sacrifice that Martin Treptow and so many thousands of others were called upon to make. It does require, however, our best effort, and our willingness to believe in ourselves and to believe in our capacity to perform great deeds; to believe that together with God's help we can and will resolve the problems which now confront us.

And after all, why shouldn't we believe that? We are Americans.

God bless you and thank you. Thank you very much.

PRESCRIBED TEXTS FOR ORATORY (PREPARED) – GRADE 13

Excerpts from John .F. Kennedy's Inaugural speech delivered on 20th January 1961

Vice President Johnson, Mr. Speaker, Mr. Chief Justice, President Eisenhower, Vice President Nixon, President Truman, reverend clergy, fellow citizens:

We observe today not a victory of party, but a celebration of freedom -- symbolizing an end, as well as a beginning -- signifying renewal, as well as change. For I have sworn before you and Almighty God the same solemn oath our forebears prescribed nearly a century and three-quarters ago.

The world is very different now. For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life. And yet the same revolutionary beliefs for which our forebears fought are still at issue around the globe -- the belief that the rights of man come not from the generosity of the state, but from the hand of God.

We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans -- born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage, and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world.

Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe, to assure the survival and the success of liberty.

This much we pledge -- and more.

To those old allies whose cultural and spiritual origins we share, we pledge the loyalty of faithful friends. United there is little we cannot do in a host of cooperative ventures. Divided there is little we can do -- for we dare not meet a powerful challenge at odds and split asunder.

To those new states whom we welcome to the ranks of the free, we pledge our word that one form of colonial control shall not have passed away merely to be replaced by a far more iron tyranny. We shall not always expect to find them supporting our view. But we shall always hope to find them strongly supporting their own freedom -- and to remember that, in the past, those who foolishly sought power by riding the back of the tiger ended up inside.

To those people in the huts and villages of half the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them help themselves, for whatever period is required -- not because the Communists may be doing it, not because we seek their votes, but because it is right. If a free society cannot help the many who are poor, it cannot save the few who are rich.

To our sister republics south of our border, we offer a special pledge: to convert our good words into good deeds, in a new alliance for progress, to assist free men and free governments in casting off the chains of poverty. But this peaceful revolution of hope cannot become the prey of hostile powers. Let all our neighbors know that we shall join with them to oppose aggression or subversion anywhere in the Americas. And let every other power know that this hemisphere intends to remain the master of its own house.

